The San Sebastian Strings have sold $7,322,906 in albums and tapes. You have to start somewhere.

The Complete Sea, three record set with the never-before-released "The Soft Sea" album plus a booklet of 15 new Rod McKuen poems. In a deluxe box. Suggested retail price $13.45.

The International Music-Record-Tape Newsweekly

Fox Broadening Canada Attack Vs. Bootleggers

NEW YORK — The Harry Fox Agency, under the direction of Al Bernstein, is pushing its fight against record and tape bootleggers. Last week, Jobete Music, Acuff-Rose Publications, Tree Publishing, MCA Entertainment and other U.S. music publishers instituted suit in Canada against Canusa Enterprises, Inc., Congo Co. and Stereodyne, Canada, Ltd., for infringement of various copyrighted musical works.

(Continued on page 76)

Eurovision Fest In Swan Song

By MIKE HENNESSEY

LONDON—The 1970 Eurovision Song Contest, to be held in Amsterdam on March 21, may become the last of these contests to be held. It will almost certainly be the last in its present form.

For some years now, the contest has been getting a scathing press in certain countries with the "festival-type" quality of the songs, the bloc voting and last year's four-winner fiasco all coming in for heavy criticism.

With all the Scandinavian countries now out of the contest, together with Portugal, with West Germany, which has now won since the event was inaugurated in 1956, known to be extremely unhappy, the European Broadcasting Union is planning a major rethink of the contest after Amsterdam. Only 12 countries—Britain, Belgium, France, Germany, Holland, Italy, Luxembourg, Monaco, Spain, Switzerland and Yugoslavia—will be competing in the 1970 contest, four less than last year.

(Continued on page 6)

'Backlash' Cuts Soul On Top 40 Radio

By CLAUDE HALL

NEW YORK — The playing of soul music on Top 40 outlets has diminished, mainly because of two developments, a psychological backlash regarding the music, and the desire by management to achieve a broader audience base. Record companies are finding it more difficult to get a new soul single played on a Top 40 station. One record man pointed out last week that he now had to get airplay on soul stations first and create enough sales to "force" the local Top 40 station to play a soul record.

Record promotion men taking soul records to Top 40 stations have been told in recent days, "Sorry, but I just added one," by program directors.

Another record company with a soul-sounding white group found itself drawing a blank with all stations. "The record was too soul for the Top 40 stations and the group too white for the soul stations."

All this is a recent development. A few months ago, soul records made up as much as 40 percent or more of the play.

(Footnote: 1)

Fifties Are Now as Buyers Swing to Rock 'n' Roll Beat

NEW YORK — A surge of nostalgia among record buyers for the best-selling singles of the Fifties are now as buyers swing to rock 'n' roll beat.

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(Continued on page 38)

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Warner Bros Records

3WS 1827
Let's say you want to order some of these Poppy Records and you don't know who to call.

Just call your RCA Distributor.

Townes Van Zandt:
Our Mother the Mountain
PYS-40,004.*
"He's a folkrock balladeer of importance, and he'll make a significant mark in the pop recording field."—Billboard.

Dick Gregory:
The Light Side: The Dark Side
PYS-60,001.*
Live, two-LP set. "Quite simply, it is a masterpiece."—New York Times.

The Mandrake Memorial, Medium
PYS-40,003.*
An important new rock group. "In 'Medium' the group emerges as performers of stellar calibre."—Broadside/Free Press.

Shit Mile PYS-40,005.
A remarkably gifted writer who sings with intense feeling and very much deserves to be heard. Includes "I Wonder If Canada's Cold."—NIPPY.

Blues Roots
PYS-60,003.
From one of the finest catalogs of blues artists, including Big Mama Thornton, Lightnin' Hopkins, Mance Lipscomb.

*Available on Stereo 8 Cartridge Tape
VINTAGE JAZZ VIVA

CHICAGO — The decision to promote a blues archives series through direct mail to the recording industry was a wise one, according to Chess Producing Corp. The plan will adopt the form of a new series of albums being produced by Joe Segal. The series will feature some of the great performers whose work Segal will comb from the Chess vaults and will include photos of the entire set of six albums inside along with mail order forms.

The mail order idea originated with Marshall Chess, president, as a way of insuring that consumers can find archives product in retail outlets. "Our distributors realize that we are not attempting to compete with them," says Dick LaPalma, and distributors have been behind us on the blues archives right from the beginning. As for our part, we realize that there is a need for records at a whole new market and new promotion of it is essential. The concept of the ground scene did not exist until recently and this type of market is at the bottom" of the blues market or in the form of an original natural.

As a result, the jazz archives series will consist of material never before on record and will be channeled for stereo. "If these cuts were originally in monoaural that’s the way we work them today," LaPalma said. Plans are being set to use original art work on the covers to help create the authentic feeling of the music.

Plans call for one album of various artists saluting Charlie Parker and another on Sonny Stitt and others built around one instrument. For example, the Parker album might feature Sam Lazar, Don Potter, Shorty Rogers, Odell Brown and Baby Face Willette, Segal, who has conducted the archives for 20 years, said the albums would be ready by March 1970.

COLUMBIA GREGGS YULE PRODUCT WITH A MASSIVE HOLIDAY DRIVE

NEW YORK — Columbia Records has launched a massive holiday campaign for its Christmas product, Bruce Lundvall, Columbia’s merchandising vice president, said that according to the acceptance of the program in the field, Columbia has established a comprehensive plan to promote its Christmas records. Each category of music will have its own advertising campaign geared against a specific market (e.g., country, continental stores). Each record in this category has the theme of this year is a dealer statement enclosure. This feature will roll out with the regular LPs and tapes and is done in full color. On this back will be an order form and dealers will send these stuffers to all their charge account customers, for convenience in ordering records for Christmas. Eight million of these have already been ordered and some dealers will have them on counters as well as for a direct mail piece.

For color acts will also be run in 56 best-seller sets in 24 major city newspapers.

Underground Papers Columbia will use the underground newspaper group and 20 major college newspaper group for running a series of insertions, four-color, four-page posters. For example, one poster will be a color illustration of an original painting by artist Robert Foster. The picture includes a customer message in contemporary artists in a Christmas setting and illustration for all of the label’s top contemporary product. There will also be a heavy radio spot schedule and some television spots in major markets as well as in the top cities. All best-sellers, new releases and current albums in the catalog. These spots will run through Christmas.

Department and chain stores will be featuring display units which will include posters, streamers, TV racks, stickers. Lighted displays and racks feature Columbia as a Christmas product. The record product will be seen at dealers throughout the country. Columbia has added several new artists who have also been sent out to dealers across the country. These will feature both album and tape product. Dick jockeys will be receiving a special album and also a letter from Columbia’s all-time best-selling Christmas record, "A Musical Christmas Time for Holiday program.

Columbia’s 1969 additions to its Christmas catalogue include albums by Johnny Mathis, the Clancy Brothers, John Davidson, Ray Charles, Stubby Kaye, Nat King Cole, one set entitled "Christmas Remixed By the Moog Machine." The label will also be releasing a Jazzy Christmas album to tie in with his current success in concert and on television. Also released again this year is the seven million selling Gene Autry single, "Rudolph, the Red-Nosed Reindeer." This year marks the 20th anniversary of the single’s release.

UA TO ISSUE THREE TRACKS

NEW YORK — United Artists Records this week announced three tracks before the end of the year for release. The James Bond film “On Her Majesty’s Secret Service," with a score by John Barry, will also include a selection from the musical talents of Henry Mancini; and "Happy Ending," keying on the talents of the late Johnnie Ray and Chief LeGrand. A single by a Louis Armstrong, "We Have All the Time in the World," has already been released concerning the latter film. Extensive promotion on the soundtrack albums and the films itself is being planned.

NIXON WILL HEAR HIRT, DIMENSION

NEW YORK — Al Hirt and the Fifth Dimension have been lined up by the White House to entertain at the Official Presidential dinner on Wednesday. During the show, the artists will take part in a series of discussions, held at the White House to raise funds to fight drugs and narcotics. Jerry Purcell put together the entertainment package.

Illinois Town Cleans Way For Music Festival Site

CARBONDALE, Ill. — Bull-dozers are plowing an area on a 160-acre farm seven miles south of here in preparation for a music festival the sponsors are sure will not reach the proportions of Woodstock, despite the number of big name recording acts being lined up for the May 8-9, 1970 event.

According to Pete Kost, head of Harpetle, Ltd., a local group which is sponsoring the festival, arrangements are being made to limit the number of spectators to 15,000, each day. Fences will surround the land, which Harpetle has already purchased. The area is estimated at 35 to 40 acres, with a second fence around that area.

Ticket prices for the two-day event are $5 for Remington Arms, $3 for the Kost, but will be decreased to $2 on Wednesday, Jan. 6, and only in two-day blocks. No single day tickets will be sold. The festival committee is negotiating with Headwater Revival, Led Zeppelin, Blind Faith, Blood, Sweat and Tears, Chicago Trio, Steppenwolf, Alvin, Nash & Young. About 40 acts are expected to appear, according to Kost.

NARAS TO DISCUSS COPYRIGHT LAW REVISION

NEW YORK — The New York Chapter of the National Academy of Recording Arts & Sciences will hold its annual copyright revision at a meeting in the Media Studios Thursday, Jan. 14, in the fourth floor meeting room of the office building. The group will be held by the Copyright Branch of the ACAGAC, and Leonard Feist, executive vice president of the Authors Guild. Serving as moderator will be NARAS chapter’s vice president, Fred Segal & Roger Stu. Sherwin, representing the Record Industry Association of America and NAB (National Association of Broadcasters) may also appear on the panel. Copies of the panel members, non-members will be asked to contribute $2 at the media. Media Studies are at is is publication.

COLLECT 3 GOLD AWARDS

NEW YORK — The RIAA certified the three current Columbia Gold albums last week. The albums which racked up over $1 million in sales in sales were Janis Joplin’s “Cosmic Blues,” Blood, Sweat & Tears’ “Blood, Sweat & Tears” and The Man and Santa.”

The awards marked Columbia’s 13th gold album disk for the year.

For Late News See Pages 74 & 76

Big Uly Seen For Mini-Organ

CHICAGO — A pocket-sized, electronic transistorized organ may be one of the biggest selling items during the Christmas season, according to Joe Adams, manager of the American Signet Co., Chicago, manufacturer of the instrument.

The organ, known as the Styleo- phone, has been available in the United States since September, and just being marketed here. "If our sales forecasts are correct, Spectrum has the potential of being the biggest Christmas item this year," Feldman said. "If successful, we plan to broaden out.

(Continued on page 65)
Chicagoland — The debut of a new English import label called Head Records, the first "Ramsey Lewis Month" promotion, and a major amount of new album releases will highlight an elaborate series of distributor meetings next month. Chess, div., GTK Corp., will conclude its usual regional meetings and hold them Jan. 12 in Los Angeles, Jan. 16 in Chicago, Jan. 18 in Detroit, Jan. 19 in New York and Jan. 26 in Chicago.

We're consolidating our meetings to coincide with the distributor's "time of the year,"" said Dick LaPal, Chess div. president and marketing director. "We realize that January is a busy month for them and we feel that with a large meeting in their area the distributors will be able to do all their business in Schott and Arthur Lee Harper. Helping promote the new product will be the newly hired national promotion director, Ray Buchalter.

The meetings were designed with the competitive aspect of today's changing distribution patterns in mind, acknowledged Arnie Logano, Chess' national sales manager. "Our distributors have many other lines. We will show them that we represent more than just our product and the sales director will be able to direct them to the material wherewittal to justify their attention."

Chess points the theme of the meetings will be "1970 and the Music Goes On."

The company recently announced that it is making a "halfway house in the history of Chess Records," he said. "We built the company on the strong foundation of the late Leonard Chess and Blu and the material wherewithall we are now branching off into different types of music. We're at a stage where we are going into any type of music we feel is right for Chess.

The company is planning to release a minimum of 18 albums from March through June, including "Son of the Thunderdome," produced by Ray Buchalter.

"The operations are still expanding," said LaPal. "The new national promotion director and sales director will make the theme clear."

Also slated for release are three to six albums in the Chess Impressions line, designed by Buddy Guy and J.B. Lenoir are set in this series.

February also marks the release of a second "Chesskus" album. Again, Ray Buchalter will be the producer and one of his best older material. There will also be emphasis on the entire catalog of Chess albums with special emphasis on the older color sampler. Records are only available through proper distributors during February.

"It's more time into these meetings than any other we've done," LaPal said. "These will be our most expensive shows and one of the best anyone has done in the last few years. Nobody else is doing this and we're not only unveiling, we will be offering merchandising ideas such as the discount packs and special LP sampler.

We will also present the actual size of the sales and marketing ads we will be using to promote the product.

Handling the meetings will be Marshall Chess, president RIchard Salomon, general manager, James LaPal, and Arthur Lee Harper, the company's ad manager.

ATTENDING THE WEST Coast meeting, will be distributors from Los Angeles, Seattle, Phoenix, Denver, Salt Lake City, Dallas, San Francisco, El Paso, and Honolulu. Scheduled to appear is the management at the Conrad Hilton in Chicago are distributors from Chicago, Detroit, Nashville, Minneapolis, St. Louis, Memphis, Cleveland, Portland and Shreveport, La. The East Coast meeting at the Summit Hotel will be attended by distributors from New York, Charlotte, Va., Atlanta, Birmingham, Fla., Washington, D.C., East Hartford, Conn., Boston, Miami and Atlanta.

Bally Seeks Control Of Automatimport

STOCKHOLM — Bally Manufacturing Corp., Chicago, has signed a contract proposal to acquire controlling interest in Automatimport, Sweden, one of the country's largest distributors of coin-operated equipment. In recent years, Bally has acquired both Bally Continental, Europe's largest manufacturer of coin-operated amusement and gaming equipment, and the Lenc-Smith Machinery Co., of South Plainfield, N.J., the U.S. manufacturer of coin-operated equipment.

McCary Launching Production Firm


Prople Forms People Label

MONTREAL — People Records have been formed by Prople Records Enterprises, Inc., a Canadian three-year-old company. The label, founded by Trans-World's Art Young, is the country's first independent record label. The company recently announced Amos president Jimmy McLean, name of the company, which is one of the nation's largest professional food management organizations. ... Dan Gagliardi was named southwestern regional manager of the firm. ... Edward Barsky was picked as vice president of Art & Music Records with primary responsibility for marketing.

Radio Executives Turntable

Harry Anger rejoins RCA Records as manager, Special Documents, after six months ago to work in the documentary film field. He was previously RCA Records manager, popular and Reed Sales. He first joined the company's advertising department in 1966. During his leave of absence one of the films he was involved with, "The dui of Achievement" won a gold medal at the 12th annual International Film and TV Festival, New York.

Ray Jones, formerly A&R manager, communications sales, reporting to Anger. He joined RCA as field salesman in 1961, and was involved in24-churrin the firm. He joined RCA in 1959. In 1959, he was appointed regional sales representative for special markets. Previous to his present appointment he was manager, educational sales. Frank Genovese named national promotion director, Kapp Records and Sager. Sony Records he was vice president of sales and marketing. Royalton Records. From 1961-64 Kirshen was Midwest regional sales and promotion director for Mercury, and was previously vice president of marketing, United Artists Records. Harry Rosenburg appointed national sales director for RCA Records. Formerly as previous general manager Abbey Records Corp. and Connoisseur Records.

Jack Dichtenberg named to the newly created post of product manager, Grundy Electronics Inc. He joins the company from RCA Records, where he was vice president of commercial, hi-fi and radio products. ... Artist-writer Terry Stafford joins Don Perry Enterprises, music production firm. He is well known for his country music department. ... Gail Buchalter joins the New York publicity department of Mercury Records Corp. She was with a hot country music promoter, capacity. ... Gill Nelson named artists relations director, Ambas- dor Records. He has been in personal management and was executive vice president at William J. Alexander Inc.

Bill Grady named vice president of operations, Decca Records, Nashville, Tenn. Before Grady, Decca was general manager, Dymo Products, Augusta, Ga., and was previously associated with Columbia Records for 15 years, vice president of manufacturing for the last six years.

Joseph Agresti named manager, scheduling and coordination, CBS Records. He joined CBS in 1963 as manager, releasing and listing and was named manager, coordination and administration in 1966. He was recently named manager, sales, coordination for the company, Peter Goldsmith appointed manager, a&d administration. Gold- smith. The company recently announced new sales scheduling, Evelyn Hollen named manager, coordination, custom labels. Miss Hollen has been with the company for 15 years. She recently was manager, record services with Epic and Custom labels sales and distribution. Marie Jo Jo Jones was named manager, record sales, New York. She was with the company for 15 years. Earlier she was with the company for 15 years. The company recently announced new sales scheduling, Evelyn Hollen named manager, coordination, custom labels. Miss Hollen has been with the company for 15 years. She recently was manager, record services with Epic and Custom labels sales and distribution.

Amos Forms Labels

NEW YORK — Amos Records has launched a subsidiary label —10 Recordings, Inc., a company of avant-garde, avant-garde and avant-countryside music. The label, release features the Voices of Ananda with an album, "After Love." It was produced by BW and in association with Tom Thacker, composer. The double-fold jacket comes with a nude art study booklet and re- tails for $7.98.

Robins Earnings Gain 24 Percent

NEW YORK — Robins Indust- ries Corp., reported a 40 percent increase in the first quarter of 1961 in earnings gain of 24 percent in gain in sales. This brought unaudited net income of $2,928,790, from $2,928,790 to $2,928,790, for the first three months of 1960. The company's sales were up 6 percent from the year earlier period, and sales to the average consumer have increased. Comparative figures for the first three months of 1960 were $3,147,272.5 and $2,928,790 respectively. Shares of the company's common stock have increased by 50 percent, or 50 percent.
How much longer must the world wait for Love, Peace and Happiness?

Today it's hard to see, and even harder to feel, but it sure is easy to hear in The Chambers Brothers' new album, Love, Peace and Happiness. A two-record set.

Feeling very much alive at Fillmore East, the Brothers overflowed with love and the best "live" Chambers music ever. "Wade in the Water," "Everybody Needs Somebody," "Love! Love! Love!"

And that's just one disc. The other contains some of the most exciting new studio work ever done.

Of course, we got it all down and packaged it to sell at a special love price to really keep your counters moving. The Chambers Brothers give enough Love, Peace and Happiness to supply the entire world. But only if you supply it first.

On Columbia Records®
Cap, Farrell in Production Tie

NEW YORK — Capitol Rec-
dords has wrapped up a record production agreement for the independently owned producer Wes Far-
rell. The deal was negotiated in isolated talks with Noe Capi-

Farrell has produced records for such acts as Little City, Every Bohemian, the Wailers, the Elephants’ Memory, Beacon Steers, and Farrell’s Coral Rock Productions.

BOOK REVIEW

‘Encyclopedia’ Rocks All Bases
In Telling Style

NEW YORK — Lilian Rox-
on’s “Rock Encyclopedia” (Gros-
set & Dunlap, $15, 606 pages, a defini-
tive album liner note for the whole genre. It tells everything and more, and it’s all highly informative and personalized.

Miss Roxon is a rock icon but she is not a rock cliché. She has the groups, super-groups and solo-
ists pegged to perfection, and description lays it on the line with neat verve.

The book runs 811 pages and it will be worth its weight in gold to anyone concerned with the rock phenomenon. The biogra-
phies and discographies themselves are attitude-invoking and researchers in years to come.

Also included are lists of top albums from 1960 to 1968 and Billboard’s No. 1 weekly hits from 1950 through 1967.

Billboard’s Book Shell has acquired the sales rights to the “Rock Encyclopedia” for sale within the United States.

MIKE GROSS

Jubilee, Wisner Production Deal

NEW YORK — Jubilee has signed a production agreement with Jimmy Wisner. The first product under the deal is “Don’t Start Something You Can’t Finish” by The Commandos. The negotiations for the agreement were handled by producer and director of aq, n and national promotion.

Eurovision

Continued from page 1

Said Clifford Brown, head of the Eurovision Program Service, “The conducted people feel that a new formula must be found to keep the language barrier, it is natural, for example, that the Scandi-
vinites and the Danes used to be one another’s entries because they understand the lyrics. There are no rules about the part of the countries which listens to the contest since its inception.”

The Eurovision Contest committee is expected to meet after the time of the contest in order to find what form the contest would take if it is to continue.
The Archies aren’t stopping at three million.

Their single “Sugar, Sugar” has sold almost three million copies. Not to mention another million internationally.

Their new single “Jingle Jangle” is heading for a million just on advance orders and early airplay.

Their new album “Jingle Jangle” has just been released.

The phenomenal acceptance of The Archies’ sound on TV, radio, and records speaks for itself.

Especially with Christmas four weeks away.

Like we said, The Archies aren’t stopping at three million.

"Jingle Jangle" c/w "Justine" #63-5002
Music Industry Is Rumbling While Wall St. Is Tumbling

- Continued from page 1

money," said one industry observer. "The labels thought they were worth a million dollars because they had a million dollars worth of stock. They had a big love affair with the music business but now the bloom is off the rose and Wall St. is pulling back. The market is in terrible shape anyway."

The stock "bubble" has also enabled many labels which would not have done so otherwise to join in the money-making "big money up front" for new groups. Armed with the latest Dow Jones figures, labels went into the field and signed every St. Stock.

Often said "I'm an individual business. There has to be room in it for a man to move. The corporate scene is too confining, no matter how much money is involved. The industry has grown up a little too fast and gotten in over its head. Wall St. and the music business are two different ways of life. They're incompatible. Record people are beginning to find this out and they're going back to being their natural selfs, Wall St. can't hear an exec." But labels are riding high because that's the rhythm of the business and it's their turn. But if they can't sustain it, they'll get cold and it'll be a long time before it's their turn again."

Reaction has already set in. More and more independent labels are being formed with independent distribution setups, headed by executives and independent producers who have fled from the corporate/conglomerate scene.

"The record business," he said, "is an individual's business."

Goody Declares Stock Split

NEW YORK — Sam Goody, Inc. has declared a two for one stock split, as well as a cash dividend of 12 cents per share on its common stock, which represents a 20 percent increase over the last dividend on an adjusted basis.

The stock split and cash dividend are payable Dec. 29, 1969 to all holders of record of the company's common stock on Dec. 8, 1969.

Zenith Radio Sets New Sales Record

CHICAGO — Sales in the third quarter of 1969 set a new record for the period for Zenith Radio Corp. Sales for the quarter were $179,509,000, compared to the previous year's third quarter sales of $175,044,000. Sales for the nine months of the year down over $25 million from 1968 to $243,360,000.

Market Quotations

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As of Closing Wednesday, November 26, 1969

NMC Purchase Deals Called Off

NEW YORK — NMC Corp. will not buy Royal Stereo Tape, Music Merchants, and Mobile Music, all of Detroit, the firm announced last week in its stockholders' report. The rack and distribution corporation reported a sales increase of 37 percent for the fiscal year ending July 31. Net income was up 45 percent over the period to $464,576 on sales of $6,493,764. NMC racks and distributes records, tapes and accessories as well as owning several record exchanges.
"TRACY" DL 75160

THE CUFF LINKS
A SMASH ALBUM FOLLOW-UP TO A SMASH SINGLE

"WHEN JULIE COMES AROUND"
A FANTASTIC FOLLOW-UP SINGLE IS ALSO FEATURED IN THE ALBUM

INCREDBILE NEW EXCITEMENT ON DECCA RECORDS

Also available on eight track stereo tape and cassette

NICE THING ABOUT HAVING HITS IS YOU DON'T HAVE TO SHOUT.
Music and Lyrics by Johnny Marks
The TV Musical Special with Burl Ives, 6th annual showing Friday, Dec. 5th, 7:30-8:30, NBC. Presented by General Electric, longest running, highest rated single sponsored special in history of the TV.

Original Sound Track on Decca

RUDOLPH THE RED-NOSED REINDEER
57,000,000 Record Seller U.S.
29,000,000 Foreign Countries
360 Versions

FRANK SINATRA
AND FRED WARING

I HEARD THE BELLS ON CHRISTMAS DAY
Ray Price, Ed Ames, Kate Smith, Bing Crosby, Harry Belafonte, Eddy Arnold, Burl Ives, Bert Kaempfert, Fred Waring, Chet Atkins, Dick Liebert, Caroll Bell (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rhens, Johnny Kaye, Living Voices (Caden), Decca Concert Orch., Longines Symphonette, etc.

BRENDA LEE
Sings the International Perennial Hit

ROCKIN' AROUND THE CHRISTMAS TREE
Decca

BURL IVE
Sings His Perennial Hit from the Rudolph Show

A HOLLY-JOLLY CHRISTMAS
Decca

Music and Lyrics by Johnny Marks

Data Packaging Income, Sales Spurt in 9 Months
CAMBRIDGE, Mass.—Data Packaging Corp., has reported sales of $10,450,000 for the first nine months of this year, and a net income of $690,000, or 55 cents a share, records for the same period. This compared with 1968 sales of $5,087,000, and $399,000 net income, or 23 cents a share for the same period. Total sales in the year ended Nov. 30, 1968, were $7,779,000.

This growth follows the company's recent expansion of its plant facilities to permit the weekly manufacture and shipment of 85,000 cassettes and CARtridges. The company now operates on 150,000 square feet of manufacturing and assembly space.

Data Packaging which pioneered the snap-together concept used in the manufacture of cartridges and cassettes, was one of the first major users of preformed cassette and cartridges for duplicators.

The company, anticipating increased growth of the tape industry in the 1970's, plans to establish the addition of equipment to handle increased production in the coming year.

UA Publishing to Give Yule Sendoff to Films' Singles
NEW YORK—United Artists Music Group has an extensive promotion campaign set for the Christmas season, which will concentrate on the exploitation of major single releases from UA films.

Topping the list are two songs from the James Bond "On Her Majesty's Secret Service," which opens here at the DeMille and 16th Street East theaters, Dec. 18. Composer John Barry and lyricist Hal David have written the score, which includes "Do You Know How Christmas Trees Are Grown," which has been recorded by Jackie Deshannon for Imperial Records and the Do Re Mi Singers for Rapp Records, and "We Have All the Time in the World," which Louis Armstrong has cut. The score will be issued on United Artists Records.

Barbara Streisand's latest single, "We Are All Going to Die," from the film "The Electric Lamp," has been written by Michel Legrand and lyrics by Alan Bergman from "Miss Julie's Book of Secrets," which opens here Oct. 30. This score, which includes "Gail," with score by the Bergmans and Henry Mancini, which opens here Dec. 16, includes "Tomorrow Is My Friend," a Jimmy Rogers single on A&M Records.

Songs from current films being used and released material from "Midnight Cowboy," and "The Secret of Santa Victoria."
The Remarkable History Of
Peter, Paul &
Mary's
ALBUM 1700

1968 — Out of it came the gold single “I Dig Rock and Roll Music.”
1969 — Out of it comes the gold single “Leaving on a Jet Plane.”

Another lucky break for Warner Bros. Records (and tapes) who can’t hardly wait for 1970!
Publicity Comes of Age as Trade Grows Bigger: Lib/UA's Hoffman

NEW YORK—"Publicity has come of age in the music business." That's the opinion of Marty Hoffman, Liberty/UA's director of publicity, who believes that the industry and the majority of individual record companies have become, in recent years, increasingly aware of the power of the printed word and its potential for the promotion of artists and their records.

Noting a number of reasons for this, he said, "Although the record business still looks to radio as the main revenue of exposure, tight formats and restricted playlists have forced the industry to seek other routes." He added that with the tremendous growth of the industry in recent years, each company has been placed in a more competitive position and must work harder to maintain its relative dollar share of the increased market.

Citing with the industry's growth has been the entrance of conglomerate ownership, merger, acquisition and similar consequences of large scale investment and return. The realities of public ownership, Hoffman maintained, have made companies more conscious of the image factor, resulting in a more concerted public relations effort.

**Changing Patterns**

Pointing to changing patterns of the record business as a key element at both trade and consumer level, he said, "Today we are marketing our product to a far more sophisticated buyer. He may be younger, but he's hipper! He wants a more pleasing sound. With so-called protest and message songs making up so much of the hit material and with recording artists becoming aware more and more involved as social forces, the young record buyer is demanding in-print elaboration of what his favorite artists are saying through their music."

Hoffman credits the rise of the independent producer and the expansion of the disk artist into other fields calling for an interrelationship of "spill-over" of appeal to the layman. "There was a time," he said, "when anyone who made records wanted to be a movie star. Now all the movie stars want to record ... for some it's an ego trip, for some the fulfillment of earlier ambitions denied; yet there it is — artists making a quarter of a million dollars a picture or vast weekly sums at a Las Vegas casino — and their overriding concern is whether or not their disk is getting airplay and reviews. But their concern is a legitimate one if put in perspective. A hit record helps a television show, his ratings, can multiply a film box office take or skyrocket a nightclub performer's paycheck."

The growing recognition of public relations' place in a company's success, said Hoffman, has been marked by most labels' retention of publicity firms specializing in the recording or entertainment field, or through the expansion of internal staffs. At Liberty/UA, for example, he cited the recent growth of his staff by over 50 percent and the growing interrelationship between publicity operations and the efforts of promotion, artist relations, sales and other areas.

As for TV, the special based on the song will once again be sponsored by General Electric and telecast on Dec. 5 on NBC-TV and GE has renewed for another two years. Marks also wrote the music for the GE commercials slated during the showing of the special. The Decca Records soundtrack will be reissued in conjunction with the showing of the special.

**Rudolph the Reindeer Is Still a Dear to All People**

NEW YORK — Christmas wouldn't really be Christmas to most children without songwriter Johnny Marks, whose "Rudolph, the Red-Nosed Reindeer" will be heard on both record and on television again this year by millions of children and adults, too. The single, recorded first by Gene Autry in 1949, has sold more than 86 million copies. Autry sold 6,500,000. Sheet music brought the song to an other four million individuals. More than 350 artists have recorded the tune.

As for TV, the special based on the song will once again be sponsored by General Electric and telecast on Dec. 5 on NBC-TV and GE has renewed for another two years. Marks also wrote the music for the GE commercials slated during the showing of the special. The Decca Records soundtrack will be reissued in conjunction with the showing of the special.

**GUESS WHO STRIKES GOLD**

NEW YORK — The Guess Who have earned a gold record for RIAA certification of sales of more than one million copies of their RCA Records single "Laughing," the Canadian rock quartet's second gold record.

---

**THANK YOU**

Jules Abramson  
Tom Colley  
Dale Frashuer  
Frank Leffel  
Paul Leka  
Joe Bogart  
Johnny Mann  
Frank Peters  
Bob Reno  
Bob Sarlin  
26 Local Guys  
Ross Regan  
Bob Scherl  
Garrett Scott  
Lou Simon  
John Sippel  
George Steiner  
Betty Sperber  
... and all others we may have forgotten.
NEW YORK — Astrologers tell us this is the age of Aquarius, but what it really appears to be is the age of the Zodiac, or more precisely, the age of Zodiac albums. A&M Records, in an attempt to take advantage of the renewed interest in the subject, has released a 12-volume set of Astrological Album SP 4211/22 entitled "Signs of the Zodiac." This is almost immediately, a similar release by GWP Records.

The two series are completely different in their approach. The GWP series is a collection of instrumental albums, while the A&M offerings are narrative works, with the astrological explanations more copiously handled by Nancy Priddy, John Erwin and Michael Bell, and the accompanying electronic music composed and expertly performed by Mort Garson. The narratives are dramatically effective in their readings of the Jacobs Wilson scripts, which cover a variety of aspects, such as "Planetary Motivations," "Numbers, Gems and Colors," and "Where Was Your Moon." In order to better understand this last topic, each album comes with a moon chart, which enables the listener to determine the position of the moon at the time of his birth. The album covers are smartly designed, featuring a modern approach to the various Zodiac signs, and credit is due Allen - the Stanton for this outstanding production. -JOE TARAS

NEW YORK — Moneta Records, a disk and publishing company, has been formed as a wholly owned subsidiary of Fipco Productions, which recently completed filming of "A Time for Dying." "Just a Dime" and "We Cry All the Way," arranged and sung by Vini Poncia, is the label's first release. Lyrics are by Audie Murphy, president of the company. MAP CITY RECORDS signs TK Productions to a production deal for a new group called We The People. First single will be "If We Can Fly to the Moon." From left, front row: public relations man Bob Gray, Pete Anders of Map City, Andy McNeil and Thano Karris of TK Productions, and producer Frank Neil of Map City. From left, back row: Vini Poncia of Map City and Ed Mathews Jr., Sherrie Graddie, Mary Anderson, and Wilie McClearchen of the group.

AM's 12-Vol. 'Zodiac' Set Moves in 'Heavenly' Groove

NEW YORK — The Moody Blues have formed their own label — Threshold Records — which will be distributed in the U.S. and Canada by London Records, said London acl manager Walt Maguire. British Decca will distribute Threshold elsewhere. The new label will feature the Moody Blues, plus productions by all five members of the group — Graeme Edge, John Lodge, Justin Hayward, Mike Pinder, and Ray Thomas, in association with Tony Clark, who produces the group as a unit. Traper has been signed to the label and will be produced by Lodge, Timon, a folk act, will also be on the label. The group was formerly on Daram Records, a label distributed by London Records.

THE PEOPLE, who produced the recent No. 1 hit, "Don't It Make My Brown Eyes Blue," has been signed to Capitol Records. The group comes to New York this week for a 3-day stay. They are scheduled to perform at the Rolland's Broadway on the 13th, the Ritz-Carlton in the morning of the 14th, and the Waldorf Astoria on the evening of the 14th. Their first album, "Christmas," has been in the Top 10 since its release six weeks ago.

Queen City Album Adding to Plant

NEW YORK — Queen City Album, Inc., Cincinnati-based firm, has an expansion program underway. Some 9,000 square feet of building has been added to the present plant and is ready for use. It will house the art and printing departments, plus packaging, shipping, and warehousing of records. Queen City Album stocks for many of the custom label customers. Queen City Album has also added new stereo mastering equipment consisting of Neumann lathe and a Westrex cutting system. A new automatic high-speed fabricating line will start with the printed sheet and the cardboard and will come off the line completely trimmed and ready for the record.

Blue Thumb and GRT In Disk and Tape Tie

LOS ANGELES — Blue Thumb has achieved simultaneous status for its tape and LP product. The company’s recent four LP release is its first coordinated LP and tape program. In the past, there has been a 30 to 60-day time differential between records and tape, notes Bob Krasnow, Blue Thumb’s president. The simultaneous status was achieved through careful planning between the record company and GRT, its distributor. "GRT showed us how to close the gap," Krasnow says. If there is a two-month spread between record and tape, the initial impact for the tape is lost, the executive feels. "So many tapes get bootlegged because of this time lag, that you have to be right on schedule otherwise you lose sales."

The four new tapes bring Blue Thumb’s cartridge representation up to eight titles. The product is by the late and Tina Turner (two LP’s), Love, Southwind, Anyseye Dunbar Retailation (two titles), Tyrannosaurus Rex, Albert Collins and the two-tape package of "Memphis Mystery Train." Surveying the market, Krasnow feels that after Jan. 1 all companies who control their own tape marketing will have simultaneous releasing.

Vault Is Adding O 'sea's Licenses

LOS ANGELES—Vault Records has assigned its line to Metronome in Scandinavia and will use Liberty/UA in Italy, Asia and South America.

Liberty/UA also handles Vault in Sweden, Norway, Netherlands, Vault’s president, plans signing additional licensees at next year’s MIDEM gathering. He already has Big in France and Hispoxop in Spain.

Liberty/UA has just released two LP's in England from Vault, the Floating Bridge and the Chambers Brothers.

CHRISTMAS LP's

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<td>GIVE ME YOUR LOVE FOR CHRISTMAS</td>
<td>Johnny Mathis, Columbia CS 9923</td>
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<td>ELVIS' CHRISTMAS ALBUM</td>
<td>Elvis Presley, RCA Victor LSP 1951</td>
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<td>Nat King Cole, Capitol 3561</td>
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<td>SANTA CLAUS GOES STRAIGHT TO THE CHETTO</td>
<td>James Brown, King 6203</td>
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<td>7.</td>
<td>ROCKIN' AROUND THE CHRISTMAS TREE</td>
<td>Brenda Lee, Decca 30776</td>
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It's easy to remember us.
We're a little smaller
but we make very good
duplicating tape too.
And because we're a little smaller
we work a little harder
to give you quality, service
and dependability.
We make 8-track and
C-60, C-90, C-120 cassette tape,
using only Du Pont tensilized Mylar.
We're a friendly company.
We'd like to hear from you.
You'll like us.

Magnetic Media

MAGNETIC MEDIA CORPORATION, 516 Fayette Street, Mamaroneck, N.Y. 10543

a subsidiary of ERT
LOS ANGELES—Earl Muntz faces a perplexing dilemma: Illegal duplicators are severely hindering the prerecorded music industry. But if Muntz, president of SuperScope, Inc., chooses to allow blank cartridge duplication, he will lose his principal strength—sales of patented equipment.

"The blank tape duplicators have the broadcast business," he laments. "There's no way to fight them. They're turning out the hot product. In fact, we've stopped selling. They're the king. They're making a profit."

Muntz, king of the 4-track system and a pioneer in developing the autoloop tape concept into a mass appeal market, is resigned to current conditions.

Ironically, some of the most successful of the duplicators in the Southern California area are former Muntz employees. Just last week a number of former production line people were out trying to get people's jobs. Muntz admits these people "aren't working all over the Southland. They're going where the people who are putting them out of the music business are going. We've got the tools and they have the know-how, and besides, it's a lot cheaper to rent a factory than to try to get one."

Muntz sees the present trend as lessening the desire for his equipment. In the past, Muntz has sold 60 percent of his product to the military, and an additional 20 to 30 percent to the big-name music producers. "Now we've got 5 percent of the blank tape business. If we had 30 percent, our factory wouldn't be able to turn it out."

Muntz sells both blank tape cartridges and blank tape loops, so he feels that his blank tape sales are a barometer of the overall trend. "I don't sell it, somebody else will," Muntz says. "That's the main interest in blank tape is that in the 4 and 8-track configurations, they feel they have no need for blank tape."

"The unusually high backlog of unfilled orders is expected to be alleviated in the second quarter and business will go to the third quarter of the current fiscal year," says Craig Flack, president of Producers Supply Co., Inc., manufacturer of basic components for cassette equipment according to the patent, covering the process for manufacture of tape used in equipment for recording and reproducing blank tape cartridges, was issued to Bernard A. Cono, formerly vice president of Telematic Corp., now president of Craig Corp. James B. Freyman & Molmar are as trial counsel in prosecuting actions for infringement of the patent, reports Frank M. Flack, Faraday dean, attorney.

The legal firm has rendered an opinion that the patent is valid and is being infringed by those manufacturers of tape cartridges in which the tape is lubricated by a coating of colloidal graphite derived from a fluid, according to Fred M. Kueh, Flack, dean president.

"It seems the contention of Faraday that the Counzio invention played a major role in commercializing the endless loop tape cartridge," says Flack. "Ortronics can't make the process of making an appreciably small product, and the patent is material amount of royalty income to Ortronics."

"Several major blank tape manufacturers and duplicators are appealing the ruling on the patent," says Flack. "However, many are not."

"It seems a sad state of affairs when something as innocent as plating of the music end of the cartridge industry. And moving into the entire field by allowing anyone to use the patent, which is one of the reasons for the granting, and the non-royalty paying duplicators."

One wonders what would happen if machines were made for public usage which could press singles and albums. Would the suppliers of vinyl have as much of a field day as the blank tape manufacturers?
Tape CARtridge

RCA's Horne and His Team Make Creative Spirit Click

By BRUCE WEBER

NEW YORK—Solidly confident and justly proud of his creative team, Elliot Horne, RCA product planning manager, was browsing through his "bible." His "bible" is the RCA catalog. The team: Chick Krummacker, Len Magnus and Julian Ross. Together, they select, edit, cut, adjust, fit and creatively plan and program RCA's carefully balanced tape product, whether it be variety packs, budget tape, premiums, etc.

While much of the talk these days is about the configuration squabbles, pricing and packaging, hardware vs. software and audio vs. video, Horne and his team are serene in their creative world.

They are more concerned about repertoire than about programming music than about configuration squabbles. A rising stream of spending is giving Horne more reason to read his "bible" and call from it a steady flow of repertoire and ideas. An upward buying trend is already apparent in budget tapes and variety packs, and the spending philosophy is expected to continue.

Variety of Product

With an eye on the RCA catalog, and the other on creative planning, Horne and his team try to please the consumer with a variety of product.

Assisting Horne is an ad-cartridge staff, independent of the record division, to transform LPs to tape. And merely duplicating an LP to tape to fit a variety pack, say, is not Horne's intent.

"We don't merely pick out a few tunes from several albums and throw them together," said Horne. "That's not creativity. That's not a variety pack." Being aware of timing, musical textures, breaks, fadeouts, flow, order of tunes, repertoire, artists — that's creativity. Simply," said Horne, "we custom create product." Although Horne's staff often creates packages following the release of album product, occasionally the opposite is true.

After perusing the RCA catalog one day, Horne saw an opportunity to package a "Best of Rod McKuen" 8-track tape and an LP. He had Len Magnus, a member of the Horne squad, examine about six early McKuen albums and repackage the repertoire.

LP-Tape Simulrelease Plan Is Vital: Silvers

LOS ANGELES—Simultaneous record-variety releases are important, agrees Ed Silvers, vice president of Snuff Garrett Productions. But simultaneous releases of concept LPs and tapes are a necessity.

Silvers is developing a marketing concept to promote both tape and product simultaneously in merchandising, promotion and advertising.

Because Snuff Garrett Productions leans heavily on concept repertoire, Silvers sees an increasingly important role for double exposure.

He would like all promotions, point-of-purchase displays, retail gimmicks, radio airplay and merchandising aids to have one central record-tape theme.

"The idea," says Silvers, "is to unite the marketing efforts of both the record manufacturer and the tape duplicator/marketer. It's wrong for the record producer and tape duplicator to go separate ways in merchandising discs and prerecorded tapes."

A marketing concept will be initiated with the Garrett-London Records-Ampex independent production arrangement. He will coordinate with London and Ampex to decide on a central merchandising theme and simultaneous marketing campaign.

Silvers sees a healthy tape year in 1970 for Garrett Productions and its two record companies, Viva and Bravo. He projects about a 150 percent sales increase via an independent production deal with Ampex and from the company's regular duplicators, GRT, Ampex and North American Leisure.

Result: RCA released a "Best of" LP and 8-track tape with Magnus receiving credit as "ad coordinator."

"I'm always looking and listening for new ways to creatively package, merchandise and market tape," says Horne. "I'm trying to make our variety packs distinctive."

He obviously is succeeding. Many of RCA's variety packs are unavailable to record collectors.

When RCA released Jose Feliciano's controversial "Star-Spangled Banner" single, Horne again saw an opportunity to offer a distinctive variety-pack package: "Soul Rock"

(Continued on page 63)
PRESENTING CAPITOL'S TAPE AND EQUIPMENT IN-HOME SELLING CAMPAIGN!

LET'S MAKE A DEAL

THE DATING GAME

The Newlywed Game

AMERICAN BANDSTAND

Capitol cassette and 8-track tapes, cassette players and recorders are featured gifts on these popular ABC-TV network programs (with a combined viewing audience in the multi-millions) during the months of November and December.

Our deluxe tape gift sets by Glen Campbell, The Lettermen, Lou Rawls, Jackie Gleason, The Beach Boys . . . the Romeo and Juliet Soundtrack . . . the rock gift package with Steve Miller, The Quicksilver Messenger Service and The Band . . . and the Stars of Country Music will be headlined. Our cassette players and recorders complete the star-studded assortment.

Fantastic exposure. Weekly exposure. The kind that cements product identification, and builds sales.

From Capitol, star of stage, screen, cassette and 8-track.
The 811R Cartridge Recorder

Listen...and you can hear the sound of profit. It's the 811R 8 Track Stereophonic Recorder. Designed to sell and sell and sell.

Records and plays 8 track stereo cartridges for car or home from Stereo FM, phonograph or any tape recorder. Engineered for studio quality performance with exclusive logic circuits to eliminate timing problems. Exquisite styling and convenience features to captivate your customers.

Best of all, model 811R is available now. We deliver immediately from stock. Hear the sound of profit...and be ready for holiday sales. Model 811R, Made in the U.S. to sell for under $190.00.

Contact Russ Motley
PRODUCTS OF SONY HOMERICA
1600 Abilene, Avenue South
Minneapolis, Minnesota 55420

THE HAPPENINGS Greatest Hits; (8) JST 8-0830
RIVERWILD Man of Many Moods; (8) RIVER 9-1020
MUNTZ
MERURY Groups & OUR GANG; Spank's Greatest Hits; (2) JAC 6-0227
THE NEW COLONY TEAL; Attacking a Straw; (2) JAC 6-0227
HORST JANKOWSKI; Walk in the Evergreen; (2) JAC 6-0227
MOMAS HASKELL; Atlantic; Martin & John; (7) JAC 6-1253
JAY-GEE
GROSSE SONG CLUB & THE HOT NUTS; Freak Out; (8) O-916
Jubilee
FOOD & DEKROOS; Wanda You Can Do It; (2) 9-2024
CHILD; (8) JST 9297

THE BUSTER-Ballad; (2) RE A 508
THE MESSAGERS; (2) RE A 509
JUNE BRIDGER
VARIOUS ARTISTS; For Lovers; (2) GILA 1795

LIVINGSTON AUDIO
Avant Garde
MEDICAL MISSION SISTERS—Joy Is Like the Rain; (8) JAC 6-0227
VARIOUS ARTISTS—Praise the Lord in Many Tongues; (2) JAC 6-0227
VARIOUS ARTISTS—Praise the Lord In Many Tongues; (2) JAC 6-0227
VARIOUS CARTERS—Keep the Rose Grown; (8) JAC 6-0227
JOHN LIVERMORE; Bury Livin'; (8) GILA 107
GENTRY BROTHERS; Call My Lovin'; (8) GILA 108
EUGENE HOMES; Homes Songs Spiritually; (8) GILA 108
THE HARRETS; My Mass For Peace; (8) AV 107

JAMES CLEVELAND
The Best of RICHARD GROove HOLMES; (8) FAB 73
SUNNY STITT WITH BROTHER JACK McDUFF; (8) FAB 73
THE BEST OF WILLIE MCCLURE; (8) FAB 73
THE BEST OF BROTHER JACK McDUFF-Live! (8) FAB 73
THE BEST OF DON PATTERSON; (8) FAB 79
THE BEST OF JOHNNY RAY SMITH; (8) FAB 79
THE BEST OF FREDDIE MACY; (8) FAB 79
THE BEST OF SHIRLEY SCOTT WITH STANLEY TURRENTINE; (8) FAB 79
THE BEST OF GENE AMMONS-For Beautiful People; (8) FAB 79
HAROUL MUNER-Jakin' and Scrappin'; (8) FAB 79
JAMES MOODY—Don't Look Away Now; (8) FAB 83
SUNNY CROSS—Rockin' in Rhythm; (8) FAB 84
ILLINOIS Jacquet—The King; (8) FAB 85

Savoy Records
BILLY ECKSTINE—Prisoner of Love; (8) MG 008
BILLY ECKSTINE—The Duke, the Blues, Billy Eckstine & His; (8) MG 00003
NAPPY BROWN Swing; (8) MG 00002
NAPPY BROWN Swing; (8) MG 00003
BIG MAYBELLE Sing; (8) MG 00003
COUNTRY COWBOYS From Texas; (8) MG 00003
JESSE ROBINSON—The Blues; (8) MG 00003
THE KHAMON CARTER—The Khamon Carter; (8) MG 00003
SISTER ROSETTA THORPE—Singin' In My Soul; (8) MG 00004
HOLY KING & CAROLINE; (8) MG 00005
JAMES CLEVELAND & THE ANGELIC CHOIR—With Love; (8) MG 00005
JAMES CLEVELAND & THE SOUTHERN CALI- FORNIA PROFESSIONAL CHORDS; (8) MG 00005
CHRISTMAS SONGS; (8) MG 00005

LIBERTY/UA

LIBERTY
THE CARNIVAL—Carnival; (8) MGM 9922
THE CARNIVAL—Carnival; (8) MGM 9923
VARIOUS ARTISTS—Listener's Blanket; (8) MGM 9924
VARIOUS ARTISTS—Give Me the Moon; (8) MGM 9925
TOMMY GARDNER—Dixieland; (8) MGM 9926
JAZZ SHIMMER—Lighthouse; (8) MGM 9927
LET IT CLENN—Loves; (8) MGM 9928
SHANDY NELSON—Shandy, Shandy; (8) MGM 9929
THE GOLDEN STRINGS OF FRANK PORCELL; (8) MGM 9930

RCA is planning to release five more Parts V & other budget tapes in January. Also in the offering are five new tapes in the Victoria classical line. Deutsche Grammophon is releasing a cassette and 8-track "Showcase" title for the New Year. General Electric is offering a 8-track, stereo player (model MX8252) designed to be played through existing stereo equipment. It retails at $69.98.

Nippon Sound Reprint Co., Tokyo, manufacturer of cassette recorders, is inaugrating a joint venture with T. C. Chen in Taiwan for production of cassette players for the U.S. market.
Panasonic car stereo.
A concert hall on wheels.

Imagine playing living room stereo at 60 mph.
That's the idea behind Panasonic's new Le Mans 8-track car stereo tape player. Model CX-807SU.

It's solid state throughout. Plays instantly and automatically without warm-up. Has automatic and push-button channel changer. Plus variable tone and balance controls. And there's never any interference from tall buildings, tunnels, thunderstorms and the like.

It literally transforms any car into a concert hall.

If someone wants to enjoy radio? There are optional AM and FM stereo tuner packs.

Same size as the tape cartridges. Slide easily into place. For 3-in-1 entertainment at his fingertips.

And the Le Mans tape player is a snap to operate. Tape cartridges snap in and out. And then take them inside for home stereo enjoyment.

There's even a complete line of speakers. Wedge type. Door type. Universal type. For in-door or flat-mounted installation. It's like sitting in a music chamber that moves.

Interested in a concert hall on wheels? Write or drive to Panasonic Automotive Products, 200 Park Avenue, New York 10017. But please, not at 60 mph.
NOW HEAR THIS... Want to be the dealer with the NEW NOW SOUNSeS? Roll, here they are... GDI!

For starters... a ditty to jingle your "dent sell" by the million-seller "Sugar" (Bobby Vee). The Arches. It's a bubblegum swinger called-

JINGLE ANGEL.

Currently a smash in Britain, and climbing rapidly on the Hot 100 charts in America, Herman's Hermits share the recording spotlight with Bass D. Wayne and Frankie Avalon for this BIG-EE!

Congratulations to Buddy Morris and Phil Kahn. They have another great HIT and it's a wonderfully touching ballad-

HERE COMES THE STAR.

England's record dynamo, APPLE, spuds off two more disks destined for incredible advances... RIGHT TO THE TOP! Namely-

EVERYTHING'S ALL RIGHT (Billy Preston)

TRASH CAN (Fran).

Webb Pierce has an exciting new song, UP that offers GIANT sales action! Titled-

LOVE AIN'T NEVER GONNA BE NO BETTER

O.C. Smith, the "Little Grease Applequin," man has waxed, and Hansen Publications has printed, his brand new sound called-

ME AND YOU.

Engelbert Humperdink's latest love ballad is one of his most commercial... andiniures sure-fire sales! This song scribes up a "special" message for the new season! WINTER WORLD OF LOVE.

LAST CALL FOR CHRISTMAS

Here's the "good news" for Christ-

man! Eleven happy-go-lucky holiday music sheets to launch the season! Phone-Write-Wine-WINTER!

Hansen Publications, 1822 West Ave., Miami Beach, Florida 33129-2866.
your nearest music jobber!

CHRISTMAS DAY

From "Promises, Promises"-Bacharach & David

JINGLE BELLS

LET THERE BE PEACE ON EARTH

MISTER SANTA

SILVER BELLS

THE CHRISTMAS SONG

Cheechum Roseland

THE TWELVE DAYS OF CHRISTMAS

WE NEED A LITTLE CHRISTMAS (From "Mame")

WHATEVER HAPPENED TO CHRISTMAS

WINTER WONDERLAND

YOU'RE ALL I WANT FOR CHRISTMAS

GOLD MARK ASSOCIATES

PUBLIC RELATIONS

New York—Beatty Hills—London

18
THE TURTLES

Written by Judee Sill for Blimp Music
Produced by Bob Harris and John Beck for Blimp Productions

LADY-O, LADY-O
Out of your radio, into your hearts.

...helium for the Blimp...
Tape CARtridge

GRT Expands Budget Line With Classical

LOS ANGELES — GRT, which has been releasing budget tapes for some time now, is broadening its scope in the budget market with a series of classical titles.

Culled from the Everest catalog, GRT is releasing 40 classical titles in cassette and 8-track at $4.98.

In other musical areas, GRT is expanding its budget country via Starday's Nashville

SOUTH'S LARGEST TAPE ONE-STOP 4-A AND 8 TRACK STEREO CARTRIDGE TAPES

One day service.
Complete inventory all lines.
All orders shipped same day.
Write, Phone, Wire or Call Collect.

1973 Texas, Shreveport, La.
(313) 422-7182

CASSETTES

$4.98.

20

20

Magtech Edged As Duplicator

LOS ANGELES—Magtech's duplicating plant is being analyzed by three major companies to determine whether it qualifies as a subcontracting duplicator.

The three companies are Columbia, RCA and Capitol, according to Jim Walker, marketing vice president.

Magtech has duplicated material for each of these company's standards and specifications. Open last March, the facility is geared to handle tapes, with music used as fill-in business.

Magtech has yet to land its first cartridge music client. "It looks like the GRT's and Amperettes and the bigger ones have really gone after all the music accounts," Walker said. Magtech's factory has separate banks for mono and stereo with the idea that being duplicated for such industrial accounts as Audio-Digist and General Electric, all the company does replicate reel tapes of American Airlines music programs.

BASF Looks to Seventies By Stepping Up Output

BEDFORD, Mass.—BASF is gearing up for a tape explosion in the 70's, says Thomas J. Dempsey, marketing manager.

The company's plans in the U.S. and West Germany call for increased production of facilities to meet the cassette and 8-track boom.

The plant in Bedford is completing a tooling-up process after having all taped tape by $5 million in new facilities, reports Dempsey. A new complex for audio-magnetics' north eastern Canada is about to get into construction.

"Retail sales of prerecorded tapes will top $600 million by 1975." According to Dempsey, "Last year tapes accounted for about 20 percent of all recorded music sales. I expect that figure also will double." According to Dempsey, BASF provides about 40 percent of all the cassette tape sold for music reproduction.

Infodex Sets Up Wing As Cassette Duplicator

WATERBURY, Conn.—The Infodex Corp. has established a new subsidiary, Infodex Cassette Corp. to market tapes, with music used as fill-in business.

The company has been in business for 9 years but has really gone to the public at

infodex cassettes

R. A. Malone

出厂

infodex cassettes

Dempsey explains. "The kit gives the consumer just about everything he needs to start his own music library." The kit includes four reels of tape on an 80-page recording manual, a book explaining the recording art, a spare reel and a starter kit. The starter kit includes splicing, editing and marking utensils, colored leader tape and an extra disk.

"Industry leaders suggest that 8-track sales this year will be $280 million and will be compared to about $180 million for cassettes," notes Dempsey. "These figures will increase that reach that figure in 1974, provided companies can keep up with the demand."
The continuing saga of Hylie Morris’ Alley and other stories.
(Also an ad).

See the sign? It wasn’t always called that. It used to be a bar—and a boisterous one at that, it’s said. Out on Ridge Road West on the edge of town. Then it became Hylie Morris’ Alley and the town hasn’t been the same since.

That was about a year ago, when Bat & Don took it over and made it the first and only successful coffeehouse in town. And the town is Rochester, where running a coffeehouse can be a pretty heavy gig.

Anyway, the reason behind H.M.A. is that Bat & Don wanted a place to play. Not chess (the usual café fare), but music. You see Bat & Don are singers, musicians and songwriters (as well as outtas to cats) and H.M.A. gave them the opportunity to do their thing.

So with the help of Ron in the office, Chris at the counter and Dwayne just about everywhere else, H.M.A. soon began drawing turnaway crowds that came to hear Bat & Don. (And as recently as last week, people still have to wait on line to get in.)

And now Bat & Don have become kind of folk heroes of the county. Between gigs at the Alley they’ve also played to packed auditoria and gymnasias at nearby colleges such as Syracuse and Oswego. And their name is spreading all over the Northeast.

Now the space to tell you this fascinating story is costing us a lot, so you know that sooner or later we’re going to try to sell you a record or two. Wait no more.

Under their surnames of McGrath and Potter, Bat & Don have made a brand new single, **“Mr. Cadillac”**

(which was rushed out in five days because it was needed—hell, demanded—upstate in a big hurry).

And the album it was pulled from, **Introducing Bat McGrath & Don Potter**, is already selling big everywhere they’ve played. We think they have the stuff to break nationally and we’re backing them with national advertising aimed at the colleges.

**Introducing Bat McGrath & Don Potter. “Mr. Cadillac.”**

And as for the origin of the funny name on the sign, that’s another long story which we don’t have time for now. But if you must know, go up there and ask Eddie or Harv. They’ll tell you.

**On Epic Records**

See the sign? It wasn’t always called that. It used to be a bar—and a boisterous one at that, it’s said. Out on Ridge Road West on the edge of town. Then it became Hylie Morris’ Alley and the town hasn’t been the same since.

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**On Epic Records**
King Crimson Makes Rock Turn Red

NEW YORK — King Crimson, royal relative and fellow heavy to Deep Purple, out-weighted Joe Cocker and Red Sovine's Fleetwood Mac 10 tons to two, Nov. 21 at Fillmore East. The British rock group crushed ear-splitting volumes with well-integrated sound, yielding a symphonic explosion that made listening compulsory. It certainly paid off.

A heavy recipe from

Kalcheim Retiring From Wm. Morris; Shapiro Moves In

NEW YORK—Nat Kalcheim, head of all areas of the Personal Appearance Department at the William Morris Agency, will retire at the end of this year. Kalcheim's executive duties will be assumed by Sol Shapiro with Lee Salomen in charge of the New York and Hotel areas.

Kalcheim has been with the William Morris Agency for 42 years, becoming the department head in 1931. Shapiro has been with the agency for 35 years. Salomen has been active for the last 20 years in the Cafe and Hotel areas. Steve Leber, who has been with the William Morris Agency for five years, will continue as Department Head of the Contemporary Music Division of the Personal Appearance Department.

cocktail of the book, the great Cream, King Crimson can only be described as a monumentally important group, a living tragedy—of Hell. Greg Lake, who wraps a cajun bass guitar around his neck, also sings lead like a hoody and has a voice that controls wide-open, both his bass line and voice resound like music underlined by an orchestra. Wasn't his drama command the group in his solo, a tribute to Jack Bruce, and like Cream's non-member Pete Brown, King Crimson is due the same portion of the group's holocaustic blasts. In these heroics and chaos, there is also pseudo-religious exaltation that the British group hearkens with its rock interpretations of cosmic jazz.

King Crimson drove home the point that the group's technical philosophy with the volume turned up to the max. All the players that had they been electric blankets, they would have all melted their 90 minute, third degree burns in the audience. The group's immense, mind-boggling sound, can only be brought to you by the energy of their almost unbelievable guitarist, Ian McDonald on keyboards, Bob Fripp, a sit-down guitarist who plays at times a hundred or more drums added flames to the big fire, which reached its peak on "The Elephant King," a heavy, heady masterwork that should make hard rock nuts forget about Iron Butterfly and their "In-A-Gadda-Da-Vida."

Then came "Larks Tongues in Aspic," and the band splintered by the hit of a machine gun, finishing off the song, strumming the sound backward. One cannot harness the hell of machines and turn them loose in the night. Ian MacDonald, of course, as his Art Blakey, was his lead drumming of long, tall Mick Fleetwood—Sticky Fingers, and the lead guitar Mr. Green. The group lays down a mean, thick coat that these listeners could not get off. Coupled with the long lack of information and the actual performing color, Fleetwood Mac is, unfortunately, only a half-rate group of highly-motivated musicians. Only Jeremy Spencer's too-few freakouts on his long and winding riff really pep up the show. (Continued on page 37)

Melanie an Unusual Stylist With Talent

NEW YORK—Accompanying herself on guitar, without amplification, Melanie proved to her enthusiastic audience at Town Hall, Nov. 19, that she is the kind of star, a stylist with an immense vocal range and a real feeling for all kinds of material, taken mostly from her albums, "Born to Be" and "Melanie," on Buddah Records, reflects a wisdom and humor toward relationships between man and woman, the city, childhood beliefs and adult reality; she projects the mystery of surviving these involvements with an introspective feeling for inner conflicts and ideals but without self-pity.

Recent themes of tearing down walls, dividing people and taking care of one another appear as key phrases in several songs, particularly in "Close to It All," opening the concert, and "Wife, Child and Home, for People." In these, as in the rest of her lyrics, her voice pleading, funny and sweet, in a vast periphery of innocence suddenly tapers into a self-portrait of a woman, whose overall effect is emphatic while seeming to be self-seeking. Or should it be the self-perspective of recognition of common experience to her audience that they eventually come to expect at a point of intense honesty in all her recordings and in her hair. Her whole mood of mood were beautifully exemplified in "Baby Garden." She thought me as a vocal artist," (Continued on page 35)

Talent

Riders a Happy Rock Groove in Their Texas Stand

FORT WORTH—To the delight of many school children and adults, Paul Revere and the Riders surged through a delightfully explosive 68 minute set in a world premiere show focused on Nov. 15 at Will Rogers Memorial Auditorium, the event was presented by Concerts West.

Backed by a quartet of horns, the Columbia Records act proved that good, solid, happy rock is alive and well as the Riders swept through both new and old honkers with electrifying performances by the six-man group, which recently completed a national tour.

Mantovani in Crowd Pleasing Performance

NEW YORK — Marking his 23rd year with London Records, Mantovani achieved a warm rapport with both the nostalgic and contemplative crowd at the concerto Nov. 23. It was an impressive display of performing expertise on the part of the 42-member orchestra, which, predominately of 12, varied, has contained a wholly sensitive precision under Mantovani's benevolent fingers on the baton.

Ranging through classical and modern, jazz, film and show tunes, the orchestra especially pleased the audience with "Love Is Blue," a duet, as well as "My Ship" as the strings answered the winds and "Boogie Woogie" to "Down among the Sycamores." Mantovani gets a big ovation. "The dynamic "The Dance of the Devil Dog," to the tune of "The Virginian;" and also with "The Anniversary Waltz," "If I Were a Misch." "Sweetheart Waltz," "Gourard," the theme from "The Way to the Days." In the tradition of celebrating a legend with an encore, Mantovani was presented his with his rendition of "Cherubim." ROBIN LOGGIE

DECEMBER 6, 1969, BILLBOARD
How Warner Bros. Plans On Selling More Tape

[We call it "the tall box"]

The advantages of our tall boxes: [1] they're pilfer-proof. [2] they're total merchandising. [3] they look [and work] great in regular browser boxes. These ten browser tape boxes should sell our tapes faster than ever. Not, however any faster than Warners can deliver them [which is today].
ROLLING STONES—Let it Bleed. London NPS 1 (S)

The Stones' current LP tour is the rock event of the year, and their first album since 1967. This innovative work will draw on the accumulated styles of the world's greatest rock band. Mick Jagger and his gritty street-rockers are aided by Mike Nathaniel, Al Cooper and feature the late Brian Jones on "Midnight Sun.""The Midnight Sun" is an inimitable masterpiece, second only to "Paint It Black," their other hit of the year. The Stones will tour to promote this work, making an international tour to publicize their album. The Rolling Stones remain one of the most successful groups in the world.

ARCHIES—"Sugar Sugar," "Ilovedones." "Sugar Sugar" has become a hit single in many countries, including Australia, Canada, France, Germany, Italy, Japan, the Netherlands, South Africa, Spain, Switzerland, and the United States. It has sold over 1 million copies and is currently at number one. Other recordings by the group include "Ilovedones," "Girls Girls Girls," and "It's Only Love." The group was formed in 1968 by Dan Pellicone, a singer-songwriter from New York City. The band included Paul J. Fornaro (vocals), Michael T. Stoll (vocals), and Bill D. Dwyer (guitar). The group disbanded in 1970.

DAVID CLARK—"Let It Go." Warner Bros. LP 1029 (S)

This new LP release includes "Rolling Stone," a tune which has not been heard in many years. The album also includes such tunes as "The Last Waltz," "The Great Unknown," "Suspicious Minds," and "Friends." The group has been very much in the American music business with new material. The album is packaged with a large poster of the group's best on record with this powerful work. The Stones are currently touring the United States and Canada in support of this album. The group's latest single, "She's Only seventeen," was released in September 1969.

TRIPE CLARK—"East of Eden." Liberty LP 1120 (S)

This album contains such tunes as "Jambalaya," "Get A Woman," "Goodbye Mr. Chips," and "I'll Be Home for Christmas." The group's latest single, "Get A Woman," was released in January 1970. The group's latest LP, "East of Eden," has sold over 500,000 copies in the United States and Canada.

BOBBY VINTON—"My Greatest Hits." Epic DSM 2072 (S)

Bobby Vinton has been steady with love songs since the beginning, which makes this selection of hits one of the most attractive sets from pop standards. From modern pop standards like "My Favorite Things," "Dreamsville," and "My Heart Will Go On," to songs that are closer to "The Man I Love," "A Whole New World," and "Take Good Care of My Baby," the album offers something for everyone.
José Feliciano in Concert at the London Palladium

GOD SAVE THE QUEEN • HI-HEEL SNEAKERS • RAIN • NOBODY KNOWS YOU WHEN YOU'VE GONE • EL JENITE • EL VOH • THE COMEDY BIT • GUANTANAMERA • NO DOGS ALLOWED • DON'T LET THE SUN CATCH YOU CRYING • CALIFORNIA DREAMIN' • LIGHT MY FIRE • MEDLEY: FELICIDADE/SAMBA DE ORFEU/MANHÃ DE CARNAVAL • DAY TRIPPER •
RCA Records welcomes you to the London Palladium.
You are about to hear one of the most exciting concerts of 1969, recorded in its entirety.

It is the most comprehensive recording we have ever made of this artist’s talent.
U'RE DOWN AND OUT • MALAGUEÑA
MAMA DON'T ALLOW IT
A ENTRADA DE BILBAO (Battle of Entrada)
A DAY IN THE LIFE
alive alive-o!
José Feliciano

"alive alive-o!" captures the incredible dimensions of Feliciano. As singer, as musician, as composer, as entertainer...as human being.

The quality of the recording before an audience of 2500 is superb. Those who've heard "Light My Fire" and "A Day in the Life" and the "Black Orpheus" medley say they're among the best live pickups ever.

"alive alive-o!" is available now as a two-LP album, LSP-6021, and soon on RCA Stereo 8 Cartridge Tape and Cassette Tape. Intensive national consumer advertising will introduce both to America for Christmas.
You may well query, "why?" We respond with bravura:

**BOB DYLAN** FOR SAYING THAT **PROUD MARY** BY JOHN FOGERTY IS THE BEST SONG OF 1969.

**RALPH GLEASON** FOR SAYING THAT JOHN FOGERTY AND CREEDENCE CLEARWATER REVIVAL SHOULD GET A "ROOMFUL OF AWARDS" FOR THEIR SONGS AND RECORDS.

(HE, OF COURSE, MEANS IN ADDITION TO THE EIGHT GOLD RECORDS AND TWO PLATINUM GOODIES THEY ARE GETTING FOR RECORD SALES.)

---

**HERE ARE A FEW OTHER SONGS BY JOHN FOGERTY AND CREEDENCE CLEARWATER REVIVAL THAT ARE BECOMING HOUSEHOLD WORDS ALL OVER THE WORLD:**

BAD MOON RISING
BOOTLEG
BORN ON THE BAYOU
COMMOTION
CROSS-TIE WALKER
DON'T LOOK NOW
(IT AIN'T YOU OR ME)
DOWN ON THE CORNER
EFFIGY
FEelin' BLUE

FORTUNATE SON
GET DOWN WOMAN
GLOOMY
GRAVEYARD TRAIN
GREEN RIVER
IT CAME OUT OF THE SKY
KEEP ON CHOOGLIN'
LODI
PENTHOUSE PAUPER

POORBOY SHUFFLE
PORTERVILLE
PROUD MARY
SIDE O' THE ROAD
SINISTER PURPOSE
THE WORKING MAN
TOMBSTONE SHADOW
WALK ON THE WATER
WROTE A SONG FOR EVERYONE

---

The Delirious Publisher:
JONDORA MUSIC, 1281 30th ST., OAKLAND, CALIFORNIA 94608
Paxton a Balladeer With Social Vision

NEW YORK — Tom Paxton, the balladeer who sings social and personal poems about love, relationships and reality, returned to the Bitter End, Nov. 21, to a new high in popularity. His recent near-upstaging of Bob Dylan at the Isle of Wright music festival has not gone unnoticed by his fans.

Though Paxton is far from rock — or even folk rock — he has abandoned his traditional approach to folk by taking on three Nashville-flavored sidemen: pianist David Horowitz, a country bass, and latey, David Bromberg, the versatile guitarist who has contributed so much to the popular success of Jerry Jeff Walker. But all by himself, Paxton's romanticism is real. With delicate encounters and poignant detail, to stir the memory and the mind's eye. And though he is intimate he still sees far beyond himself — to the men and women of mankind—with a soft, satiric sense of protest. Even then, his protests are hardly protestations, and are more philosophical than political. But no matter what his subject, Paxton always performs with feeling, concentration and unparalleled showmanship. Paxton can make an audience into a tightly-knit family. Adding to his brilliant repertoire of broaderad ballads and contemporary urban folk-blues, Paxton sang some new compositions including "Amar"s Song," "Forest Lawn" and "Saturday Night." Paxton is an artist who deserves the popularity his great talents merit, but he is too good to alter a style that is comfortable and beautifully honest, and appreciated by people who think and feel the same way.

FRED KIRBY

From The Music capitals of the World

DOMESTIC

NEW YORK

London's Michael Allen co-hosts "The Ruth Kent Show," a local TV variety show in Atlanta, for five days beginning Monday (1). Fontana's Steam plays Lincoln, Ill., Saturday (6). RCA's Eddy Arnold does his weekly midnight concert tour. Jan. 16 to Feb. 21. Buddy's Brooklyn Bridge plays Metropolis, Ala., Thursday (4); Atlanta, Friday (5); Reading, Pa., Saturday (6); Philadelphia, N.Y., Sunday (7); Cleveland, Monday (8); Lansing, Mich., Tuesday (9); Grand Rapids, Mich., Wednesday (10); South Bend, Ind., Friday (12); Flint, Mich., Saturday (13); and Canton, Ohio, Sunday (14). Smash's Sir Douglas Quintet are on a three-week European tour being handled by Hans Willenborg, Philips Phonographic Industries' director for international artists relations. The group has a Dec. 17 engagement at Las Angeles' Whisky a Go Go. Immediate's Nice plays Leone's in Long Beach, L.I., N.Y., Wednesday (3), the day before opening a three-day stint at the Boston Tea Party. The British trio also appears at Aladdin's, Buffalo, N.Y., Sunday (7); San Francisco's Fillmore West, Dec. 11-14; Los Angeles Experience, Dec. 15-17; and Fillmore East, Dec. 19-20. Jerry's Kids, formerly with RCA Records distributors in Atlanta, has formed its own record promotion firm to promote records in the Atlanta, Charlotte and Miami areas. Polydor's Jerry Cortib plays Bismarck, N.D., Dec. 8; Minot, N.D., Dec. 9; Oklahoma City, Dec. 11; Amarillo, Tex., Dec. 12; and Lubbock, Tex., Dec. 13. Polydor's Tony Williams Life, who wound up at Stag's Nov. 29, appears at Boston's Jazz Workshop, Jan. 5-11. Clark Terry opened a one-week stand at Wexler's Theater Restaurant, Cleveland, Nov. 28. Composer Hayward Morris teamed with Tony Tanner to write several songs for the forthcoming off-Broadway "Little Boxes." George Brackman's "New Music for the Sabbath Worship" will be presented for the first time at Congregation Beth Elmon in Brooklyn on Friday (12). Columbia's Stony Brook People appear at the Cat's Eye, Raleigh, N.C., Wednesday (5). Wayne Newton is on a five-city promotion tour for his starring role in Warner Bros.' "Of Ships to Jonah" and his new MGM single from the film. Bill Haley and the Comets open a six-night stint at the Bitter End, Wednesday (3). Gordon Kingsley, Audio Featley composer-performer and a Moog exponent, has been commissioned to do the music for the Kodak exhibit at the World's Fair in Japan in March. King's James Brown appears on NBC-TV's "First Tuesday," Tuesday (2). He opens a one-week engagement at the Bitter End (Wednesday (10)). The Quandum Co., Inc., will open Tin Pan Alley offices in January with an 11-man staff, which will concentrate on coordinating the music of Nate Sussner, 21, who is writing, arranging and conducting the scores for United Artist's "The Way We Live Now." Reprise's Jethro Tull, Atco Fat Mattress, and Capitol's Grand Village Royal play Fillmore East, Friday (5) and Saturday (6). Al Ham composed and arranged the new Brenda Shampoo TV spot. Stax has issued Syd Selvig's first album. "Portrait" on its Enterprise label. Stax producer Don Nix wrote eight of the album's 12 songs.

Buddy Guy is Quite a Singing, Playing Guy

NEW YORK — Buddy Guy, one of today's top young bluesmen, overcame vocal tiredness in his first set at Uganos', Tuesday (25) as the Vanguard Records artist sang three numbers effectively and played an excellent guitar throughout.

In addition to his own considerable talents and stage presence, Guy is blessed with a first-rate four-man backup crew as saxophonist and the other guitarist each sang two numbers well. Guy's version of the standard "Fever" was exceptional, including a somewhat comic section where he vocalized with sax echo. Guy's tiredness was caused by a full day at Vanguard's recording studio.

The bill also included Travis Shook & the Club Wow, a good comic folk duo; Uncle Dirty, one of the best young comics around with hippie style; and Manhattan Transfer, a young folk quartet.

DECEMBER 6, 1969, BILLBOARD

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grow a friend
'Promenade' Campy, High-Stepping Show

(Editors' note: "Promenade" premiered in August 1969 at the Promenade Theater in New York. Shortly afterwards, RCA Records acquired the album rights and released the original cast LP. RCA invited members of the press to view the musical on Nov. 20. A review follows.)

NEW YORK—"Promenade" is that rare type of musical play which is independent in style and original in technique. For the most part it is sophisticated camp, a subtle shattering that ranges from attacks on the cliched plots of operas to over-emphatic and flauting mannerisms.

The story of the two convicts who escape into the world of high society only to find true happiness back in their cells is, of course, meant to be taken seriously. But a play of this nature takes time to work with the audience, and one found it difficult at times to distinguish a put down from a put on.

The lyrics are playfully designed. Expressions such as "riches make us dumb," "let us be irrational" and "the sound of satisfaction is wealth, isn't it?" stream forth with regularity. The role itself is entertaining and deliberately deceptive in its tongue-in-cheek style. As a record it is pleasing in its own right.

The cast is excellent, although some of its original members have been replaced. Exceptional.

(Continued on page 35)

Talent

Campus Dates

RIPPLE's First Edition plays Freehold State College, Thursday (4); State University of New York, Friday (5); and Utica College, Saturday (6).

The annual Winter & The Winter Consort appear at the College of the Holy Names, Albany, N.Y., Monday (3); Southwest Missouri State University, Springfield, Mo., New York at Cableskill, Thursday (4); and the College of Music, Saturday (5).

Three Star's Midnight Witch performs at Wesley College, Dover, Del. (4); Widener University, Wilmingon, Del., Friday (3); Pennsylvania Military College, Saturday (3); and Codex Beacom College, Wilmington, Dec. 17.

Elektra's Rhinoceros plays Manhattan College, Tarrytown, N.Y., Saturday (6); and Juniata College, Hamilton, Pa., Friday (5).

Columbia's Stony Brook People set for Vanderbilt University, Friday (3); Polytechnic's Ten Wheel Drive appear at Brandeis University, Sunday (5).

Cald's Delk perform at Hampden College, Friday (5).

Macias Sings and Plays With a Winning Style

NEW YORK—The enthusiastic goodwill of Enrico Macias provided another winning Carnegie Hall concert, Nov. 21, his third appearance at the Hall. Once again, a packed audience joined the French-Algerian singer-guitarist. Drawing heavily on his current Mercury Records album, Macias used more English than when he was here previously. In addition to "Tell Me What Is Wrong" and "A Life Is a Life," which he sang in English, he also switched to English in several of his other songs. He again sang "Jerusalem of Gold," one of his best numbers, in Hebrew. The latter was the only vocal selection not his own. He did a fine guitar solo and sang some selections from his old Pathé Records days, including "Enfants de Toussaint," "Les Filles de Mon Pays," and "L'Oriental." His method of beginning numbers is a gem as he languidly plays the guitar before switching to the correct melody, to the delight of the audience, which clapped and sang along frequently. It was a happy evening.

FRED KIRBY

Mayall Label to Aid Lenior Widow

LONDON—John Mayall, blues/rock/progressive artist, is planning to launch a label—Crusades Records—with all profits going to Mrs. Ella Louise Lenior, widow of American blues singer J.R. Le- noir. First release on the label will be a two-hour conversation between Mayall and Mrs. Lenior.

LAWRENCE WELK center, cuts a first anniversary birthday cake at Plaza 9 at New York's Plaza Hotel with an assist from Gov. and Mrs. Nelson Rockefeller.

The Time Is Now
To Bring Back
"ON THE 5:15"

A Genuine — Funny — Folk Song

OTHER MARSHALL HITS: "BE MY LITTLE BABY BUMBLE BEE," "MARY YOU'RE A LITTLE BIT OLD FASHIONED," "I WANT TO LINGER" — SOMEONE'S WRONG" — "IF YOU EVER NEED A LITTLE SUGAR BABE" — "BABY SISTER BLUES" — "BLESS YOUR EVER LOVIN' LITTLE HEART.

"ON THE 5:15" was one of the all-time standard hits, both here and abroad. Now when the poor commuter is in the true headlines, it is hard and almost, with problems seemingly intermittent, "ON THE 5:15" could give him and his brother the LAUGH they sorely need.

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LIONEL HAMPTON, center, cuts a first anniversary birthday cake at Plaza 9 at New York's Plaza Hotel with an assist from Gov. and Mrs. Nelson Rockefeller.
Ella Turns 'Contemporary' With Old-Fashioned Grace

NEW YORK — Ella Fitzgerald, now a complete singing machine, technique fully mastered, backed spartanly on a piano-bass-drums trio, appeared in the Great Performers series at Philharmonic Hall on Nov. 21 and presented her new look.

For instance, in the first half only "Love for Sale," "World on a String," and a brief insert of "Gonna Sit Right Down and Write Myself a Letter" recalled the days when Miss Fitzgerald made her worldwide reputation with solid standards. For the rest it was all material of recent vintage, generous helpings of Bacharach-David, some Beatles and even "Spinning Wheel."

The Repriese artist still showed that when given the straightforward simplicity of a lyric she would tastefully swing and rock in the old fashioned sense. But too often we were treated to the pyrotechnics of technique, bending and sliding and worrying a tune to its final bars, and a fierce scat version of the gentle "A Man and a Woman"—well, "Flying Home" it wasn't.

Miss Fitzgerald had a full alert house—barely did she get past the first line before the applause of recognition rolled out. It may prove how hip the audience is but it is somewhat dis-tracting. IAN DOVE

Without a Doubt!

"Christmas Teddy Bear"

RPI 106

Bayn Johnson

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SOUTHERN ALBUM SERVICE

Unusual Style With Talent

- Continued from page 22

Town Down," "Animal Crackers,"
her new single "Any Guy,"
"I'm Back In Town," and "Bo-Boy's Party" in the one song not of her composing. Dylan's "Me, That Lonesome Man." Melani transformed its arrangement into an eloquent litany of self-revival.

Overwhelmed by the reception accorded her, Melanie was persuaded into three auditions and rallied with a hilarious spoof of sexual hangups to the melody of "Battle Hymn of the Republic"; her poignant "Take Me Home, Country Roads" to the strains of "The Rain." With a voice that is perhaps cosmo-politan in its inflection and texture, Melanie, nevertheless, is attuned to the immediate preoccupations of today's youth and should be valued for her compassionate honesty.

ROBIN LOGGIE

Happy Rock Groove

- Continued from page 22

Jr., holding down a noisy rhythm throughout the set, drummed out a fine solo in "Good Thing."

Guitarist Freddy Weller displayed his own virtuosity with solos on two of his songs that have established him as a strong country artist for Columbia: "Games People Play" and his recent "Down in the Boondocks." Mark Lindsay's performance of "Arizona" (his latest solo Columbia single) brought the crowd to its feet, as well as the group's familiar song "Kickin'." We've Got All Get Together," "Ups and Downs," "Let Me."

MARGE PETTYJOHN

Newark's Pride

- Continued from page 22

the audience to life. He was at his best with "Between You and Me," "All I Have to Offer You (Is Me)," "Crystal Chandler," and a medley that featured "The Snakes Crawl at Night," "The Easy Part's Over," and "The Day the World Stood Still." Unfortunately hampered by poor mikes, which managed to muffle a fair share of the lyrics, Pride came through. Before his closing "Cotton Fields," Pride managed to squeeze in his latest hit "I'm So Afraid of Losing You Again," and suddenly the show didn't seem half as long as it was.

JOE TARAS

'Promenade' Review

- Continued from page 34

ly fine were Margo Albert, Mary Jo Catlett, Alice Pluyton, Marie Santell, Elliott Savage and Carrie Wilson. Book and lyrics are by Martha Forgass. Music by Al Carmine. Susan Romani did a fine job as pianist and musical conductor.

ROBERT SOBEL

Thelma Houston In Europe Tour

LONDON — Thelma Houston, whose Dunhill Records single "Jumpin' Jack Flash" is beginning to break, starts a three-week European tour here Monday (1). Accompanied by manager Mark Gordon, who also manages the Fifth Dimension, she'll make radio-TV and press appearances in England, Germany, and France.

Talent

December 6, 1969, Billboard 35
Radio-Television Programming

More Stations Join Hunt
In New Sound Campaign

By CLAUDE HALL

NEW YORK—More than 70 key Top 40 radio stations have already signed up to participate in Billboard’s Search for a New Sound Campaign starting Feb. 1. At least 200 stations will be involved in the campaign—the biggest talent search ever conducted.

New stations to join the campaign in the past two weeks include KROY—Sacramento; KUDI—Kansas City; WKRN—Knoxville; KALL—Salt Lake City; KJIR—Seattle; WORO—Albany, N.Y.; WPIC—Winston, N.C.; KOMA—Oklahoma City; KELO—Piedmont; KQKZ—Phoenix; KAKC—Tulsa; WSB—Atlanta; WMGM—Meudville, Pa.; WORV—Roanoke, Va.; WAPI—Jacksonville, Fla.; WAKR—Akron, Ohio; KIIE—Galveston, Tex.; WAAB—Worcester, Mass.; and KRCB—Council Bluffs, Iowa. Also KOI—Omaha; KISN—Portland, Ore.; WIFE—Indianapolis; WOKY—Milwaukee; WYYV—Kalamazoo, Mich.; KEYC—Winona, Minn.; KJRR—Spokane; WFHB—Bristol, Tenn.; WWHO—La Crosse, Wis.; and WERK—Muncie, Ind.

Main object of the search for a New Sound is to locate the best groups in each of the markets. Other stations will be hosting “battle of the bands” promotions to locate the very best groups in their markets. Other stations will merely be collecting tapes from the groups through the on-air announcements. It is up to each station, when preparing a kit featuring a produced spot, entry blanks the station can distribute, and suggested methods of contacting the Search. This kit will be mailed to later stations. Already, letters sketching out brief details of the Search are being mailed out to the stations who’ve volunteered to participate.

Billboard will review all the tapes of the local winners. Fifty groups or solo performers (the Search is not limited to just groups) will receive professional advice and be sent back into the marketplace to produce a professional tape. These 50 tapes will come back to Billboard. A select panel of Billboard’s music staff will select six groups to advance to the National Press Club in Washington, D.C. Experience for the group event is not a requirement from the radio station that found them, will be paid by the Search, and will also be paying for the recording studio time ($50 worth) of the 50 first-stage winners.

WWOD Outs ‘Teeny’ Play for Hard Rock

LYNCHBURG, Va.—WWOD has switched to a “hard rock” format, and has kicked off its second “Chart Challenge.” The contest, which began last fall and was won by Jay Wilkins, is now being won by Robert Sippe.

WWOD, managed by Sam Raymond, had been trying to achieve an image as an “everyday” station. The playlist had been a mixture of the usual rock, country, and rock records. But recently WWOD’s program director, Sam Haney, began working on the station’s image. His first step was a small format change. He said, “We didn’t work out as WWOD expected.”

He then decided to go strictly for the young adults, the people he called “in those cars and clothes.” He said, “I’m trying to get away from the teenyboppers.” For this reason, WWOD will split its FM programming within the next two weeks into progressive rock on WWOD-FM at 10 and easy listening progressive rock on WWOD at 9. WWOD-FM will increase to 24 hours; they presently simulcast 18 hours a day.

WWOD, in its new format, does not have a No. 1 or No. 2 record. None of the records are billed as being at a No. 1 or No. 2 position. However, between 30 and 60 singles on the playlist. The station is taking some measure of pride in trying to be two weeks ahead of any other station in getting new records on the air. At the present time, WWOD is not using any records that have been on the record charts for two weeks, if they are the records, but Kaye said he was thinking of using them.

Air personalities include Allan O’Brien, Steve Raymond, Chuck Hollaway, and music director David Glass.

Billboard Contest for Top DJ’s in 5 Classes

NEW YORK—A new half-hour music-speciality show hosted by former football star Roger Grier, is presented by ABC Films Inc., reports Jerry Smith, vice president and national sales manager of the firm. “The Rough Grier Show” features guest artists as well as an all-star cast of sports figures.

Los Angeles, in association with Circle Films, produced the show.

Football Star to Host Variety Show

NEW YORK—A new half-hour music-specialty show hosted by former football star Roger Grier, is presented by ABC Films Inc., reports Jerry Smith, vice president and national sales manager of the firm. “The Rough Grier Show” features guest artists as well as an all-star cast of sports figures.

Los Angeles, in association with Circle Films, produced the show.

College Radio’s Pull As Hitmaker Cited

NEW YORK—College radio—largely because of a record with lyrics that some Top 40 stations felt were inappropriate—has proven for once and for all that college radio stations can make a record happen. Johnny Sipple, product manager for Mercury Records, said that “Je T’aime... Moi Non Plus” on the Fontana Records label by Jane Birkin & Serge Gainsbourg made Billboard’s Hot 100 Chart almost totally on the strength of college radio airplay. Sipple said that this was the first time the sales—nearing 100,000—could be traced almost directly to college radio. “Before this, you could never separate college radio exposure from ordinary Top 40 exposure,” he said.

He reeled off a list of college radio stations on the disk, including WVU at New York University, New York; WBCR, Brooklyn College, New York; WBCV, City University of New York; WNUR, Northwestern University; WVUT, Virginia Tech; WLUC, Loyola University; KSMU, Southern Methodist University; ULSU, Louisiana State University; and college stations at the universities of Michigan, Minnesota, and Penn State.

The record has been out more than three months. It last week hit Billboard’s Hot 100 Chart at No. 84 and climbing. The record had been a big hit in Europe before its U.S. release. “Just last week, WPICG in Wash-
'THEY STOOD IN SILENT PRAYER'

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**Radio-television programming**

**Programming Aids**

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

**TOP 100**

Willingham, Del. (WAMS), Joy Brooks, Music Director; Personality.
BP: "I Have a Dream," Stevie Wonder, Motown.

Albany, N. Y. (WSUA), Eric Laske, Assistant Music Director.
BP: "I'm Your (Wanna Be) Slave," Vanilla Ice, Sire.

Bay City, Mich. (WBCM), John Schuster, Music Director.
BP: "Let's Have Fun Together," Abba, Sunshine.

Babylon, N. Y. (WBAB), Mike Bonin, Music Director.
BP: "Don't Cry Daddy," Elvis Presley, RCA.

Columbia, Mo. (KCMO), Steve Ouellette, Personality Director.
BP: "Footsteps of My Heart," Donny Osmond, Capitol.

Greenfield, Mass. (WBEC), Paul McMahon, Personality Director.

**Soul Play Cut At Stations**

- **Continued from page 1**

Lists of some Top 40 stations. Today, George Wilson, a vice- president of Col-Quot, Broadcasting and program director of WOKY in Milwaukee, has only five on the Top 40 stations: all by black artists. A couple of these are the Supremes and the Five Stairsteps. Today's most popular considered artists rather than soul artists. But Wilson pointed out that Milwaukee is "a pretty white market. In fact, I think we're the hinterland of the capital of the world." WOKY doesn't spend a record real until focused on music is sold to the station. It then is sold to local soul-form stations. He pointed out that some of the music is not progressive rock on the campuses has hurt the station. The station's playlist on the cutting edge.

**Steeped in Soul**

Shreveport is a market steeped in soul, yet KEEL doesn't play the station's Top 40 stations. The program director Larry Ryan. At No. 1 station, the station's playlist was 40 percent soul. Now, "Most of it's been found," he said. "I think the mix of the station is a year ago we were getting more and getting to today. The current popularity of such groups as the Cream. The groups that top the Fifth Dimension is based on the station's</p>
The lineup at KTOP, Topeka.

Billboard Contest

**Continued from page 36**


A select panel of air personnel, including program directors, and program directors will judge all tapes that reach the finals. All tapes that reach the finals will be available for study to radio men attending the third annual Billboard Radio Convention Forum this coming June in New York.

For further details, call or write Claude Hall. Tapes may be submitted now through June 1, 1970.
Soul Sauce

NEW RECORD OF THE WEEK:
"Gotta Find a Brand New Lover"

SWEET INSPIRATIONS
(Atlanta)

By ED OCHS

SOUL SLICES: Isaac Hayes, who surprised the charts with his "Hot Buttered Soul" album, has struck gold for Stax. David Porter, the other half of the songwriting-production team, is due soon with his solo effort. . . . An overdue hit for the Sweet Inspirations: "Gotta Find a Brand New Lover," on Atlantic.

Ritchie Yorke, writing for the Toronto Globe and Mail, has in mind a get-acquainted view with Aretha Franklin that Ray Charles has agreed to do an album with Aretha, produced by Jerry Wexler, both while at Atlantic. From Aretha's upcoming album includes: "This Girl's In Love With You," "Son of a Preacher Man," "Dark End of the Street," "You Keep Me Hangin' On," "Mornin' Rain.""Anyone Who Had a Heart" and "Putting On," written by Carolyn Franklin. . . . Eddy's Phyl Garland has written "The Sound of Soul," a new book from Henry Regnery. . . . From Ella Washington: "Sweetener and Sweetener," on SSS. Laura Lass Le Cottin describes the "incredible reaction" on "Man, That's Good." Delynn's reaction on the Mavelettes! "That's How Heartaches Are Made." Don't miss it . . . . James Brown will be featured on NBC-TV's "First Television" Wednesday at 3. Be & Tina Turner's incredible performance at Madison Square Garden last week has officially secured the spotlight to Blue Thumb, whose album "The Hunter" also features Bonnie Raitt. . . . Choice cut from Joe Simon's "Better Than Ever" LP: "Silver Spoon and Coffee Cups," on Soul Jazz. "As long as it's not or not, the Music Scene Singers are picking up play on their pop-song version of "Sugar, Sugar." . . . Choice cut from the Delai's album: "A Little Under-" . . . Upward. New Yorkers can catch some fine bluesmen at the University of Rochester when the school presents on Friday, October 8, local & national acts: T. Murphy, John Little John, and a local blues trio, Herman & the Rackets. New from Shelby Singleton's SSS Im't label: Peggy Scott's "When the Blind Leads the Blind" and Johnny Soul's "Lonely Man." The Black Prince label debuts with Samson & Delilah's "There's a Desperado in Your Town." Foxy, new female vocal trio on Double Shot, is a local phenomenon. As predicted by Soul Sauce, Tupelo, Miss., just 100 miles south of Memphis, is turning into one of the best, if not the best, local music scenes. They have opened for businesses with a staff band composed of Larry Nichols, former organ and piano player for Jerry Lee Lewis; Johnny Wiggin, lead singer, and a couple of guitar, bass, and drums. . . . The music and lyrics to the Broadway play, "Black White," were written by Oscar Brown Jr. Soul Sauce likes the dark meat on his Thanksgiving turkey. Do you?

Continued from page 39

Urban Affairs Department of the Anti-Discrimination League of Detroit, Mr. Bith, and Shields is the only new arrival on the list, the rest are from newspapers.

Steve Byrd, formerly with WHAT in Philadelphia, is joining WIBG, Philadelphia. He's the latest to make the move; to move from Top 40. . . . Harvey Wittenberg, formerly manager of WLS-FM in Chicago, has been named as an appointed director of research and sales analysis for their Century Broadcasting; he'll headquarter in Chicago. The only single lately that has really impressed me is Lenny Williams' "The Time." Talk of the Town.

-- JOHNNY HOLIDAY, a would-be basketball player, is taking over an afternoon slot on WDQC, Washington, an easy-listening station. He'd left town with KIA, San Francisco, Top 40 station, but had most recently done some television spots. Bob McNeill, the 9:00 man on personality on rock-for- ward WAHL, Mobile, Ala., has been promoted to music director. The station needs Hot 100 chart singles. And since it's about the only action in town, if I were record promotion man I'd give them a telephone book. D. Hudson Jr. has been appointed general manager of WYLD, soul station in New Orleans. Hudson, who has worked for Russellville 16 years, had been program director of WCIN in Cincinnati the last couple of years. He's the third black man to be appointed with this station as general manager of Russellville radio stations.

** The lineup at WHL-FM, Boston, includes Larry Kaye, program director Larry Kaye, Andy Francis, Dave Sheehan, and Tom Blackburn, at WJFN-FM, New York.ilingual at WPEN-FM, Radio College, Ridge, WO, 54971, please for progressive rock albums . . . . There are a lot of good rock battles going on these days. The most interesting ones, among those I know about (and I confess that I don't know all), are in San Francisco and Philadelphia. Detroit may be shaping up soon as the scene of a bloody battle. But the blood is already flowing in Denver. KTOL continues to put the men on KIM. I don't think the ratings are there yet, but the "psyching" goes on. KTOL continues to put statements like, "Hamburger Distributors" has now switched from using the KIM survey to KTOL's survey. It's very simply based on the fact that we play what we say on our list. One of your problems in this area has been first getting the record exposed, and second, getting concentration on your station, and you still have problems about exclusive. KIM is playing an old game that it really futile. We are now developing the kind of strength and I can only say, if you don't want to fight the other two rockers in this market, I've got a long memory and will not be cooperative with a company or publisher that does. It's ridiculous to say that this station or any station will be forced on a bit. It just ain't so. There's so much good music there are hits we can live without. KTOL program director Joe Finan also stated that service, for the most part has, except with a couple of exceptions, then, "they will know who they are when they don't show up on our list and we don't have to show our quotas in the market." He pointed out that the KIM/KTOL battle is "not the record business's fight —it can only benefit the business. KTOL's action is now in line with the information that KTOL plays an average of 17 records an hour, "about 30 percent more music than KTOL." All of this psyching must be working. KIM is also striking "waitaround" a week ago. Well, at any rate, it's invigorating to see Denver back in the game. I remember when the program directors of two competing rock stations there a few years ago once threw rocks at each other.

The charts tell the story
Billboard has the charts

Greg Austin, weekend man at
Continued on page 41.

DECEMBER 6, 1969, BILLBOARD
**Programming Aids**

- Continued from page 38

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**Soul**

**BEST SELLING SOULLP'S**

*Artist and/or Selection featured on "The Music Store," ABC-TV Network*

<table>
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<tr>
<th>Title Artist, Label, No. &amp; P. B.</th>
<th>Weeks on Chart</th>
</tr>
</thead>
</table>
| **PUZZLE PEOPLE**
Temptations, GNP 65 969 | 24 |
| **NOT BUTTERED SOUL**
Bobby Womack, Scepter 56 1001 | 27 |
| **MY CHEERIE AMOUR**
Stevie Wonder, Tamla TS 296 | 30 |
| **I'M A LOVER Not A PLAYBOY**
Sly & The Family Stone, Epic BS 46656 | 33 |
| **TOGETHER**
Bobby V. Gaye & The Supremes, Motown GNP 46247 | 32 |
| **A BRAND NEW LOVE**
Skeeterdells, Epic BS 20040 | 30 |
| **LOVE YOU**
Bobby Womack, Capitol | 32 |
| **BEAT THE CLOCK**
Blue Eyed Giants, Capitol | 34 |
| **NOODLEHEAD**
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| **IT'S A FACT**
Chuck Jackson, Decca | 33 |
| **GREATNESS HITS**
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| **GREEN HEAVEN**
Circa, Monument, Fury 8137 | 32 |
| **ISLE BROTHERS LIVE AT**
Yankee Stadium | 30 |
| **CREAM OF THE CROP**
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**Jury Being Qualified for the Trial of Mary Maguire**

Say You Saw It in Billboard

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DECEMBER 6, 1969, BILLBOARD
# Classical Music

## Everest Highlight Disks

### Star Operatic Headliners

**NEW YORK** — Everest Records has a welcome increase in 24 albums of highlights from the first four Classics operatic albums. Featured are such name artists as sopranos Maria Callas, Cora Wexley, Pagliughi, and Rosanna Caratteri; tenors Ferruccio Tagliavini, Carlo Maria Giulini, Cesare Valletti; mezzo-sopranos Giuditta Agosti and Leopoldo Chiericati; baritones Giuseppe Taddei, Paolo Silveri and Cesare Siepi, and baritone Cesare Scipio. The program also includes performances by Francesco Scala and Rossini's "Corriere." The "Abduction from the Seraglio" is also available.

**Miss Sills Opens Season**

NEW YORK — Beverly Sills sings the title role in Donizetti's "Lucia di Lammermoor" to open the second season of the New York City Opera Co., Feb. 19, the company's 51st season. The 69-performance season will include a new production of Debussy's "Pelleas and Melisande," March 15 with Julius Rudel conducting. Featured will be Patricia Brookes, Andrew John, making his debut with the company, and soprano Maria Callas. The season also includes performances of Mozart's "The Abduction from the Seraglio."
A Billboard Special Report
ARE Cassettes HERE TO STAY?

"OH . . . YES"
By Bruce Weber

The cassette explosion is going into the 1970's with little visible toll from either old age or consumer palsy. Each time the unprecedented tape industry uprising shows signs of faltering, something else comes along to feed it pep pills. A few years ago it was 8-track (and the auto industry) that did the trick when a slowdown had seemed likely.

This time it is the infusion of cassettes. Cassettes are popping up everywhere: in cars, in consoles, in portable recorders, compact systems, data recording installations, telephone answering devices, electric organs and portable radios.

The 70s promises to be a decade of unprecedented drama for the cassette configuration. The revolution in cassettes during the 1960s will pale in comparison with what is to come.

It wasn't too many years ago that every teen-ager, young adult, businessman, housewife and senior citizen walked around with a portable radio attached to his ear. Today, instead of the ubiquitous "transistor," it's cassettes—cheapies for pre-teens, high-end home units for suburban folk, portables for teens and auto cassettes for professionals.

Above all, it has been the inherent strength of the cassette configuration itself that has kept business expanding and consumers spending more.

There is a multimillion-dollar pursuit of the American consumer going on, and cassette manufacturers are in a spending mood.

Record companies, once fearful of the cassette explosion, are jumping on the cassette-mobile after discovering that record profits are unaffected by prerecorded cassette sales, and that they could, in fact, profit by supplying music packaged in cassettes.

The biggest names in the home entertainment industry also joined the cassette parade: RCA, Westinghouse, Zenith, Bell & Howell, Sylvania, Ampex, General Electric and North American Philips (Norelco). Besides these household names, a number of Japanese firms have entered the business: Sony, Matsushita (Panasonic), Sonja, Toshiba and Hitachi.

Why?

Just how big the cassette industry has really grown can be seen in this: Seven years ago cassette sales were zero. In 1970, industry sources expect sales of cassette hardware to hit about $1 million. In 1966, about 260,000 cassette recorders were sold; in 1967 it hit 600,000; in 1968 it jumped to 1.7 million, and when this year closes sales are expected to reach 3.9 million.

And how fast the cassette industry has grown can be seen in this: In 1968, total retail volume was about $25 million. That figure is expected to reach $50 million by 1976, more than a threefold increase from 1968. This year for the first time, sales of cassette recordings have exceeded those of open reel and 4-track—though they're still only about a third as popular as 8-track cartridges.

Hastening the record companies' entry into supplying their music on cassettes is that more than 100 set manufacturers have adopted the cassette concept.

The rise of the cassette has added substantially to the great buzzing confusion that characterizes the tape business. A variety of competing systems—differing mechanically and in the amount of music they will hold—have battled for supremacy in the market place.

Retailers have been walking a configuration tightrope for several years now (8-track vs. cassette) that many are in a mood just to relax and welcome all systems.

But cassette obviously now has the glamour appeal—deceptively simple to operate, more compact (4 by 2 1/4 by 1/2 inches), more foolproof than the cartridge, and off-the-air record capabilities.

Mechanically, cassettes share few disadvantages of the cartridge system. It is possible, on cassettes, to leave a long blank passage at the beginning of the first "side" or the end of the second, to locate the break between sides at a convenient point in the music.

Moreover, virtually all cassette machines have both fast forward and rewind capability (the only exceptions are the least expensive portable and automobile players).

Some 8-track supporters feel the fidelity issue is an important one, and that the show Continued on page C-48

Art design by Bernie Rollins; written by Eliot Tiegel and section editor Bruce Weber. Principal color, black and white photography by Eliot Tiegel. Other photos from Ampex, Audio Magnetics, Craig, Capitol and RCA Records.
Cassettes. The hottest item in the recording industry.

When a new one is released, the demand is deafening. And who has to deliver? The distributor. The guy on the hot seat.

GRT is his kind of company. GRT gets the hot new sounds on tape and into cassettes while they're still glowing. And gets them out to you before they've even hit the charts. While they're still hot enough to handle.

GRT puts out the fire on the hot seat. Isn't that cool?
Japan has become the leading supplier of cassette machinery for American companies. Consequently, there is much curiosity surrounding the state of the cassette hardware art in Japan. To clarify some of the questions Americans have about the Japanese market, Billboard commissioned seasoned business and financial writer Bob Fisher to visit Japanese manufacturers on a recent 11-day trip to Japan. Here is his report:


Their mission went right into orbit when Armstrong charmed local newsmen by telling them how the astronauts wiled away many of the vacant hours during Apollo 11’s historic moon flight by listening to music played on a minitape recorder “made in your own country.”

Like Apollo, he landed right on target. The newsmen were mesmerized. Even on television, you could hear the reporters murmur, almost in unison, “Sony.”

They weren’t nearly so accurate as Armstrong. The truth is that the minirecorder which Sony supplied to NASA was made for Sony by a much smaller Japanese sub-contractor . . . and that’s the way things are in this country. The larger manufacturers are touting up for what they see as an expansive future, not only by automating their own plants, but also by subcontracting vast amounts of their own work—ranging from parts and motors to extra units—out to smaller, specialty companies.

I asked Barney Phillips, an American business consultant who has specialized in bringing American sales firms together with Japanese manufacturers in mutually profitable ventures for some 25 years, what this trend meant.

“Was there a danger, I asked, of the American market requiring more product than the Japanese manufacturers can deliver?”

“I believe that the real danger exists on the other side of the ledger,” he insists. “I am afraid that there are going to be too many manufacturers making too many products here—more than they can sell. If so, the chances are that some companies will go bankrupt in 1970 and more in 1971, right at the peak of the boom.”

Phillips cited some convincing similarities in such electronics consumer product industries as transistor radios, black and white television sets and reel-to-reel tape recorders. In each case, at the height of the demand, Japanese manufacturers—many of the same companies in the cartridge and cassette recorder-player business—overproduced and had to either stock inventory or try to move their product by lowering prices.

“Some of the smaller companies couldn’t stand the financial heat, so they went bankrupt, and their inventory was released onto the American market at greatly reduced prices. As a result, for many companies, sales as well as manufacture, the boom quickly turned into a financial bust.”

“The symptoms are all here again. I note one ambitious, young man about a year ago. He was manufacturing some 500 players per month and was proud of it. I saw him again recently, and he told me that he had invested in modernizing his plant. As a result, by January, he would be producing in excess of 120,000 players per month.

“I asked him who he thought was going to buy all those players—in January? He told me that he didn’t know, but that he would make them anyhow because he was sure that the market would grow.”

Kimikazu Wakatsuki probably knows as well as anyone else just what can be expected to happen in Japan’s audio equipment industries during the next several years. He has been the Managing Director of the Japan Export Tape Recorder Association since 1956, and also directs such related organizations as the Japan Association of Small Motor Manufacturers and the Japan Car Stereo Association.

In Japan, memberships in such trade associations are practically essential. Usually, member companies in an association agree to establish standards for performance and quality control. Also, a situation loudly denied by most manufacturers, the associations usually also agree upon prices.

Japan’s anti-trust legislation is neither as strong nor as rigidly enforced as in the United States. The basic difference appears to be philosophical. While anti-trust legislation in the United States is generally enforced to guarantee fair competition, in Japan the government is more concerned with promoting the general economy.

As a result, an agency of the government, the Ministry of International Trade (MITI) can be a powerful ally for association members exporting their goods. MITI, for example, has among its responsibilities the inspection of Japanese manufactured, battery operated tape recorders, radios, phonographs and parts for these units. These are inspected by MITI to assure that they conform to government standards in configuration and operating capabilities.

MITI establishes its own standards, and testing is done by the highly respected Japan Machinery & Metals Inspection Bureau. However, it is known that association members’ products made to conform to association standards, are rarely, if ever, left sitting on the dock. On the other hand, it has been said that non-association members rocking an industry boat, can occasionally find themselves in conflict with MITI—especially if an association or one of its members have filed a complaint, formal or otherwise.

With this background in mind, we spoke to Wakatsuki, a very slight and modest appearing man, in his spartan two room office, located on the second floor of an old office building far from the more recognizable business districts. He appears prudent, but anxious to respond with frankness to questions put to him by an interpreter.

In these unprepossessing trappings, Wakatsuki “estimates” with quick certainty that there are 67 Japanese firms currently involved in the manufacture of audio tape recording and player equipment. He claims that 38 of these companies are members of the Japan Export Tape Recorder Association. Another 18 firms, he adds, are members of the Japan Car Stereo Association.

He indicates that there is some crossover in that a number of companies “might” belong to both associations; however, membership lists for the former are not available.

In addition to “consulting” on standards and quality control, Wakatsuki says that his associations provide market research for members on a cooperative basis. Members, he reports, also freely exchange market trend and similar information.

Some 90 percent of the car player export market, according to Wakatsuki, is still committed to the cartridge. He adds that cassette product sales are closing the gap fast, and in his opinion could pull even during the early 1970s.

In one recent period between April and August, 1,815,935 cartridge players, 284,855...
IN THE PAST YEAR, YOU COULD HAVE MADE A MILLION SELLING THEIR PHONOGRAPH RECORDS.

Herb Alpert & TJB
Baja Marimba Band
Sergio Mendes & Brasil '66
Claudine Longet
Burt Bacharach
Lee Michaels
Procol Harum
Ike & Tina Turner
Joe Cocker
Spooky Tooth
Blodwyn Pig
Wes Montgomery
Quincy Jones
THE SECOND MILLION IS ALWAYS THE EASIEST.

CASSETTE
(French, meaning "money box")
Cassettes should be seen. Not heard.

That's the Cassette Corporation of America's motto. We believe the pure sound of your tape should come through. Without interference from the cassette. It wasn't easy to develop a cassette to handle your tape with just the right amount of firmness and still not impose itself on it. But it was necessary. And we did it. With anti-friction shields. That prevent drag. And wind evenly. And a unitized pressure pad that conforms to the recorder head. To insure perfect tape contact. WE've also got a one-piece hub.

So that your leader locks securely. What's more, you'll never worry about "wow" and "flutter." Because your fixed tape guides won't allow it. Then we did things to our cassettes that weren't really necessary to the sound of your tape. We made them look better. We added colors to our four sizes of cassettes. With Plio-Magic boxes for them. To Match. In three different styles. It really takes a lot of cassette to be like no cassette at all. Don't you agree?

Cassette Corporation of America
a subsidiary of Plastic Reel Corporation of America, 640 S. Commercial Ave. / Carlstadt, N.J. 07072 / (201) 933-9125 / Telex No. 133438

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The complete plant package to fit your requirements. Now you can establish a compact, automatic tape plant which can produce the highest quality recording tape at a minimum investment. How? With FINEBILT Fine-Coat Magnetic Tape Manufacturing Equipment, another industry "breakthrough" by FINEBILT, the quality name in precision phonograph record pressing, and plating equipment.

Backed by unmatched experience gained in the special design and installation of sound industry facilities throughout the world, Fine-Coat Tape Equipment was developed to enable you to set up a modern plant with a maximum of efficiency. This equipment represents a total concept in plant operation. We are not merely selling factory machinery . . . WE ARE MARKETING A SELF-CONTAINED BUSINESS WITH AN UNLIMITED PROFIT POTENTIAL.

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Leading tape manufacturers use MYLAR Type “T” films in a variety of gauges for various cassette play/record times.

In addition to high strength and thinness, MYLAR Type “T” films offer excellent stretch-resistance that means better fidelity during duplication and playback.

The combination of the tape manufacturers’ and duplicators’ skills plus the reliability of the film base of MYLAR Type “T” is your assurance of quality, trouble-free cassette tape performance. Ask your supplier about MYLAR Type “T” polyester films—made only by Du Pont.

*Reg. U.S. Pat. Off. for Du Pont’s polyester film
**Tape Marketplace**

(Representative Listing of Publicly-Held Companies)

**MUSIC:** Ampex, Capitol, CBS, Cerriton, GRT (Chess), Gulf & Western (Paramount/Dot), ITCC, Jubilee, Kinney (Warner Bros., Republic, Atlantic), MCA (Uni, Decca, Kapp), Pickwick, RCA, Transamérica (Liberty/UA), Viewlex (Buddah), North American Philips (Mercury).

**MARKETING:** Ampex, Capital, CBS, Cerriton, GRT, Handelman, ITCC, Lear-Jet, National Tape, North American Leisure, Pickwick, RCA, Transcontinental Investing, Schwartz Bros.

**EQUIPMENT:** Ampex, Admiral, Arvin, Automatic Radio, Avnet (Channel Master), Bell & Howell, Capital, CBS, E. F. Horsey (Otronics), Derr Research & Development (Peerless Telecard), Emerson, Electrohome Photo-Optical (Concord), Eureka Radio & Elektron, General Electric, Goodyear, Hitachi, Gulf & Western, Infonics, Lafayette, Lear-Jet, Craig, Magnavox, Monarch Electronics, Motorola, Philco-Ford, RCA, Rheem (Roberts), Sony, Soundsign, Superscope, 3M, Teledyne (Packard-Bell), Teles, Tenna, Westinghouse, Viewlex (Belle Wood), Zenith, North American Philips (Norelco).

**DUPLICATOR/ASSEMBLER:** Ampex, Bell & Howell (Greenstreet Electronics), Capital (Audio Devices), Cassette Cartridge, Cerriton, Data Packaging, GRT, ITCC, Lear-Jet, Magnec, North American Leisure, Pickwick, RCA, Soundsign, 3M, TelePro.

**RAW TAPE:** Ampex, Bell & Howell, Capital, Cerriton, GRT, ITCC, RCA, 3M, TelePro, North American Philips (Dubbings Electronics).

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### THE MONEY GAME

**CASSETTES GRAB WALL STREET’S FANCY**

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<th>The baby years</th>
<th>The growing years</th>
<th>the adult years</th>
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<td>Stockbrokers have been walking a tightrope for so many months now that many are in a mood just to relax and forget for a while if possible. The uncertainties and strain has included most situations and affected most people one way or another, with one exception: the tape industry.</td>
<td>For example, industry sources say prerecorded cassettes and cartridges rocketing from a $600 million volume last year to sales of $1.6 billion by 1975. And it looks for tape recorders and players to jump in volume from $350 million to $700 million in the same period.</td>
<td>Young people are doing their thing with the tape industry. And what they do—and what they don’t do—can send sales and profits of companies soaring and others tumbling. Audio cassettes to the young generation with an assortment of “softgoods products,” a broker reports.</td>
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<td>The tightrope that’s been the trademark of the economy in recent months has not affected an industry considered by many on Wall Street as “hit or miss.” Just about every analyst in consumer electronics is quick to acknowledge that the hottest growing segment of the business is in tape cartridges, especially cassettes.</td>
<td>But the key question for investors is: which stocks, if any, do you buy in light of their ramp up in price and the market uncertainties?</td>
<td>Another reason for Audio’s popularity, said a stockbroker, is the substantial growth prospects for blank tape for people who like to record music or other material.</td>
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<td>As a privately-held company, he said, “Audio Magnetics certainly has a blue chip image.”</td>
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<td>While tape industry has caught Wall Street’s fancy, it is wise to issue a warning to investors: Be wary of a number of the newest and smaller concerns in the field—notably those with thin capitalizations and whose stocks have climbed on the basis of quick participation in tape.</td>
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**DECEMBER 6, 1969, BILLBOARD**
from Brahms to the Beatles, perfect cassette performance
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after time, after time, after time, after time, after time, after time, after time,
It takes technique.

We have it. Do you? The sound. The artist. The name.

MusiCassettes

Was there ever anything else?
100% Interest
Cassettes have been gathering more and more interest in the last few years. Capitol, there in the beginning, is still on top. Releasing cassettes simultaneously with discs, you have the hits on cassette while they're still hits. You can sell them now. With interest.

Adding even more interest, here are Capitol's latest investments:

2. National TV game show exposure.
4. Thom McAn contest promotion: Top-40 radio featuring cassette gift sets and players.
5. 2-page, full color ads in Esquire and Holiday, plus ads in Hi-Fi, Saturday Review and Stereo Review.

This is only part of the interest Capitol has been building with established monthly merchandising campaigns. An intensive total marketing strategy, based on Capitol's long cassette experience.

To top it off, Capitol offers a large range of the finest in recorder-players and player-radios:

THE "REGENT," THE "FRESHMAN," THE "COLLEGIATE," THE "DIPLOMAT," THE "EDITOR" and THE "VARSITY.

So, piling interest on interest, Capitol scores 100%. Verrry interesting.
"Never have so few made so much for so many."

- Columbia Records

We can't help getting dramatic about our Columbia Stereo Tape Cassettes.

Also available in: 8-track reel-to-reel tape, 16-track stereo tape cartridge, 24-track stereo tape cartridge.
Different strokes for different folks—a catchy expression from a popular song of 1969—aptly applies to what cassettes will mean to record companies in 1970. To some observers, cassettes portend the ultimate tape system which will eventually replace recordings.

Depending on when they began offering their music in the tin reel concept, record companies will be seeking and doing new things involving the cassette in the new year.

While there are many cassette avenues in which music suppliers will trot in 1970, they will all have one common experience: cassette product will continue to increase in sales volume as Americans first buy their players and then, if they haven’t been swayed by the record feature, will begin buying prerecorded music.

For RCA, which joined the cassette business last March, four years after it helped unveil the 8-track concept different strokes for different folks, will mean expanding its own duplicating facilities. Presently using its Indianapolis duplicating plant for cassettes, RCA will “expand its own duplicating facilities to the extent that the market requires it,” explains Norman Racusin, the label’s president. “I don’t think anybody in the industry knows how important cassettes will be. Most of the cassette players have been monaural recorders. The question is how many people can be converted to becoming regular music buyers? People purchased the other configurations as playback machines. But with cassette players, it’s been a different situation.”

When the market shows great promise for cassettes, RCA will duplicate its own tapes in locations where management and facilities already exist like Los Angeles and Rockaway, N.J. There are record pressing plants with warehouses in these two cities and they would get first consideration.

RCA had used Dublings Electronics as its main source for duplicating its first cassette product, but has been using its own Indianapolis plant which has already been inundated with requests for cassette product.

Although it was a holdout in keeping its library out of the cassette mode, RCA caused eyebrows to raise when it announced its $6.98 price in March—41 above the industry norm. Thus far the company has been releasing catalog items in cassette and is back ordered on product. Would RCA get involved in the near future with tapes expressly designed for the cassette concept like four tune little LP’s? “Until we get caught up, we are not going to be pushing out material that won’t fill the present gap in albums,” Racusin answers.

Racusin feels $6.98 is a fair price. “It’s important that the industry is in a position to reasonably go through the transition from disk to tape, and if it takes place, to go through without suffering.”

He has RCA staying away from the cassette business while other American companies were releasing their repertoire in that form. “We felt the market wasn’t large enough,” answers Racusin. “There just wasn’t the market potential.”

Now that RCA is involved in cassettes, Racusin says the company is not “disturbed by running up against certain delays. It’s healthy. We feel our planning was right. We were putting our emphasis on 8-track and spending money on it.” But once the evidence began to accumulate that there were enough cassette players in the country to create a “viable market,” RCA stepped in, but not after a year of research which also explored and determined the $6.98 price.

RCA’s present thinking does not “template any total supplanting of the disk,” Racusin says very confidently. “The cost differential problem between tape and disk means there will always be a market for disks. With cautious, careful contemplation, Racusin indicates that RCA’s total tape business is “under 35 percent of its total gross.” Again using turnabout reasoning, Racusin feels that in the next three to five years tape will not exceed 50 percent of the company’s business.

But it is a “viable market,” Racusin says, and once people start thinking of cassette as a music form, not as a recording medium, the business will really explode.

Different strokes for different folks means stronger support for cassette machinery at Decca, one of the first major companies to offer its catalog in the closed reel system.

Decca’s home entertainment division will unveil around six new cassette players by next May, reports Howard Kaye, administrator of the equipment division. Decca has had two cassette systems on the market—both in Japan—along with mono portable, in this, its second year in the configuration. The new units will fill the Decca line with more high-end models and a greater variety of model combinations like AM/FM or FM multiplex.

Different strokes for different folks will not mean the introduction of any cassette models. "Unless the trend changes, 8-track is heavily concentrated in cars," Kaye says. He is aware of 1971 as the pivotal year when Detroit can negotiate new hardware contracts with cartridge or cassette companies.

Kaye doesn’t see the addition of cassette players to Decca’s line affecting its phonograph business. "We expect $19.98 phonographs in Decca’s order book.

Different strokes will mean more merchandising programs for Decca’s cassettes next year, states Joel Schneider, the 26-year-old national tape product manager. It can also mean entry into such new fields as the educational market. Almost any kind of repertoire can be duplicated into cassettes, Schneider points out, because there is no lack of second break required between programs.

Decca’s record salesmen sell tapes and phonographs, although the company has closed its former company-owned branches in San Francisco, Minneapolis, Kansas City, St. Louis and Detroit.

Different strokes means that Warner Bros. obtains marketing and sales control of its cassettes. These functions were formerly handled by Ampex. Last year WB did not renew its 8-track pact with the duplicator, and gave Columbus its cartridge duplicating business while handling its own sales and merchandising. All details of the new cassette marketing program will be explained during the first week of January when WB executives tour the country visiting their distributors.

WB will offer dealer accounts almost immediate delivery upon receiving a written order. The company has prepared its initial cassette release of 430 titles and has stock available for swift shipment. Joel Friedman, WB’s marketing vice-president, says the company specifically had the merchandise duplicated as a counteracting move to one of the industry’s main ills: a lag in the manufacturing and delivery cycle.

Having launched a series of Big Little Cassettes featuring four tunes for $1.98 this year, Liberty/UA Stereo Tape looks to the $6.98 industry price to help push its $1.98 line. There are 30 titles in the stereocentric $1.98 program, and different strokes will mean new products in the Big Little configuration. “I don’t think a lot of kids will want to pay $7 for a cassette when their parents have given them a $20 player,” comments Earl Horwitz, general manager of Liberty/UA Stereo Tape.

The tape comes in a package one oldie but goodie $1.98ers. “We don’t believe in diluting current cassette product,” Horwitz points out. The material will be of varying age lengths, from six months to one year to perhaps longer than that.

Horwitz avoids the term mini-cassette as it is counterproductive.
The Pickwick/8 bullseye makes money.

In and out of the security fixtures.

Out
Out in the open for the impulse sale, packaged in a striking longbox which shows the quality and sells the economy.

In & Out
For an explosive In & Out promotion, Pickwick supplies two dramatic merchandisers. Shown is the 60 pack display. Also supplied in 24 pack counter rack.

In
In the locked glass case a strong merchandising concept to attract attention to the economy tap target zone, away from the look alike high price product.

Out
Out in the locked glass case.

The FREE Bullseye sales kit contains bullseyes for targeting standard Pickwick tape packages in the glass display cases. Bullseye labels and headers to reinforce the hard selling line of Pickwick Big Shots are also included, plus repro sheets for press ads.

The Big Shots

$4.95

Dean Martin, Nat King Cole, Johnny Rivers, Rod McKuen, Ferrante And Teicher, Guy Lombardo, Ted Heath, George Shearing, Joe Tex, Hugo Montenegro, Edmondo Ros, Guest Stars Of The "Hee Haw Show."

Sonny James, Patsy Cline, Roy Clark

George Jones, Country Road Sing hits Of Johnny Cash, 15 Country: Hits And 15 Country: Stars!
First Impressions Last

when fidelity and performance are always dependable.

We duplicate the finest cassettes, 8-track and reel-to-reel tapes in the industry. We are second to none. The reason? Simple.

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12 x 14 regular L. P.’s, 13 x 12 reversible L. P.’s, 4 x 13 tape browser box cards (8 track), 3 x 13 tape browser box cards (for cassettes), 7 x 8 1/2 for 45’s or reel to reel, “T” shaped for lock up cabinets, 45’s reversible sets for top 40 or 50. Write for list and prices shipped freight prepaid. White 8 x 8 D. J. envelopes printed in blue or black ink. $21.95 per m, 3m at $53.85, 5m at $84.75.

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The SIGN of great reading
Cheap Tape Bugging Industry; Consumer Gripe Pinch Growth

Enough evidence is accumulating now to make an early verdict: poor cassette tape is bugging the industry. Executives are more worried today about cheap blank cassettes than about a configuration conflict and packaging. Why? Customers are griping.

Poor tape poses a quality hurdle, and tape producers, hardware manufacturers and retailers are watching more closely a sign that has gained a reputation for foretelling good days or bad ahead—returns. And right now the sign is pointing to caution.

The lack of stringent cassette standards represents a significant threat to the industry. And while the industry has avoided public discussion of this threat, it has begun to move to correct the problem. A greater awareness of the situation is needed to prevent a bad problem from deteriorating.

The problem of incompatible cassette software largely has been one of oversized parts produced by overseas companies oversizer to make a "quick buck." In some cases the pinch-roller, and in others the entire cassette cartridge, has been oversized.

Quality headaches, it seems, affect all low-priced cassettes. Some 60-minute cassettes are being sold for as little as 29 cents wholesale and 45 cents retail. An Ampex engineer warns against purchasing two-hour cassettes (C-120) at all because it is "uniformly a poor product." The 90-minute cassette receives only a "buy at your own risk" label from the engineer.

Paul C. Smith, Dublins Electronics president, feels "consumer education could help solve a sticky situation." Smith believes that as the buyer experiences quality problems with low-end cassettes, he'll find that the extra few cents he has to pay for better product is well worth it.

How did the tape problem deteriorate so rapidly?

Many in the industry feel that when North American Philips revised its original standards and provided for more tolerance in cassettes, it allowed a rash of "not rich quick" tape manufacturers to jump into the business.

Others feel that poor quality cassettes are being produced to meet low-price requirements. Others believe that the fast growth of the industry attracted numerous small firms without technical know-how to produce good quality products.

"Competitive pressures from major manufacturers, which still are able to cut corners and costs, forced small producers to fight the battle for business along price lines," says an industry source.

The problem is widespread. Tests performed by an EIA committee of engineers on more than 125 different cassettes and practically every one was found to vary in one respect or another from what is regarded as a tolerable standard.

New software standards, initially investigated by RCA, Philco-Ford, 3M Co., Warwick Electronics, Telex Corp., Audio Tape, Michigan Magnetics, Ampex Corp. and North American Philips, are said to be "tough and very close to the original dimensions specified by Philips in 1964.

(Philips owns several patents on the product and provides information and service to manufacturers agreeing to produce cassettes according to its specifications.)

Also in the wind is application by KLI of the Dubly noise reduction system in hopes of bringing cassette sound quality close to Bettrack standards. The 1% lip of cassette tape results in a frequency response inferior to that of the Bettrack 3% lip speed.

Meanwhile, both Du Pont and 3M Corp. are said to be working on chemical oxides designed to improve the quality of cassette tape.

A spokesman for North American Philips says: "Cassettes shouldn't sound as good as 8-track—they move at half speed and their tracks are narrower. In reality, though, cassettes sound a trifle better than most cartridges, with frequency response to about 10,000 Hz, and signal-to-noise ratios of 45 db or better. Hiss, distortion, wow and flutter are still problems—but not intolerable ones."

Even if standards can be agreed upon and obstacles overcome—there is the additional problem of conforming future production to the new standards and trying to get the widest possible compliance on a voluntary basis.

If some manufacturers continue to set their own tape standards, retailers may be forced to "boycott these manufacturers' products," says Leo Page, chairman of a EIA committee investigating the problem.

Retailers also are wary of stocking low-price cassettes, because a cheap cassette can jeopardize the sale of expensive hardware equipment.

Several major electronic chains—Lafayette, Sam Goody and Radio Shack—are de-emphasizing poor cassettes that fail to pass quality control checks. If tape producers fail to heed new industry standards, retail boycotts and warnings by equipment manufacturers, they may be forced with a new problem: consumer desertion.

The steadily increasing availability of prerecorded cassettes will put pressure on blank tape manufacturers to adhere to stringent standards. If they continue the "price war" and produce cheap tape, said an engineer from Ampex, the consumer will turn to prerecorded cassettes.

If cassette manufacturers are jittery about poor tape; they're alarmed over excessive speed tolerance of low-end cassette equipment.

A source at North American Philips says that retailers are receiving complaints about blank tape which ran out on them before they could record a full 60 or 120 minutes of material.

Hardware manufacturers say that customers are not being shortchanged on the number of feet of tape they are getting, but their machines are running too fast.

While speed tolerances are up to the individual manufacturer to keep in line, the EIA eventually might have to attack this problem too.

One solution might he to define how many feet of tape a C-60, C-90 and C-120 cassette should have and then certify same.

Continued on page C-57
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Once upon a time there were separate industries catering to the audio appetites of listeners. Package goods companies included RCA, Magnavox, Motorola, Zenith. Component high fidelity companies sparkled with the likes of Fisher, Scott, Harman-Kardon.

The cassette explosion is starting to change all that. Component high fidelity manufacturers, who have previously catered to the blue bloods of the sound society with their expensive tastes and expensive hank-rolls, have begun to think mass market appeal. And companies which have not really had any strong affinity with the audiophile and his specific demands for purity, tone and dynamics, have begun to associate with component manufacturers in the American Institute of High Fidelity.

Everyone in some form of the hardware business has got a romance going with the cassette mode. Since Norelco introduced its monaural Carry-Corder in 1964, the cassette hardware field has been moving progressively into more sophisticated forms of stereophonic expression. Ironically, while all the major music libraries are now available in stereo, the U.S. is still inundated by low-end player/recorders from Japan. Still, the lure and appeal of cassette machinery has enabled Amplex to exhibit the most cassette players at this year's Los Angeles High Fidelity Show. And it has prompted a number of component hi fi equipment factories to introduce cassette machines into their lines.

The marriage of mass appeal music reproduction — despite its shortcoming when compared with disk or reel tape — with the more elite component companies, has dramatically shown that the European cassette concept has a long and healthy future in America. Five years after the first mono recorders were sold to the public as dictation machines, the hardware industry has cooled up for a broad range of machines, marrying the cassette recorder/playback with AM/FM multiplex for the home and record/playback features for the automobile.

Next year will see the unveiling by several manufacturers of selectivity cueing like one can do with a turntable. Players are already available which stack tapes up for continued music, like Bell & Howell's "autolound" model 337 ($270).

There are an estimated 100 manufacturers offering cassette machines in the U.S., with prices ranging from below $20 to $300. The cassette mode does not seem to be destined for exorbitant price designation. Manufacturers concede that the cassette machine is not the ultimate answer to a tape system, but the input of intensive research into improved tape and improved playback capabilities.

The development of a new line of tape with better signal to noise, higher frequency response and a greater over-all dynamic range, states Joe Tushinsky, president of Sony Senerscope. This new tape line, called the concert series, will sell for 50 cents above Sony's normal tape price.

The sound being produced by cassette equipment is getting better, Tushinsky says, and he should know. Sound is his life. Sony will unveil its most new cassette units next year as the company shows greater interest in this tape system. It is now distributing four mono cassette players with built-in microphones. Two portable stereo units and two home stereo models will be introduced next year.

Before this year is out, Sony will bow three mono cassette units with AM/FM radio. Next year, Sony will release four stereo combination units, two portables, two home units ranging from $99.50 to $299.50. Additionally there will be five cassette decks.

Sony is, along with Amplex, Norelco, and Meeco, among the first companies to offer a stereo car cassette player. Sony will offer its second car unit, the $119.50 model 30, next April or May.

"We are targeting in 1970 to sell 400,000 cassette units," Tushinsky says. "Cassette, from the standpoint of sales and units, will be Sony's major tape appeal product. "But it won't be the high quality medium," Tushinsky quickly adds. (The company is increasing its representation in reel players due to an upsurge of public interest in top sound reproducing tape equipment.)

Can a cassette unit be married with a television in a home entertainment center? "There is no business for a cassette and a television," Tushinsky answers. "What good does it do? The sound out of a TV set is lousy!"

"No one pretends cassette will offer the versatility and performance of reel open reel," notes Jeff Berkowitz, Panasonic's national manager for tape recorders. Recently returned from a national sales tour, Berkowitz sits in his office in the Pan Am Building in Manhattan. The previous afternoon a lunch scare caused the building to be evacuated, but his mind is now clear. "People are buying stereo cassette decks," he says. "We are finding a lot of hi fi people are buying cassette as an added plus feature for their sound systems." The audiophile is using the cassette unit to record something or play music as a background source for a party, but not for critical listening.

Cassette equipment is moving swifter for Panasonic than its 8-track line. The American arm of Matsushita Electrical Industrial Co. has been more "ambitious" with its cassette investment, Berkowitz says, than it was when 8-track initially came out. "We were a little cautious with 8-track," he admits. Panasonic has 13 cassette models in its catalog with a new stereo portable, AM/FM radio, the RR 7090 ($179.95) due in January. The company has been selling cassette machines two and one-half years, and has warehouses in Los Angeles, Chicago, Detroit, Dallas, Miami, Atlanta, New York and Boston, handling its stock.

Three models which have proved popular are three-piece modular home entertainment units in the $229 to $349 range. All of Panasonic's players have a record capability. "I don't think the record companies have to worry about people recording off the air," Berkowitz says. "We don't promote the units to record your own music. People had the capability to record open reel. They are willing to pay for a top quality record instrument, so we put it there."

If the machines were playback only, Berkowitz feels the teen market would be lost. There aren't enough prerecorded cassettes available for a playback system only, he feels. "The music companies are up to something that could have happened with open reel, but the consumer went out and bought records. He just doesn't want to spend the time recording music. His recording won't be as good as a record company's recording."

Cassettes can be matched with FM radios because of the stereo similarity. "The boom in radio is FM multiplex; you have to talk stereo. Television is a mono system, so it can't be matched with cassette." The video cassette recorders, an adventurous form of do-it-yourself television, will be the big home entertainment news of the '70s believes Wylo Semmelink, home entertainment product vice president for North American Philips. Philips, which invented the cassette system, is working on a video cassette recorder/player. The company has an impressive line of cassette hardware to keep its sales people busy and unconcerned with such distant electronic toys as mass audience priced videotaping systems.

Bell & Howell, the sight and sound company, is devoted exclusively heart and soul to the cassette concept. It has a full line of units which is one and one-half years old. Seven are mono portables and the remaining eight are split evenly between stereo home systems and stereo decks. A car unit is reported planned for next year.

"We are trying to move as fast as the industry is moving," says Lou Hettick, B&H's Western regional sales manager. B&H's top of the line unit is the model 337 which stacks six tapes. The company uses power speakers to boost the volume on its home units. Portables are selling at a four to one ratio faster than home units. B&H is an exclusive cassette company because it feels there's a niche in the market that's going. In a move to improve sonic capabilities, B&H is working on wow and flutter problems and distortion. It has developed a new line of tape, "It has to be done from tape right through the player," Hettick says.

Cassette's growing importance has prompted Belair, the aggressive Los Angeles stereo portable specialist, to unveil two cassette portables, the model 504 with detachable speakers and AM/FM multiplex radio, and the model 502 which is a

Continued on page C-64
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The sweet sound of money is booming forth from the tape market to retailers across the nation. And industry forecasts have set the volume level in cassettes, be it hardware, prerecorded music or blank tapes, at startling sales levels in the '70s.

Retailers, however, have been walking a configuration tightrope (cassette vs. 8-track) that many are in a mood just to relax and welcome all tape systems. But they can't.

A new retailing concern is blooming in the wake of the cassette upsurge. An abundance of cassette hardware equipment, both home and auto, is flooding the market.

Result: Retail problems bloom as cassettes boom. It all leads to merchandising woes, marketing pitfalls, retailing headaches and BIG dollars.

The idea of more cassette hardware is damned and praised these days. It's either a salvation for the cassette boom or a threat to it, claim major retailers, already burdened with a heavy product mix from a multitude of equipment manufacturers.

Is the boom a boost or burden for the retailer?

The retailer, be he a major department store chain in California or New York, a mammoth outlet in Chicago, or a specialty outlet in Detroit, is cautiously looking at the new flood of cassette equipment.

Either way you'll find some retailers who worry about it and others who just relax and sell it.

Right now the worrying is centered on the overflow supply of equipment, variety of prices, the large number of suppliers and the confusing nature of the products themselves.

Merchants, already beset with "how to merchandise" the many products, also figure that buyers will have a difficult time selecting hardware.

The problems of merchandising cassette units are beginning to multiply with the consumer demand. New innovations alone are creating retailing, merchandising and promotion headaches.

But one thing retailers are in agreement—cassette sales next year, and thereafter, are exploding.

So what are retailers doing to stimulate cassette sales?

At Sears and Montgomery Ward the merchandising and marketing concept is to gear up to the affluent middle-income, young adult fan living in suburbs.

If you want to make it selling cassette hardware and softgoods at White Front, a 22-store chain in California, tune into the teen market, where discount pricing rings the cash register.

At music specialty shops across the U.S., owners are taking a hard, long look at sales and are now making room for additional cassette stock.

The report from key mass merchandisers is that "cassette is a coming thing, and it's coming quickly." Manufacturers are boosting up their co-operative advertising-promotion budgets to prove it.

Cassette manufacturers are using radio, TV and newspaper advertising to promote their product.

The teen mob is going in a big way for cassette recorders/players, particularly those priced from $40 down. Sterling Home Electronics in the San Fernando Valley, a suburb of Los Angeles is offering a cassette recorder/playback with microphone for $39.98.

Retailers apparently have no reservations about the influx of low-end portable, monaural cassette recorders/players. It's selling.

A spokesman for Hess's department store in Allentown, Pa., noted that portable cassettes "around the $80 price range" are selling way beyond expectations, but that performance in other areas, "while not slack, is not exactly on fire, either."

John Rankin, sales manager for Hi Fi Associates, which operates five stores in Florida, is promoting cassettes because he can see they are making great inroads in sales. "During one week in July, cassettes accounted for half our sales. The other half was about equally divided between 8-track and reel," he says.

Promotions aimed at teenagers and young adults come right to the point: low-cost items.

The White Front stores, for instance, are offering cassette recorders at $29.97, a Webcor cassette recorder at $29.95, and a secondary brand at $24.97. May Co., a 16-unit department store chain, offers Concord's cassette recorder at $69.95. Radio Shack offers a variety of equipment: cassette recorders from $24.95.

Continued on page C-46
Will racks dominate hardware-software fields?

Bob Gertslauer of United Tape with the three kinds of cassette boxes he sells.

Will history repeat itself? OR CAN history repeat itself? The rack invasion into cassette players and music is a fait accompli.

Will history repeat itself and turn the leading movers of records into the leading mass merchandisers of cassette hardware and softgoods? Is there anyone strong enough to contest this role in the future?

Are today's racks tomorrow's heroes in the history of mass movement of tape products? Can history repeat itself?

Already the rack's role as a mover of tape product is mushrooming, as more player companies assign their lines to racks for exposure in their major outlets around the country. But the impact of cassette product—both music and machines—is nowhere near where it will undoubtedly be in the years to come, according to influential racks surveyed around the country for this study.

For many of the 100 American manufacturers producing cassette players, a rack jobber is a new line of distribution. The majority of American electronic companies like GE or Westinghouse, do not sell their hardware through record industry associated mass merchandisers. They have their own traditional forms of distribution service organizations which work with appliance dealers and exclusive franchise outlets.

In the hardware area, players selling below the $100 mark seem to be the kind of merchandise racks are working with best.

In the music area, the smallness of the cassette does not seem to be a hindrance, as the trend seems to be heading toward providing accounts with music in long boxes. Saleswise, cassette tapes have not as yet become the total darling of the traditional cherry picking mass merchandiser. "My cassette business might be approaching 15 percent of my total tape business," estimates Jim Schwartz of Schwartz Brothers, the Washington, D.C., merchant. "It's probably closer to 12 percent. I personally believe that after a few bugs are worked out—like fidelity, fast forward and packaging—cassette will really grow much faster." Schwartz believes one reason for "slow" movement of cassette music is that the "equipment people are way ahead of the blades so to speak. There is much more equipment available than there are people buying the music."

Last year, Schwartz recalls that cassette sales boomed in several Eastern cities like New York, Newark and Philadelphia. He hasn't felt that impact yet this year. Schwartz's record salesmen handle tape product, placing music by the record in record department in conventional souvenir cases. For Schwartz's three company-owned Harmony Hut retail stores, tape product is displayed in open bins in 3 x 12-inch boxes.

Schwartz feels other stores will begin selling cassettes in non-glazed display bins. "The 12-inch pack will be the answer. The only problem will be in the transition period of taking out merchandise, boxing it and setting up the proper bins." Schwartz figures this transition period could take from six months to one year. Which six months to one year, he isn't saying. "Hopefully within one year all tape will be in boxes," he sighs.

Selling browseable tapes will cause a stir in the automotive ranks, Schwartz indicates. They are used to selling under glass. Schwartz handles a small number of auto chimes, which will not take a cogent educational program to turn the automotive industry's attitudes around to browseable cassettes.

Asked to analyze his feelings about sales, Schwartz says: "The cassette market isn't as big as it has been blown up to be." Cassettes account for from 13-15 percent of his tape sales in the three stores. Each of the stores stocks more cassettes than there are actual sales.

"We are prepared for the future," Schwartz says. Thirty percent of the stores' inventories are devoted to cassette tapes. Two of the three Harmony Huts are in the Washington area with the third, opened last September, in Wayne Township, N.J.

"We have just convinced some of our accounts to handle a limited amount of cassettes," notes Schwartz. Fifty titles comprise a limited inventory. For more amenable accounts Schwartz suggests that cassette account for 25 percent of their tape inventory.

"In the Seattle area, Chuck Blacksmith, the division sales manager for ABC Record and Tape Sales, echoes Jim Schwartz's anticipation of the cassette explosion. For Blacksmith, cassettes haven't happened yet.

"The overwhelming takeover of cassettes which we've heard so much about as far back as one year, hasn't happened here," he says. "We are seeing a constant growth, but we don't see the benefit from our account's standpoint." Cassettes account for around 14-16 percent of ABC's total tape sales, an increase Blacksmith acknowledges gleefully is up "fantastically" over last year.

Blacksmith feels the lack of strong advertising promotion for cassette equipment—as contrasted with the millions spent by the trimmewerk of RCA-Lear-Detroit to promote the 8-track configuration, has delayed any mercurial rise for cassettes. "There's been no collective effort," he adds. People are geared for stereo music, but the first cassette players were monaural recorders, which didn't in-dictate people to think of the European system in playback terms. Blacksmith says his company was ready for cassette two years ago with its inventory. To display cassettes, ABC developed its own plastic glass top rack which holds upwards of 200 units. Finger slots allow the customer to browse the tapes. Blacksmith estimates that he's lost one-third of the profit on this form of display. The company is also offering the Ampex BD-430 player display which has four modules.
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A completely duplicated tape is placed in its plastic home before heading for someone's player.

C-30

MILLION-DOLLAR COPYCATS
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Custom duplicators are in a paradoxical position. Many are toiling up to meet increased domestic demands for cassettes during the next 12 months, while duplicator/marketers will be losing clients who wish to control their own duplication-marketing services. It all depends on who you are in the frenzied, exciting world of custom duplication. And it all depends on the companies with whom you are doing business.

Some custom duplicators will freely offer the names of the companies for whom they are duplicating music. Others take the approach that it's a dark secret.

At Dubbins, the North American Philips subsidiary, corporate policy prohibits management from revealing the names of the three major record companies for whom it is presently churning out product. At GRT, the aggressively public soul sound company, clients are openly discussed. So too are they discussed at such duplicator/marketers as Ampex, International Tape Cartridge Corp., North American Leisure Corp. and Livingston Audio Products.

Ampex and GRT have been vying for the leading position as tapedom's top duplicator, with Ampex having signed up the major name record companies (and losing many as the business became bigger and bigger), while GRT has specialized in handling the smaller labels (so that when they left the womb, the shock wasn't that great).

The trend has firmly been established that tape duplicating companies as an expansion move have fully become involved in the music business on creative as well as manufacturing levels.

Yet their role as custom duplicators, producing music which is only licensed to them, is fraught with danger. Enough record companies have pulled away from custom houses to retain control of their own sales and marketing, that custom firms have felt the financial pinch. The question is what are they doing to survive under these conditions, and what are they doing to ensure healthy representation in the cassette explosion of the '70s?

GRT is increasing its duplicating facilities in its New Jersey and California factories. "We are adding new lines which will enable us to effectively double our capacity in cassettes," states Tom Bonetti, GRT's marketing director. Naturally GRT plans to solicit additional cassette clients. The company is in a good position because it duplicates cassette product for all the companies it handles 8-track. GRT's cassette product for the 100-odd labels it represents has a bit more of a distribution edge than does its 8-track tape. The difference is in the products and equipment areas which have not taken to 8-track but are cassette conscious. "Eight-track has the auto field," Bonetti says, "Cassettes are more in the photo supply and equipment area."

Historically, GRT was distributed product from the smaller record companies. "We didn't have Warner Bros., or Atlantic or A&M to lose in the first place," Bonetti points out. "We didn't go after companies for 8-track or cassette rights only. We sought all configurations. As a result, we have been able to grow. Maybe not as spectacularly, but on a more steady pattern." Bonetti acknowledges GRT will lose some clients, specifically Kapp and Scepter, who are not renewing their contracts at the end of the year, because these two firms plan going into their own marketing operations.

In addition to adding more duplicating lines for cassettes, GRT is also experimenting with new packaging—a combination of the 4 x 12 long box and a variation of Capitol's foam donut—a bulky package which never caught on. Bonetti believes the foam donut was prematurely unveiled. "I personally think it was a great merchandising tool." GRT favors the 4 x 12 long box as opposed to the 3 x 12 inch cardboard box for cassettes. The company has taken a styrofoam jacket and inserted it in the 4 x 12 box. The cassette rests in the plastic jacket. GRT has been field testing a 3 x 12 box in its two company-owned stores in Los Altos, Calif., and Hinsdale. The 3 x 12 inch box is "easy to steal," Bonetti reports. "It goes right up your coat sleeve. The company placed 3 x 12 boxes in dump displays and just as they theorized, they were stolen.

It would like to go into the promotion card identification cardboard and styrofoam donut by January. It will evaluate reports from distributors on the new packaging idea. "We see tremendous growth for cassette next year," Bonetti says. "We certainly don't see cassettes running 8-track for a long time—if ever.

There are breakthroughs in cassette sound quality along with "em-"ulation card, with unbashed enthusiasm. Improved fidelity portends new markets for cassette music, you see.

Ampex has been conducting research into getting custom sound to sound as good as other tape configurations. "There are several techniques which can be applied to duplicating equipment and the oxide formulation on the tape to really improve the quality even though it runs at 1 1/2 ips. The first half of 1970 should see major improvements in quality.

The equipment manufacturers are also doing quite a bit to upgrade their cassette equipment to accept greater frequency ranges. The combination of these things will give the consumer a better performance."

Ampex, as a duplicator-marketer of music from 37 independent producers, 70 record companies, has much to gain as science improves the fidelity side of the cassette. Once cassettes sound as good as reel tapes—the accepted cadillac of all the tape systems—then Ampex can begin duplicating music for the audiophiles and classical music buffs who heretofore have excused any tape system but the reel-to-reel method.

Thus Ampex can increase its coverage of all musical forms, not just rock, and a stronger position as a duplicator/marketer.

Ampex's research efforts open new markets, which heretofore could not be considered for cassette duplication. This fall, Ampex began its first classical attempt with the release of London Record's "La Traviata" in two cassettes. Six new London operas and release operations the first quarter are the test vanguard for classical repertoire. The $14.95 price for the two cassettes will not be a standard open price. Price will depend on the length of the program as programmed for cassettes.

The cassette business is a catalog market, Hall believes, but Ampex will continue its aggressive program of financing independent production companies in return for exclusive tape rights. "Thank God for this part of the business; we have to keep it a creative business.

Hall is considering creating products for cassette of an easy listening nature since there is not that great a record market for that kind of product.

Although the market is glutted with monaural players and/or monaural player/recorders, Hall is not concerned about people not completely appreciating the beauty of his music in stereo. "The beauty of cassette is its ability to play mono and stereo. We'll get our investment back in the upgrading of equipment."

Hall sees movement in the auto aftermarket, noting: "The '70s will see greater emphasis on this market. Ampex is ready for any cassette explosion, Hall emphasizes.

The future offers a bright promise at Superscope's newly opened cartridge duplicating factory in the San Fernando Valley suburb of Los Angeles. Already tapefed cartridge duplicators for GRT's own cassette's own tape line, it is expected another three or more months before the facility will be taking on custom clients. The plant has two thirds of a single shift work force already hired. "We are presently $5.05. The company has its own Livingston logo and seeks out repertoire from other sources for this line."

Livingston has an eight man marketing staff, augmented by a number of reps firms for the auto and electronics fields.

A distinct feature which Scholten boasts about is its patented sidewriter method of loading tape hubs. Tape is automatically transferred from hub to hub on the first three of 32 holes. The tape is then fed in a single spool filled, the tape to the line. Livingston has tied all the packaging steps into one continuous production line.

In the technical area, Livingston has been working three years on a specially designed test head. The system, at frequency range within, Scholten feels, is in the record head. Livingston's equipment produces a reported spectrum from
NEW CELCON C-143 COMES ON WITH A BIG BOLD SOUND

Your sound. The zesty sound of bigger profits. It's what's happening with mag tape cartridges and cassettes molded in new Celcon C-143. The only acetal resin developed with all the properties most needed in the Hi-Fi/Stereo market.

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TEENS: High on Pot, Low on New Tape Mode

By Ron Tepper

Gladstone High is typical of many of the suburban high schools throughout the country. It's located in Northeast Los Angeles County, a mile or so north of Covina, about 10 miles east of Pasadena and in the foothills of the San Gabriel mountains. A beautiful setting on a smoke-free day.

The students, who make up the 1,500-member student body in the six-year-old school, come from a variety of backgrounds. Sociologists would categorize the families in niches ranging from lower class to upper middle. Occupations of fathers range from mechanics and electricians to aerospace office workers and engineers.

Some cassette uses by teens: listening at home (above) and learning music appreciation at the Castlemont School in Encino, Calif.

Glad's undergrads have much in common with other students. For instance, more than 30 percent of the 9th through 12th graders smoke or have tried marijuana. Nearly 84 percent of the same cross-section surveyed could not identify a cassette when they were shown one and 50 percent has never even heard the name. All this despite the fact that there are record stores in the vicinity (the largest being a Wallichs Music City in the Eastland Shopping Center a few miles to the South).

What? They're living in the Dark Ages. Perhaps, but the fact remains that there seems to be a gap between what many record executives take for granted and what actually exists. Cassette, to the kids, are a strange commodity. The tape players and equipment configurations have made little impact upon the person who really counts—the teen-age consumer.

In addition, the price of tape is a stumbling block. Approximately 50 percent of those surveyed buy records regularly and spend about $6 per month on them. Most of the LP's they purchased, however, were from discount stores or at discount prices. Tapes, on the other hand, were felt to be an item that was "too expensive" (85 percent offered this opinion) to spend that money on. The students stated that it wasn't that they didn't have the money, it was that they objected to paying $5 and $6 for an item that they knew they could buy on disks for half the price.

In discussions with the group following the survey about their apparent ignorance of cassette's existence, most said that they had seldom seen the product displayed, nor in cases where it was displayed, were they able to handle it. Of the regular record buyers, 50 percent had seen "the thing" in stores. They did not, however, know exactly what it was and less than 10 percent had ever handled one in a store. The problem: cassette's behind locked doors, under counters, away from the consumers.

Of the survey participants, 60 percent were female, traditionally the biggest buyers of recorded product. Of these, 60 percent had tape players at home or another at home—but, only 20 percent knew what kind of player or the difference between reel-to-reel, 8, 6 or cassette. Thus, there seems to be another problem with some teens: educating girls to cassettes and the ease with which they can be utilized. The girls, as it has been known for some time, are not too anxious to "fool" with tape. They like the simplicity of the disk. True, cassettes are simple to handle but few of the young girls realize this fact.

Meanwhile, back in Hollywood, 30 miles from Gladstone, cassette players and playback equipment sold at a phenomenal pace. The feeling among most tape executives queried is that cassette is selling to the older high school/young college age person. The teen-ager, at least the younger teen, has not been the target of any intensive marketing campaign—not yet. For the moment, manufacturers have more than they can handle with the "older" teen market. Capitol's "Freshtman" model ($29.95 list price, optional with dealer) has doubled the label's sales expectations. The same glowing reports come from others in the equipment field.

Manufacturers, however, seldom release sales so it is impossible to pinpoint an actual sales figure for cassette. Granted, it is certainly a financially rewarding number even if the business is primarily from the older teens. But, how much more could it be if all the Gladstone High Schools across the country became aware of those cassette players and the tapes that go with them?
Phil -
look into this outfit
I hear they're
top quality - fast delivery!
Also, they're not connected
with any labels -
they are not our competition

Callém!

Les
Our Cassette growing bigger

*Manufactured and distributed by RCA Records*
catalog is every day.
the merits of our case

As manufacturers of advanced electronic products, Soundtech started fresh in the bewildering field of players and recorders. No carry-overs from pre-solid-state days... no hangovers or holdovers of old production facilities or techniques. Put very simply, our Gemini Cases are engineered and precision-built to give you truly portable players and recorders with the finest stereo sound in their size range.

Each Gemini Case will play anywhere — on house current, D-cell batteries, on a boat, car or even a house trailer with a 12-volt adaptor cord which we include.

You don't need any additional stereo speakers — they're an integral part of each Case and can be separated for up to 10 ft. of stereo spread. Gemini speakers are specially designed to give a broad tonal range with sparkling highs and vibrant lows. They enhance the listening pleasure of our built-in solid state radios and make off-the-air recordings more faithful to the original.

All Gemini Cases are compatible — they play together with sound-contact hinges, stay together or detach for big stereo sound.

By using the latest solid state components, Gemini gives you 100% reliability. Each Case keeps its cool, gives you extra long life and high performance.

Take a look... do some listening... we think you'll go along with our Case!

SOUNDTECH

The case for complete stereo sound
8-track stereo cartridge players

A case of complete playability: AC house current, DC self-contained battery operation or 12-v. adapter, included. Stereo speakers connect with sound-contact hinges or detach for up to 10 ft. of stereo separation. Separate controls, luggage-style case with hidden handles.

in this case, 8-track cartridge stereo

...the one for "instant" music. Just push in the cartridge for uninterrupted stereo sound. In compact quarters, keep the twin speakers hinged together for wide-angled stereo sound. The case separates for up to 10 ft. of stereo separation.

add AM/FM radio

...8-track cartridge stereo player plus solid state AM/FM radio with its own controls, built-in antennas, precise slide-rule tuning. Play them separately or together, anywhere.

then multiplex it

...a case of stereo all the way! 8-track cartridge stereo player on one side, powerful AM-FM-FM Multiplex Stereo Radio on the other. Radio has its own tone and balance controls, plays through both speakers for rich stereo sound. (And you get a stereo effect even from monaural broadcasts!)

Three-way playability — AC, DC batteries or 12-v. adapter, included. Features pushbutton operation, slide-rule tone and volume controls, digital counter, input and headphone jacks, two dynamic microphones. Play together with sound-contact hinges or part the case for up to 10 ft. of stereo operation.

in this case, stereo cassette recorder/player

...the Case that can give you your own "memory bank" of sounds to remember. Record anything, anywhere — indoors or out. Play back pre-recorded cassettes or your own recordings in exciting stereo.

add AM/FM radio

The same compact case with solid state AM/FM Radio that can take off on its own. Or, let Gemini V stay together and play together — special pushbutton lets you record from either AM or FM radio, play back for later enjoyment.

then multiplex it

...what a way to go stereo! Stereo Cassette Recorder/Player plus AM-FM-FM Multiplex Stereo Radio. Record music in stereo right off the air while you listen. Use the Recorder, Player or Radio separately or together — all give you brilliant stereo sound with the same set of matched speakers.

a special case

A unique case of total versatility — all the deluxe features of our Gemini stereo cartridge player, all the advanced performance of our Gemini portable stereo cassette recorder/player. True everywhere-anytime anywhere playability plus infinite tapeability — the Case for the man who wants everything.

8-track stereo cartridge player plus stereo cassette recorder/player

Enjoy each component separately, keep them hinged together for automatic stereo sound or detach and delight in 10 ft. stereo sound separation. Use the recorder separately anywhere to record anything for business or pleasurable listening.

Music to cherish — on Gemini stereo. Build a library of take-along favorites to enjoy anytime, anywhere. Record family get-togethers, memorable moments. Study — with Gemini stereo. A tremendous help for foreign language study, conference notes, group discussions.

For business or pleasure — for anytime or anywhere, take our Case along.
"Grade A" Tape.

The leader in sound duplication for the entertainment industry, Dubbings provides "Grade A" quality and dependability in all configurations of tape duplication. We produce cassettes, 8 track cartridges and open reel to the tune of almost 3 billion feet of tape per year! With that kind of production, you can be assured that Dubbings maintains the most modern automated duplicating, editing and packaging equipment available.

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Sound thinking leads to Dubbings

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There's No Dud in Blank Tape BOOM

The doors of Sears were closed. Outside, many persons milled about, waiting for the doors to open.

Inside, sales personnel in the entertainment center strudled among record bins, shelves of cassette players and prerecorded and blank tape racks impatiently waiting for security guards to open the doors.

And when they did, a horde of customers immediately reaffirmed once more the effectiveness of blank tape to the cassette industry.

What one Sears store was able to accomplish was this: offer quality blank tape at quality prices.

Blank tape manufacturers are fattening their pocketsbooks in the wake of the tape explosion. While the rising consumer interest continues in cassette player/recorders, a surge is developing in blank cassette tape.

"Hardware manufacturers, duplicators and record companies extol the case for prerecorded tapes," said an executive of a blank tape company, "but another segment of the tape industry—blank tape—is booming, too."

There are many companies getting "fat" on blank tape. Although 3M is still the kingpin, there are many pretenders to the throne: Bell & Howell Magnetic Tape Co. (nee Green Tree Electronics), Audio Devices, Irish Magnetics, BASF, TDK, Ampex.

Perhaps the darling of the blank tape industry, though, and a company that best epitomizes the tape boom, is Audio Magnetics Corp., a blank tape-plastics-duplicator.

Just how big Audio Magnetics has grown can be seen in this: In 1962, the company's first, it had sales of $8,000. Seven years later, sales will reach $10 million, a tidy growth from even its $2.2 million sales of 1967.

And how fast Audio Magnetics has grown can be seen in this: Its product is available at Sears, Western Auto, J.C. Penney, Radio Shack, S.S. Kresge, W.T. Grant, Thrifty, among others.

The main plant of Audio Magnetics seemed like anything but the headquarters of one of the largest, most innovative companies in blank tape.

In his office, Irving Katz, Audio Magnetics president, is holding a conference with his decision-making troika: George Johnson, senior vice president; Ray Allen, sales vice president; Robert Harris, director of special products.

Solidly confident and justly proud of his team, Katz flips a notebook on the table with pages of figures, notes to himself on his recent European trip, and pages of memos on his widespread, world-wide Audio operation.

The notebook makes interesting reading. In it are predictions, like: blank tape could account for sales of about $450 million by 1976 at many facturers prices for blank, unrecorded cassettes.

Other Katz predictions make sense, too. The company recently announced it is producing more than two million cassettes per month, and hopes to almost double that production rate by the first quarter of 1970. "Our goal is to continue to maintain a capability level of producing about one-third of the industry's blank tape," says Katz.

Its customers for tape include 10 major duplicators and six traditional record manufacturers worldwide, and a growing list of player producers. It markets its cassette line in 70 foreign countries, including Hungary and Yugoslavia.

A competitor had this to say about Audio Magnetics: "The company's strong suit has been the ability of putting together a strong marketing, production and sales organization mixed with a damn good quality tape."

Another blank tape producer said: "We've had to redouble our efforts just to stay behind them."

While some companies are trimming some of their high-flying ideas on expansion, Audio Magnetics is moving ahead, both in the U.S. and overseas.

It formed Audio International to direct its foreign operations in Mexico, Canada and India, with joint ventures planned in Europe, South America, South Africa and the Near East.

Katz, whose company does about 25 percent of its business in the overseas market, sees about 25 million blank cassettes being sold in his primary overseas market, including 15 million in Europe, 2 million in South Africa, 2 million in South America, 500,000 in the Near East, 1.5 million in Canada, 500,000 in Mexico and 5 million in the South Pacific.

To complement Audio's thrust, Katz has established foreign positions in three nations: Mexico, India and Canada. In Mexico, two factories churn out thousands of cassettes each day, while India's Jai, Ltd., a company Audio owns 49 percent interest in, is beginning to function. Audio is providing expansion capital to Sound Electronic Specialties, Ltd., a Toronto, Canada-based tape producer. In exchange for the investment, Audio has an option to acquire all or part of the common stock of the Canadian company.

The company recently has moved into new areas: special products and plastic molding. Continued C-40
We get plastered a lot.
Seventy seven different labels put their good name on the line on our cassettes and cartridges. And we don't let them down. We make sure Audiopaks are dependable. They work. They coddle tape. They last. We make Audiopak with fewer parts (fewer things to go wrong) but more care. And pre-loaded Audiopaks contain specially formulated Audiotape. The best. If you have a label that's looking for a cartridge or cassette to carry it to fame and fortune, give us a call. Then hang one on us.

We have tapes and have them right. We have the only trouble for Audio's competitors, though, is that the team Katz put together, said the spokesman. "They're all good."

Katz is a super-salesman for the tape industry—"a bit more philosophical now than in his initial years in the industry, but just as zealous," says George Johnson, a colleague.

And from a spokesman for Cessor, a close competitor: "His ideas are progressive without being excessive. His thoughts creative."

Another West Coast company enjoying the tape craze is Bell & Howell Magnetic Tape Co. Newly named Bell & Howell Magnetic Tape Co. (see Green-tree Electronics) anticipates a 60 percent growth in its business covering three aspects of the cartridge industry. BAH supplies blank loaded tape to consumers; supplies bulk tape to duplicators, and custom winding companies. "We are going heavily into a commitment for cassette on these three levels," explains Jules Sack, BAH's director of marketing and sales.

BAH is increasing its capability to manufacture blank tape at its 18-acre factory site in Costa Mesa, Calif. The company already has four buildings at this site with additional structures planned for next year. Its engineers are working on the design and fabrication of equipment for thin-based materials, because most of its present equipment is of a modified nature since it is regularly used for standard quarter-inch products. By attacking cassette tape as a separate entity, BAH believes that is the proper way to improve the ability of the product.

Just beginning to get involved in the production of video and instrumentation tape, BAH's research and development efforts are being carried over into the cassette area.

The company is studying two new types of tape to achieve something for its own brand which can match up and even surpass these examples. Sack specifically refers to Du Pont's chromium dioxide tape and a superior output iron oxide coated tape from TiK of Japan. (Iron oxide is the standard coating used by companies.)

The problems inherent in obtaining better sounding tape are aligned to the limitations of the equipment on which it is played. Sack says, "All the talk about upgrading the tape and sound is fine, but what are you playing to? You're playing to existing equipment." In order to compensate for the 1/4" tape speed, BAH aims for a higher output product. Comments Sack: "Our philosophy is to improve the best of what's available and then take it one step further."

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Cassettes are a sound investment

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DECEMBER 6, 1969, BILLBOARD
Kraco now offers two Kassette Autostereos.

a cassette auto stereo, dictating machine, tape recorder—

AND a cassette auto stereo playback system

Kraco introduces the Model KS900 to the expanding sales market for cassette auto stereos. Quality engineered, compactly designed and with the elegant look fashioned to coordinate and enhance the interior of any auto—this cassette auto stereo playback system fills the buyers' "sound" needs. The KS999 offers the additional sales feature of a cassette auto stereo that is also a tape recorder or dictating machine. Business men can record sales calls, dictate memos and listen to their favorite sounds while traveling.

Attractively designed display units, shown at right, are provided to dealers on a special low cost basis. Packaging created to stimulate impulse buying, shown at left, acts as a dustproof display, while assuring customers of an undamaged product. Write or phone us for more information on our competitively priced, sales building, easy to demonstrate Kraco Auto Stereo Systems.

"The Standard for Excellence"

KRACO PRODUCTS INC.
2411 N. Santa Fe Ave./Compton, Calif. 90224
Phone (213) 774-3390
The musiccassette has been the major share of the market. The company distributes for a number of American and independent companies such as Warner-Reprise. Immediate and at present all Pre's labels in Britain. Polydor, an associate company, is backing the drive on cassettes with the release of 100 titles by January, while CBS has now begun to sell cassettes through its own sales.

Industry opinion is now hardening that 1970 will be the year that the musiccassette begins to become big business in Britain. 

Polydor, which is a major musiccassette in the current running a major promotion centered around a simple consumer competition. Called "The Great Cassette Game," the contest, which was drawn, is going to be the musiccassette begins to become big business in Britain.

Further boost to the acceptance of this tape form has been the setting up of independent distribution companies here, the latent of which is a new tape format formed by Ampex in Sunnyvale, Calif. No details of the first product through the new tie-up have been announced, but in view of the musiccassettes market boom in Britain, over the very newly launched 8-track configuration, Pre-CRT is virtually certain to make a major bid for a share of the cassette market.

The cassette concept, initially introduced at a Berlin radio show in 1963 and then introduced the next year on a test basis, has always had the flavor of a European invention.

Polydor, which bowed its cassette package last September by reducing the retail price 84 cents to $5.70, has been offering pop, jazz and classical music from a number of American labels. The label was one of the last European to enter the cassette field. RCA Italiana, a supporter of 8-track, is one of the Continental's newest cassette releasers, with cassette duplication introduced at its Rome factory.

A major boost to cassette is the new duplicating machines. In prerecorded tapes, the American companies concentrating on the market for several years and that the use of pre-recorded tapes in autos has, up to now, represented an extremely small part of total usage.

This is because cassette equipment manufacturers concentrated on their initial efforts on the home and portable sectors, since music in cars in Europe until a few years ago was the privilege of a small minority of car owners. Only 15 per cent of cars had a radio and in addition, car ownership in Europe was relatively low—only one family in five owning a car. However, with the tremendous recent increase in car ownership and a corresponding increase in purchasing power, it is foreseen that in-car use will offer the major sales potential in the 70's.

In most European countries, the cassette system having been the first in the field and least expensive than competing systems, has acquired a mass predominance and Phillips estimates that 90 per cent of all equipment and pre-recorded tapes sales in Western Europe derive from cassette players and only in Norway, Italy and Switzerland, has 8-track made substantial progress. It is virtually non-existent in Germany and Italy, beginning in 1969 and having used in France, Holland and Sweden.

This year in Germany, cassette sales are expected to be about 8 million units, or 10 per cent of the total turnover from recorded music—roughly double last year's figure. And it is generally true for Western Europe that sales have doubled from year to year. However, this rate of development is expected to accelerate in the early 70's and, as Deutsche Grammophon's cassette manager, Mr. Alfred Waldenberger pointed out recently, the cassette market in Western Europe by 1972 is likely to be eight times bigger than at present. The fact of this increase, however, is likely to vary from country to country. While in France, Germany and Italy the number of cassette players in use is 1971, figures of about 2 million cassette players by 1972, the figures for Britain and other European countries is estimated at about 320 percent.

The cassette system, of course, expect serious competition from 8-track in the years ahead, and it is perhaps significant that the majority of major record companies in Western Europe are putting their money on both horses.

It is estimated that by the end of this year there will be 10 million cassettes available from, drawn from more than 100 labels. According to Philips, music sales by 1973 will be in excess of 80 per cent of the total music sales in Britain.

Musiccassettes have been marketed in Britain for three years and today there are an estimated 600,000 cassette playback machines in use.

Britain was the last European country to get the cassette, which was launched here by Philips in October 1966, being hosted by going in from the start with stereo-compatible cassettes.

Tape Donnybrook
9,000,000
AUDIO CASSETTES
DELIVERED TO THE
MAJOR RECORDING
COMPANIES.

We take smaller orders from
companies on the way up, too.

When the majors buy, they buy the best. They must... their reputation is
at stake. And, our Audio Cassette meet their high standards.

At Audio, we have our reputation at stake, too. So, we manufacture all
our cassettes in strict adherence to the U.S. Philips Standardization
Agreement to assure you of a cassette that is trouble-free.

You're entitled to the same high quality as the majors. Call us.
Which Package Best Merits Fiddling With?

Before the tape industry can look at the exploding 1970's, with its video playback devices and automatic reversing cassette recorders and cassette units with Starr system changers, it must solve the packaging dilemma in the 60's.

Will it be the "long box," favored by many record manufacturers and music prone rack merchandisers, or the "Norelco box," favored by many hardware manufacturers and specialty retail outlets?

Much of the talk these days is about the technological advances made by the tape industry. But how to solve the packaging headache?

How to display is the $64 question sticking the industry. The Record Industry Association of America (RIAA) and the National Association of Record Merchandisers (NARM) are working on all sides to mediate the problem and set some standards.

Is the answer an industry-wide packaging concept?

If so, will record manufacturers concur with tape accessory producers? Will accessory specialists manufacture product to fit the needs of rack merchandisers? Or auto and specialty outlets? Is packaging standardization practical? Does the Recoco box (long box) become standard?

How to solve the packaging dilemma?

"One way," says S. Harvey Laner, president of Recoco, "is for retailers to assume the responsibility of making manufacturers of tape to deliver product that allows the freedom of sales merchandising expression." Recoco has developed a box holder which fits into a browser bin, and because of its 8x12x1-inch size, discourages pilferage. "Sales have increased 300 percent, up to as high as 35 percent of LP volume with the long box," says Laner.

He feels the manufacturer must accept the responsibility to deliver a product which can be displayed, promoted and merchandised for self-service sale.

Many agree with Laner's feeling, but counter by saying "The long box is meant for music-oriented stores and not auto or specialty outlets already outfitted with either wall or standup fixtures."

William E. Geitz, chairman and chief executive officer of Music West, offers: "Wholesalers and retailers are not in the packaging business. I believe it is the responsibility of the manufacturers to develop packaging concepts. But they should do more to study display techniques for all aspects of our industry—not merely music stores."

At a recent RIAA meeting attended by representatives of major record companies, positive steps were taken to resolve some packaging headaches.

It was recommended that if any other package is adopted, it should have a width not greater than 41/2 inches and 12 inches high and a thickness of no greater than 1 inch far cartridge and 3/4 inch for cassette.

Again, some industry sources say, that's fine for music people, but what about stores that use fixtures, not browser boxes?

Record manufacturers agree that the current proposed packages may not be the final solution, but "it's the best we have to offer, right now," believes Fred H. Rice, national merchandising development manager at Capitol Records.

"Tape packaging will change," he says, "but I want a package that allows full four-color graphics and gives the merchandise full sales appeal."

Many feel that the major labels hold the key to unraveling packaging problems.

"Standardization in tape packaging can only be achieved if record manufacturers decide on which packaging concept is the answer and release product only in that packaging configuration," says one.

But any industry-wide standardization is only workable when traditional record companies—Columbia, RCA, and Capitol (in tape, add Warner Bros., Liberty/UA, Motown and Atlantic)—put their weight behind one concept.

And that's not happening.

While some companies are studying and investigating the market, others are waiting for the record majors to firm their own posture on packaging. They may have to wait until next year, or after, for the majors.

RCA is studying various packaging concepts and surveying the field, says Ed Welker, tape merchandising manager. "We're still undecided about the long box or any other packaging concept," (RCA ships cassettes in Norelco boxes.)

Decision-makers at Columbia are also studying the thorny field. "The industry has to make an interim move before coming out for standardization. I'm not in favor of an immediate packaging step," says Mel Price, Columbia's national tape sales manager.

Capitol has gone halfway. It is releasing product in long boxes and in the slip-case Norelco box form, allowing racks and distributors to decide. In many cases the company does double packaging.

And there you have the big three on packaging. And the others?

Earl Howitz, Liberty/UA tape general manager: "We've delayed the packaging problem too long. I feel the long box is ideal. Many merchandisers haven't completely adapted to the new packaged tapes. The principle of a box is acceptable but many retailers, racks, and distributors are having headaches converting to a packaged inventory."

Joel Friedman, Warner Bros. marketing vice president: "We're trying to develop a package with some lasting value."

Nesuhi Ertegun of Atlantic: "We need more research before we settle on an industry-wide package. Atlantic will experiment with several packages before settling on one."

Only Motown, among the majors, has taken a firm stand on releasing tape in one packaging concept—the long box. The label is committed to the 3x12 cassette box.

If long boxes are adopted, says Bill Davis of Davis Sales Co., what happens to locations which use fixtures? "The record companies have developed tape packages to suit browsers. They don't care about auto stores, camera outlets, specialty locations or stores with large investments in fixtures."

Bob Elliott, tape director at A&M Records, says: "Perhaps we need separate packaging for music stores and non-music outlets."

Dave Rothfield, divisional merchandising manager of E.J. Kovette, agrees: "For the present we need packaging for the record merchandiser and another for auto-specialty outlets. Whatever the final package, however, we need full graphics to capture the impulse buyer."

Don Hull, Ampex vice president, has another thought. "The manufacturers will go through a period of testing before settling on an industry-wide package. I don't understand, though, why the industry wants to hide in the weeds and put a compact cassette into a long box?"

The packaging dilemma may be with the industry well into the 70's.
Some people think it takes less to produce a cassette label than a record cover because it's smaller.

Until they find out that a big mistake on either is the same size.

Just because cassette graphics are small, you might think anyone can print them.
But you'd be wrong.
Printing cassette graphics is tough.
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Forget any problems in translating record graphics to cassettes. Just give us the selection number and program information. We'll take it from there...design to mechanicals.

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We'll never charge you extra for standard die-cuts because we've got dies for every tape style.
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It all means that we make your job easier.

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Big Dollars

Continued from page C-25

Milt Schwartz of Bryce TV in Manhattan said that "cassettes from $35 to $75, and particularly below $50, are selling well."

Just how big the cassette market is across the nation is evident from the upswing in major department store business. Next year, White Front, May Co., Sears, Montgomery Ward, Penneys, and others, expect to carry an even larger inventory in cassette hardware.

Penneys is offering the lowest priced cassette recorder/player in its Penncrest portable at $29.95, while Ward's and Spiegel's are both promoting comparable sets at $59.95. Ward's is displaying a slightly higher priced portable at $49.95, referring to it as "Our best monaural cassette recorder."

It appears that major mail order houses are banking on cassettes to bring in 50 percent of the sales next year. Cassette promotion seems to be directed at the family consumer who appreciates ease and convenience.

Spiegel's is also offering a cassette recorder/player with an AM/FM radio at $69.95, and a $189.95 Webcor with AM/FM stereo, twin speakers and full controls.

Chicago-based Allied Radio is aiming for a more sophisticated cassette buyer, although it offers cassettes from $20 to $200. The bulk of its cassette sales, however, are in the $59-$89 range.

Ron Fischer, manager of an Allied store in Cleveland, feels that while cassettes offer compactness and portability and relatively good sound reproduction, the relatively short life of cassette tapes plus the lower quality of reproduction compared to larger units will prevent the cassette from dominating the tape field.

Alton Lawrence, owner, declares that cassettes are the "wave of the future." His merchandising program will stress cassette units, prerecorded cassette tapes, and blank cassettes.

Lawrence expects to sell many under-$100 cassette units as gifts, and to teens and preteens. "But my real emphasis will continue to be placed on the high-end cassette stereo decks and systems."

Carson, Pirie Scott, Chicago department store, reported a six-month sales record in cassette hardware—up 60 percent—and a new sales mark in prerecorded cassette tapes—up 55 percent.

"Cassettes have been the most important tape product and will continue to be so," said Don Valier, manager of Carson's electronics department. "We've found wide acceptance of cassettes in all price ranges, from $39.95 to $100."

At a time when higher taxes and inflation have eroded buying power to the point where money is simply not there to spend, the cassette boom is continuing. It spells BIG dollars.

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Billboard Covers the Cassette Market

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Because they can't. They just don't have our facilities.
For instance, one of the things we do that nobody else does is custom-load both cassettes and 8-track cartridges without insisting on duplicating.
We're so nice about it because we can afford to be. After all, we are the biggest.
And, of course, if you insist, we'll do all the duplicating you want us to. In the fastest-possible time and at the lowest prices.
What else do we do? Everything.
We manufacture cassettes, cartridges, head cleaners, test cartridges, blank cassettes, pinch rollers, pressure pads, spring pads, slip sheets, etc., etc., etc. We even manufacture our own tape.
Now, if you think that all the above reads like a laundry list, just bear in mind that it's only a partial list of the things we can do.
But why not find out what we can do for you.
Contact us.
See how much better you make out when you deal with the biggest.
Are Cassettes Here?
Continued from page C.3

speed of cassette makes cartridges preferable for playback quality—
both for car and home use.

Don Hall, Ampex vice-president, claims the auto-fidelity question is not that important, but does ac-
knowledge that cassettes will have to overcome several difficulties before
they can be totally competitive

in markets where fidelity and con-
venience are important.

In the early years, Detroit favored 8-track and installed that
system as original equipment in new vehicles. And it was Detroit,
with its great love affair with 8-
track, that squared the pioneer,
relatively low-priced and teen-ori-
ented 4-track into the background.

The advantage that the cassette
has over 8-track in that it can be
used for recording as well as play-
back. Now, Detroit is floating with
cassette producers to install either
playback or record/playback hard-
ware as original equipment.

An Ampex executive said: “In
1970 there will be a tremendous
growth in cassette after-market
units for cars. For the first time it
opens the market opportunities for
cassette, and for the first time,
really, cassette is going to go into
the area where 8-track is strong-
est.”

Persistent trade reports have
Noreico supplying a cassette unit
to Chrysler in time for the introduc-
tion of 1971 lines. At the same
time, reports that Philco-Ford will
supply a cassette unit for some Ford models in the next few years
continue to circulate.

That many say, could move the
cassette explosion from merely a
boom to a superboom in the 70s.

Giving further weight to the cas-
sette explosion are two facts: plans of
the major electronic importers
from Japan to flood the U.S. mar-
ket with a variety of cassette play-
back units, recorders/players, por-
tables and combination units with
AM/FM radios, and widespread
use of high-fidelity manufacturers
are now making the cassette in mid-
to high-end audio component sys-
tems.

Mention cassette to any major
home electronics importer and he
becomes “cassette happy.” There
is interest in 8-track, and no one
is forgetting reel-to-reel, but cas-
tette is where the action will be in
the 70s—lower priced models,
widest product lines, product inno-
vations and new combinations.

Several major Japanese pro-
ducers, in fact, have said their
cassette production for 1970 will
skyrocket more than 200 percent
above 1969 totals. In 1969, cassette
recorder output in Japan totaled
only 4.5 million, about 50 percent
of total recorder production. This
year, cassette recorder production
accounted for 80 percent of the
total tape recorder production of
11 million units.

Product innovations in cassettes
will center on improvements aimed at
making them easier to use. Al-
together, about 75 percent of the
cassette units in use are battery por-
tables—which means that they’re
measural. Another 20 percent are
home units (all stereo), and the remain-
ing 7 percent are car play-
ers (mostly stereo).

There also will be wider use of the Starr changer (a device which
reverses direction of tape travel
at end of each cassette track, and
changes cassettes after both tracks
have played) in more home units.

Eventually there will be further
emphasis on compatibility between
the car and the cassette sys-
tems. Aiwa previewed such a unit in
January: an 8-track, 4-track, cassette unit for autos.

The cassette boom is generating
more excitement, and potentially
more profits, in the American mar-
ket place than any electronics prod-
tuct since color TV.

And if the pundits of the cas-
tette industry are right, the entries
in this multimillion-dollar scramble for the consumer’s attention and
money are barely out of the start-
ing gate.

The signs of a major trend in
cassettes are unmistakable. The fu-
ture of the cassette seems limited
only by the imagination of equip-
ment manufacturers—and rarely
in the history of home entertain-
ment equipment has this imagina-
tion been so abundantly evident
in a short time.

Duplicator Scene
Continued from page C.53

last March, were over 25 custom
duplicator/marketers. Obviously
this number has increased as more
telephone entrepreneurs have opened shop
around the country.

Three questions arise immedi-
ately:

Will the cassette configuration
enable them to remain in business
over a protracted period of time?

Is there a need for all these
companies?

Is there enough business to leg-
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Is there anyone who has all the
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Accessory Producers Have Marketed Bulge

Leonard Finkel, head of Fine Tone Audio Products Co., Inc., is another of the team which forms the vanguard of accessory manufacturers in the business. Established in 1954, the company now carries a complete range of cassette and cartridge accessories with head cleaners, demagnetizers, and blank cassettes among the biggest revenue spinners.

Looking to the future, Finkel sees the accessory market continuing its upward growth and is gearing operations to meet the great new forward thrust of the 1970s.

Finkel speaks of such innumerable types of quality standards, an area in which Fine-Tone hopes to set a precedent, and in addition of new lines to its catalog. These will include new brass and wood storage racks, and a new package for the industry.

A doing tremendous business in the cassette accessory field is J.M. Paulson Associates. This company, headed by Jerry Katcher, has had two major plant expansion programs this year to meet the growing demands of the consumer.

Like many of the other companies in this field, Paulson Associates' principal bulk of its product turnover in head cleaning cartridges, capstan cleaners, tape caddies and loaded blanks. The company was the innovator of the Lulu headcleaner, a novelty item which is also a conversation piece.

Katcher feels that for a while, at least, the demand for cassette and cartridge accessories will be greater than the supply, and he feels that because of this crisis the stampede of speculators to this division of the industry is a welcome sign.

Katcher, like other established businessmen in the accessory field, is not worried about the market becoming over-saturated with accessory manufacturers. He thinks that after a few years there will be a definite leveling off, and that the moonlighters in the business will fade, like so many other, and the minimum of inventory required. The "sale of service accessories such as head cleaners, demagnetizers and test cartridges are an indication of the strength of the industry."

"A man who is satisfied with his unit and wishes to turn it to good working order will spend money to keep the player head clean and will be concerned whether the head is demagnetized.

It was a little over three years ago that the founders of Channel Marketing, Ron Olszogarten and Max Vrhulin, looked at the tape industry and saw what they considered an urgent need for accessory and service items. Today, Channel is constantly researching, developing and testing new items to add to its line.

From the Recoton Corp., which also produces a wide range of cassette accessories, also comes bright predictions for the accessory market in the 1970s. Peter Rich, sales manager of the company, sees accessories as the top profit line item of the entire tape industry.

States Rich: "These products normally provide extremely high markups and, with most items attractively packed to create impulse sales, have the additional advantage of little or no sales expense."

Receoton manufactures a variety of carrying cases, home storage units, head cleaners, tape splicers, tape erasers and a number of other small and low-priced accessories. This carry range runs from a relatively inexpensive leatherette model with a capacity of 18 pieces, to a deluxe version which can carry 30 cassettes.

The home storage units come in two models. The No. BTG, which provides storage space for 48 pre-recorded cassettes in the home, is constructed of wood with a walnut grain finish and is mounted on a swivel base for ease of access to all tapes. Cassettes are stored horizontally in this unit.

There is also a smaller book-type storage album which holds up to 12 cassettes.

Beginning in 1954, with the introduction of the first 8-track player, the accessories business has been on a steady upward climb. As a result, there is a tremendous demand for accessories and this demand has grown by such leaps and bounds that accessories now represent a great portion of the business. "The profit is more generous in the accessory field than in pre-recorded music. In fact," he adds, "many merchants tell us that if it were not for accessories, they wouldn't be able to carry the tremendous stock of pre-recorded cassettes and cartridges."
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THE GOLDEN ROCK HITS OF JERRY LEE LEWIS
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ROGER MILLER
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Billboard Covers the Cassette Market
Duplicator Scene

Continued from page C-39

20 to 15,000 cycles. "Speed is a direct factor in the fidelity of cassette tape, but there is no reason why cassettes cannot have the kind of fidelity that's needed. In took 8-track three years before sound was of a consistent quality. It might not take that long to get cassette sound up to where it's going. The technology is there if the people will use it."

People are obviously using cassettes. North American Leisure (NAL) started duplicating cassettes for four companies one year ago. Now it services 37 firms. Recently purchased by Trans-Beacon, president Larry Finley describes what he feels is the small percentage cassette music sales because people are duplicating their own entertainment. "The whole industry is getting 20 percent of the market," Finley says. "That's one third of the volume we should be doing. The industry is getting a fraction of the business because people are doing their own recording." NAL sells blank cassettes, custom made, of course. "We can't keep up with the orders. People are buying C90's and C120's. (90-minute and 120-minute blank tapes) which means they're not using it for duplicating. It's bad because the record companies publishers and artists don't get paid."

Finley's own move to solidify his survival is to have his own tape store like Tennessee Sound and Countrustyne. He has a series of NAL twin packs at $9.95, and his best product is in the country field. The repertoire is of an aged nature, but the names have sock power: Johnny Cash, Buck Owens, Red Sovine. Unlike GRT and Ampex which have either formed their own record companies or purchased existing labels (like GRT did with Chess-Crocker Cadet) Finley says he's not in the record business. He has, however, formed NAL Productions which records masters and leases them to other labels. Finley feels there will always be new record companies being formed who will need a custom duplicator, so he's not concerned about companies handling their own sales and promoting. He has a staff of seven salesmen who handle NAL product in the music and non-record industries. "It's easy to pick up new companies," Finley boasts. "They're looking for some front money, good marketing and merchandising."

As a result of its recent purchase by Trans-Beacon, NAL plans opening sales offices in Los Angeles by the end of this month with other offices projected for Atlanta, Dallas and Chicago by March 1.

Dubbings is located in one area on Long Island. It is there that it turns out cassette music for eight companies, an increase of three over last year. The bulk of Dubbings' accounts are in the nonmusic fields, which is its insulation against losing music companies. The company has six duplicators each pushing 14 slaves, notes president Paul Dubbings. "Four are devoted exclusively to music runs. Smith believes cassette will eventually become a larger market because it has more applications than 8-track."

Dubbings has its own inhouse line, Berkshire, which sells for $4.95, and offers music from the Vox, Calton, Mercury and New England Records catalogs. Berkshire will continue to release "staging" alert cassettes, Smith says. There are no plans to develop esoteric forms of cassette products.

Dubbings sells its total capability to companies as a means of keeping customers in the house. These services include warehousing, duplicating and distribution. The bulk of the company's business is in the educational and industrial areas, where cassettes are a valuable learning tool. This nonmusic area is getting to be a substantial business, according to Smith who cites several new areas the company is looking at: PVR and peripheral accessories for cassettes.

A non-music cassette "is a little harder to live with," notes Smith, "because it gets more abuse than a music cassette. The educational cassette gets played upward of 20 times a day and its physical demands are considerably more demanding than those of a music cassette." The non-music companies are more difficult to work with because they are not as "sophisticated" in production terminology and related production requirements.

It is Dubbings' own preference to work with these companies since the duplicator believes they will never manufacture their own tapes and will therefore always need a custom house. Smith claims 20 companies with which Dubbings does more than $500,000 a year business.

A International Tape Cartridge Corp., it systems go for installing the first 10 cassette slaves in the company's Fairfieild, N.J., factory. Hereford all cassette duplication has been subcontracted, ITCC president, Gary Fulton, feels a surge of public enthusiasm this fall will have to be analyzed. "Everybody's waiting to see what the market will be like after Christmas," he says. As a report move, ITCC has been given record label and as of Monday (1) raised the price of its cassettes $1 to $9.75.

ITCC is handling cassette duplication for as many companies as it runs off 8-track. Notes Fulton: "We're selling a lot of 8-track record companies. The majors are going into their own situations."


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DECEMBER 6, 1969, BILLBOARD

C-53
Detroit really can do things for the cassette industry. And what it can do is send sales and profits of cassette manufacturers soaring.

If Detroit turns to factory installed cassette units as optional equipment on its 1971 cars, it could turn a cassette boom into a superboom. Already, cassette producers are concentrating on the auto after-market with an assortment of playback, portable and player/recorder equipment.

There are some who believe the auto manufacturers are willing to experiment with cassette units. An Ampex executive said: “This fall there will be a tremendous growth in cassette after-market units for cars. It opens the market opportunities for cassette. For the first time, really, cassette is going to go into the aftermarket 8-track is strongest.”

Many feel that if Detroit makes up its mind to put cassette units in autos as original equipment, the fight will be on.

But cassette adherents think their system eventually will supersede all others, with or without Detroit. It just puts cassette in the driver’s seat if Detroit gives the green light.

It doesn’t mean the demise of 8-track, nor does it mean an 8-track sales dip. It’s merely the cassette boom,” a Craig executive said.

Wybo Semmelink, home entertainment products vice president of North American Philips, feels the auto manufacturers already have made up their minds.

“The system will get another big push when the first autos begin rolling off Detroit assembly lines with factory-installed cassette players next fall,” he says. “I’m certain that 1971 autos will have optional cassette players.”

Persistent industry reports have Norelco supplying a cassette unit to Chrysler in time for the introduction of 1971 lines. At the same time, reports that Philips-Ford will supply a cassette unit for some Ford models in the next few years continue to circulate.

Ampex, for instance, feels Detroit will go cassette. It expects sales of all auto player/recorder units to exceed $180 million in 1970, according to Lawrence R. Pugh, consumer equipment marketing manager. “Of the $180 million, cassettes will account for 45 percent of auto tape equipment sales by 1973,” he believes.

As a result, Pugh’s division has established a special department to handle the marketing of its cassette equipment in the automotive field. Ampex presently markets two auto cassette units, with plans to broaden its line.

An Ampex report indicates auto tape equipment should hit 2.4 million units, 400,000 of them cassettes, in 1969. Next year, total tape equipment should reach about 3 million units, 800,000 of them cassettes, and the 1971 market could stretch to 3.2 million units, 45 percent of them cassettes.

Craig, 8-track and cassette manufacturer, also plans to widen its auto stereo line next year—“it now has one unit—hopefully with automatic reverse.”

Thus, cassettes, with their recording as well as play functions, are carrying the configuration confrontation into the automotive field.

Of the majors, both Sony and Ampex are making important efforts to reach a new market. Coming up fast is Craig and an assortment of smaller companies, like California Auto Radio and Kraco, among many.

Portables, too, are becoming auto-oriented. “Portable cassette units are a natural for the auto after-market,” says Ed Mason, president of Belair Enterprises, manufacturer of 8-track and cassette portable stereo units.

“Portables eliminate two headaches at the consumer level,” he feels. “It eliminates installation and theft. At the retail level, it allows locations to sell portable cassette units for autos without getting involved in installation investments.”

Belair markets two stereo portable cassette units: a playback/recorder with AM/FM radio and a playback/recorder.

“When an automatic reversible cassette is readily available,” says Mason, “the boom in auto cassettes will reach a new sales watermark.”

Portable manufacturers, like Belair, have found a new haven in auto-home portable interchangeability.

Belair’s line is geared to auto, home and boat. It’s a society on the go, and portable producers are taking good sales advantage of it. “An added feature to many portable cassette units,” says Mason, “is the capability of turning them into home units. From the auto into the home, it’s that simple.”

The newest company introducing a portable line in California, where a society exists on wheels, is Soundtech, the electronic arm of Safitech Corp., an auto accessory specialist.

Already in the market with four “auto-to-home” portable cassettes, Fred Plotkin, Soundtech president, plans to enhance his Gemini line with several new “transportable” units.

While Mason expects portable cassettes to sell anywhere, Ampex’s Pugh sees a majority of sales of auto cassette units will be made in automotive supply outlets. “We will continue to distribute through our normal entertainment outlets,” he says, “and add specialty outlets to pick up any slack.”

Ampex’s goal is to get the auto field will be with a stereo cassette player/recorder at $19.95 and a cassette player at $99.95. Pugh expects the recorder model to account for 60 percent of the company’s sales.

The advantage of auto cassette over 8-track is fourfold: compactness, rewind and fast forward, recording capability and availability of prerecorded music. An automatic reversible cassette is a plus.

And how does a leading 8-track champion feel about the cassette concept in autos?

“It doesn’t matter what configuration—8-track or cassette—ends up in cars,” says Norman Racusin, RCA Records president, “as long as they’re playback units. Our first job is to make the consumer music-oriented. If they (Detroit) want to put cassette playback units in cars, that’s okay with me. As long as we sell music—whether it be 8-track or prerecorded cassettes.”

Racusin sees an inherent danger in factory installed cassette recorder/playback units because of two factors: safety and off-the-air-recording.

“We (RCA) don’t have any ax to grind against any system. Our only focus, as a company in the music industry, should be on music and in playback-oriented systems.”
the first 35,163,821 were the hardest.
Cassettes Catapult

Continued from page C-17

because he feels mini carries a psychological connotation of smallness and not being as good as a regular package. The $1.98 tapes have been moderately successful. Notes Horwitz:

"Stores that feature them do all right. Some markets haven't done well because the growth of cassette in those markets hasn't been as good.\" Success, for $1.98ers, the executive emphasizes, only relates to markets where cassettes are selling.

Horwitz feels Ampex brought its own $1.98 line out before the time was propitious. \"We all expected a cassette explosion this past summer much like 8-track exploded in July of 1968. Now we expect it to happen this fall because a lot of equipment will be sold for Christmas.\"

An aggressive merchandiser of all tape modes, Horwitz realistically believes it will be some time before the $1.98 cassette tape replaces the single record. \"It will help acquaint kids with the mobility of the product, though.\"

Liberty/UA's next $1.98 release is planned for next February or March and will encompass between six to 10 titles. Mercury will stroke out with long boxes for its cassettes (and 8-tracks.) Harry Kelly, product manager for the pre-recorded tape division, says he has seen key racks ripping tapes out of the outer boxes. But Mercury is going into the long packaging in January with its first budget cassettes and 8-tracks. \"We would like to offer our accounts a choice,\" he admits. \"Wouldn't that confuse matters?\" \"It's confusing enough as it is,\" he retorts. \"I don't know what would be worse.\"

Kelly does not see cassette immediately taking over the sales leadership from 8-track. But like all aware observers he sees cassettes' impetus building impressively.

Other than bowing with budget ($4.98) tapes, Mercury is not moving into creating any exclusive cassette music. The budget line will initially consist of material from the old Wing line, with additional best of titles culled from all the other Mercury/Philips labels. Where once 8-track led cassette 70-30 sales percentage-wise, today it is now 60-40, Kelly points out.

Although Mercury's record salesmen also handle tapes, the company uses independent representatives to cover the non-music areas. It has been one year since Mercury phased out its home products line, including several cassette players.

Fax Ltd., a Chicago area company run by several former Mercury employees, now handles all equipment formerly sold under the Mercury logo. The parent Phillips company, is of course the source for all the Norelco players in the U.S.

Capitol, which has indicated it strongly supports the cassette conflagration by selling six cassette machines plus initiating a major cassette explosion campaign around the time man walked on the moon, will stroke out next year with a series of promotions themed to tape machines as a gift.

The company issued its first 10 gift sets last September. Forthcoming will be packages for graduates, birthdays, and other special occasions. \"It's a variation of the theme of putting out tape in a gift set,\" notes Hal Rothberg, Capitol's special products merchandising director.

\"We will definitely devise more promotions combining cassettes and players. We have begun to develop college marketing programs, and the colleges represent the \"on the go, mobile Americans.\"

Capitol intends to expand its cassette player line built by Kodama Chemical of Japan. The company has discussed a car cassette unit, but has not made any affirmative decision on bringing in this kind of unit for the after market. Rothberg inevitably sees cassettes

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Take a look at the others, too: \"The Autograph Hound\" ROBERTS 80...the swinging cassette designed for the \"go- steady\" set. \"The Carnival\" ROBERTS 525...dapper little AM-FM Radio Tape Recorder, THE ROBERTS 96...Stereo Cassette Deck to integrate with the home stereo system. \"The Executive\" ROBERTS 530...elegant walnut-clad VIp version of the \"525.\"

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When Beethoven first penned his now famous "Fifth Symphony," little did he realize that this masterwork of musical composition would one day be available to all music lovers in a handy pocket-size cassette, retailing for a mere fraction of the cost of a ticket to a regular concert performance of the work. Time was when good classical music was available only to the privileged few who could afford the time and money needed for an evening at the concert. The arrival on the music scene of the disk recording, began paving the way for the appreciation of fine music by a wider cross-section of the people. Still, the disk had, and still does, have its limitations. Its bulkiness created a storage problem, and people complained about its vulnerability to scratching, warping and other hazards.

Just over six years ago Philips introduced the cassette, the newest and smallest configuration for the storage of prerecorded music. Immediately, many of the major recording companies saw its almost limitless potential as a format for the release of classical titles. One of the first companies to offer the classics in cassette form was the giant European combine of Deutsche Grammophon, which deals almost exclusively in classical music. DG's has never regretted making this move, and its competition has been rumored that the company, in looking ahead to the 1970's will bolster substantially the number of cassette releases from its classical disk catalogue. According to Jim Frey of DG's Polydor, the fastest growing area of cassette sales is in classical recordings. DG Polydor has an estimated 150 classical titles on cassette, and Frey claims that the company is actually realizing a profit on chamber music.

Frey disclosed that classical releases carrying the DG label usually do at least three times as well in the months following their release as cassette, than they did in the same number of months following their original release on disks.

Sales figures on DG's classical cassettes are spiraling at an almost unbelievable rate, in so much that it is pushing the company's 8-track catalogue into the background. "And," points out Frey, "fidelity is not half as much of a problem as most people make it out to be." He states that DG's cassettes enjoy a far superior quality of reproduction over competitive labels because they are manufactured in Germany where production quality is of prime importance.

Frey adds that in an effort to further improve DG's high quality reproduction on its classical and other cassettes, the company is looking closely at an improved quality tape which boasts much higher fidelity than the currently used iron oxide. Although he would not commit himself, he hints that the new tape will be the much talked about chromium dioxide.

As for lack of continuity in repertoire because of the length of some classical pieces, Frey says that this has never been a problem with his company. He points out that it was easier to time classical program breaks on cassette than it is to do on 8-track cartridges, for instance. "Maybe there could be a bit of a problem here when we move to the larger operas, and even then, it would hardly be any more difficult to handle than it currently is with the handling of classical disks."

With the tremendous forward thrust in the demand for classical cassettes, DG Polydor is looking hard at the future and gearing its production and merchandising programs to cope with the market trends. One of its major merchandising innovations is its new classical sampler which is really a consumer-based introduction to the classical cassette.

The sampler, which lists for $5.98, features a dramatic variety of music and talent including Karl Bohm, Louis Fremaux, Dietrich Fischer-Dieskau, Herbert von Karajan, and a host of others including three orchestras and nine special events. Frey feels that this special offer will lead to the present classical cassette thrust, and open newer and more lucrative markets for this contagious configuration.

A newcomer with a small but very impressive classical cassette catalog, is Nonesuch. Long famous for its high-quality line of classical disks, Nonesuch entered the classical field in September, with a 20-title catalog, which includes Bach's "Late Music," Vivaldi's "Four Seasons," Haydn's six, seventh and eighth symphonies, and Sibelius' "Opus 22 from the Four Legends of the Kalevala."

One of the most attractive qualities in the Nonesuch line is that it is budget-priced to meet the pocket of the average consumer. With the exception of one or two specialized items on the catalog, all the titles list for $4.95.

Like Jim Frey of DG Polydor, Nonesuch's head, Keith Holzman, predicts a burgeoning market in the 1970's for prerecorded cassettes in general and the classical cassette in particular. He too agrees that the timing of repertoire to coincide with the natural break at the end of each side of the cassette was not an difficult to achieve, and like Frey he promises that in the 70's, Nonesuch will be concentrating on expanding its classical catalog with an addition of about five new titles every month, and will also pay increased attention to high quality sound production.

One attractive innovation the company promises is a simultaneous release on cassette of most of the major classical titles which appear on the Nonesuch disk label.

Another of the majors in the classical cassette field is Capitol, Second only to DG Polydor, the company has in excess of 100 classical titles on cassette under the Capitol and Angel labels and expects to increase this to about 150 next year. The regular-priced series which features everything in classical music from war horse to the highly esoteric.

Julian Rice, the company's classical sales and promotion manager for the East Coast, boasts that although Capitol has not yet achieved the ultimate in sound reproduction in classical cassettes recordings, yet great strides has been made in that direction, and he says the 70's will see even greater improvements.

Rice too, voices speculation that the limited length of playing time of either side of the cassette would develop into a problem for the future of the industry, and, like Frey and Holzman, stresses that if this ever became a problem, it would most likely be limited to the larger operas.

Whether the classical cassette Super product that it is, it is only appropriate that the answer should come from Superman: "Up, up and AWAY!"
in cars. "There are several units out now; it's an important way to go."

In fitting in with the different strokes theme, Capitol will increase its release of classical products, even adding librarians and other printed material in the 12-inch by 12-inch deluxe box used for special cassette items.

Colombia, too, plans increased classical activity. This month the label plans five new titles. Since August, when it began duplicating its powerhouse catalog in cassette, only six classical cassettes have been offered. The label will continue releasing about 15 cassette titles a month. New classical material will offer the cream of the catalog. Classical sales in Btrack have been disappointing, a company spokesman admitted. In a sense Columbia is playing it safe by not seeking different strokes in cassettes. There are no plans for budget cassettes or extended play cassettes. "Our plants are at capacity now," the executive said. "We see no need to put out tapes which would offer us a reduced profit margin. There is so much junk being put out now that inventories will be coming out of dealers' ears."

Indeed, there are already concerned retailers who lament having to stock Btrack and cassette. The tape business is still in its baby stage and will not move into adolescence until problems of configuration, packaging, standardization and fidelity quality specifications are uniform.

"We are delighted with our cassette sales," enthusiastically states one record company executive, and he is quick to point out that once car manufacturers begin selling cassette as a factory installed playback accessory, the business will skyrocket even faster.

Underlying in his attitude is one dominant thought: cassette is just another means of allowing entertainment to be heard. The major problem with the invention of the cassette tape is that the system was initially launched in the U.S. as a dictating device by Norelco, and scores of inexpensive mono recorders have been sold to people who have found the feature of taping their lectures in school, sending audio letters to servicemen in Vietnam, and capturing baby's first words an enticing, unique mastery of electronics.

While the hardware manufacturers in America and Japan beam happily over their newly discovered player/recorder market (even BCA has been advertising a record feature on its Treadline model), the record companies are silently wondering whether all these players will be used for playing prerecorded music or taping KHJ's Boss 30 list.

Will Racks Dominate

Continued from page C-26

But the music industry thrives on competition, even if it means splitting up the pie in many pieces. While there have been companies formed as exclusive tape one-stops, the way the distribution business is going, it is not foolhardy to believe that the separation lines between tape specialists and the rackmen will cross and meld.

What irks music suppliers—the record companies—the most, is the creeping attitude of racks, the ordering only of hit titles and the hell with anything which may be musically valid but came out eight months ago, or one year ago, perish the thought. Right now the record company cannot rely on the racks to merchandise his tape product. "You have to depend on an individual store or individual tape merchandiser," one record company executive flatly states.

Without a doubt the racks inexorably can become the key movers of cassette music if they fully commit themselves to its cause. If the public goes cassette crazy, racks will surely take note. There doesn't seem to be any new selling agent emerging to vie against them for undisputed leadership of mass product movement.

Anyone want to tilt swords and alter the future?

Cheap Tape

Continued from page C-18

ware by attaching a seal of approval to tell the consumer that this particular problem lies with the equipment being used and not with the tape itself.

The effect of this action would be to protect blank tape manufacturers, while calling attention to offending equipment producers.

Hopefully, both hardware producers and blank tape manufacturers will correct tape and equipment faults. If not, they face consumer boycotts.

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Silicone rubber from Dow Corning

DECEMBER 6, 1969, BILLBOARD
Cassettes in Japan

Continued from page C-5

Cassette players were exported for car use, according to Wakatsuki's figures.

The vast majority of the cassette players (1,467,001) were 4-track or 4 and 8-track compatible (296,137), with only about 5 percent of the units (52,997) being just 4-track.

In car cassette exports, monaural units outsold stereo by about three to one.

The United States is by far the biggest user of all tape recorder and player products made in Japan, according to other figures cited by Wakatsuki. He says that some 93.4 percent of all cassette equipment exported by Japan goes to the U.S. with West Germany second at 4 percent, Canada next at 6.3 percent, with Switzerland, 4.5 percent, and Vietnam, 1.9 percent, following. Other areas importing cassette equipment from Japan include North Africa, Hong Kong, Brazil, England, Panama, Sweden, Kuwait, and Singapore, in that order as related to volume.

The U.S. dominates the market for combination cassette and radio players, receiving 67.4 percent of all exported units, while Canada got 4.8 percent, Vietnam 3.4 percent, Switzerland 2.9 percent, Western Germany 2.5 percent, with Hong Kong, Singapore, Panama, Kuwait and the Canal Island following.

Fastest growing market is the combination cartridge-radio player, showing a 367 percent gain over a like period in 1969 with 1,389,738 units sold by the end of September. Sales have gone up every month in September totaling of over 228,000 being nearly three times last January's figure.

In Japan, the domestic market for tape recording equipment showed some dramatic gains, as the country has become its own second best customer. About 20 percent of all tape equipment products manufactured in Japan, according to various sources, are sold there.

Toyota (the fourth largest volume automobile manufacturer in the world, serving some 80 percent of Japan's market) estimates that by 1970, as many as three-in-10 of their cars will include 8-track players as original equipment. The traffic in cassettes and cartridges is also evidenced by the increasing number of retail outlets handling their sales.

Record shops at shopping centers and department stores visited in the main metropolitan areas of Tokyo, Osaka and Nagoya, generally have prominently displayed tape equipment and music departments. In addition, many photography and camera shops also sell tape equipment, accessories and music.

Salesmen say that sales are brisk and growing; particularly in America "rock" music.

The prime medium for moving the product seems to be radio, with one Japanese ad agency estimating that at least 10 manufacturers are making heavy use of the airwaves.

The best outlets for equipment seem to be gas stations. "Gas stations are not nearly as profitable in Japan as they are in the United States," explains one tape equipment manufacturer, "so, it is relatively easy to get them to carry our line which provides a fairly high mark-up by Japanese standards."

To move the product, the manufacturer—speaking very confidentially as though a brand-new idea was discovered—says that promotions are very effectively utilized.

"A while ago we offered a color television set as a premium to any dealer who installed the most units over a given period of time. In another successful promotion, we gave away one player for every 10 sold," he reveals. "The gas station owners really went after these players and TV set like they were the end of the rainbow."

Everywhere in Japan, manufacturers' mid-level men like Phillips and professionals like Watatsuki point to the increasing automation in factories, and the move of increasing numbers of plants both north and south of the three major metropolitan areas, where labor is less costly and more abundant, in answer to queries from customers whether sales will outrace production.

If the production capability is there, why are some retail cupboards in the U.S. growing bare as Christmas approaches? And, why are buyers adding costs to their overhead by rushing air freight shipments in from Japan in hopes of filling depleted U.S. inventories?

Most observers here say that...
the buyers placed their orders too late for last minute results. "They waited until after the Consumer Electronics Show last June and then began to drift into Japan with orders," says one Japanese middleman.

"Well, by the nature of their way of doing things, most Japanese manufacturers—particularly in the fast-moving but more expensive home product lines—do not maintain large inventories. This is a key reason why they are able to deliver a profitably priced package. So, starting last June and July, the manufacturers had to design and, too up for producing the models wanted by the buyers almost from scratch.

"Then, before they could begin to produce, they had to secure parts and materials from their own suppliers, who often belong to their own trade associations, with all the implied ramifications. By the time the system got into full gear, there was little chance of meeting all the buyer's needs."

Some manufacturers did seek to solve labor shortage problems in their own companies by subcontracting work out to factories to other nations where help is supposed to be for hire at substantially lower overhead. By and large, this appears to have made much of a dent in the production lead. First of all, the available plants in Korea, Taiwan and the like, simply aren't up to producing the sophisticated type of gear being asked for in today's consumer market place. And, the demand for the simpler players that they are capable of producing is shrinking.

Secondly, while plenty of "bodies" are available, as one Japanese manufacturer put it, they generally don't have the skills needed to operate factories capable of producing sophisticated players. The Japan Times substantiated this early in November with an article that told of 22,000 unfilled jobs created by a "skilled gap" in teeming Hong Kong.

One result of this year's late buy is that a great deal of product is likely to be dumped on the American market between January and April, when these types of goods generally don't move too actively. Mark-downs are likely to occur and the less well-heeled manufacturers will begin to commit a form of financial hari-kari.

As to the future, Panorama Enteririses, Inc.'s Joe Ikeda who serves as the middleman in Tokyo for Craig with such manufacturers as Konosuke of Japan and Tokyo-Sonjo, sees a bright rainbow just behind the next season. "Major manufacturers, like Tokyo-Sonjo, have really improved their facilities during the past three years. As a result, they (Tokyo-Sonjo) can now turn out some 150,000 units per month by themselves with very little dependence upon anyone else.

Ikeda also sees more independent new product development occurring in Japan, which in the future may lead rather than follow the American market."

"Maruwa Electric & Chemical Co., Sony and perhaps some others have already put an 8-track car player with a recording capability on the market," he points out; "however, most research and development dollars are being invested in cassettes, with the stress currently on radio AM/FM tuner- or integrated player/recorder/radio.

"Eight-track is hanging on for a lot longer and tougher than most of us expected," confides Ikeda. "Possibly this is because the big players market has developed so fast, and people want quarter-inch quality there. Even so, the smart long-term development money is being spent on cassettes."

"One company," he points out, "is about ready to come to the market with a car cassette player-recorder, which can be easily removed from automobiles for portable or home use. The player will have a built-in alarm system which will ring LOUDLY if anyone but the owner or someone briefed by him tries to remove the unit from the car."

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Other clever innovations are already well in the developmental stages at other companies, and will probably be on the market by spring.

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DECEMBER 6, 1969, BILLBOARD
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1, act of communicating. 2, a message. 3, a means or way of communicating; passage.

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Hardware Scene

Continued from page C-22

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Billboard

Covers the
Cassette Market

December 6, 1969, Billboard
If you hear that word through the new SD cassette tape it's worth more than any picture we could show you. This new tape gives the kind of sound that you have to hear to really believe. We recommend it to all who love sound. Whether highbrow or hippie. The SD (Super Dynamic) tape has been developed to produce pure Hi-Fi by a completely new technique that has taken years of research by TDK—the world's specialist in recording tapes. The result is a recording tape that you'll want to listen to a thousand times after you've heard it once.

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Philips gave the world Compact Cassettes - then a whole new sound system to go with them. Now everybody's in on the act. Industry. Show-business. More than 90 manufacturers offer an enormous variety of players and recorders, and there are pretty close to 7000 labels on pre-recorded Musicassettes. Success came naturally. Of course there are other systems that try. But they don't have the handiness, stereo sound quality, recording facilities. Or the fast forward and rewind features. Limitless versatility. Indoor, outdoor, at home, on the job, in the car. Matter of fact, the world agrees that the Compact Cassette is the choice to make.
Attention Dealers: We're making Stereo Tape buying easier for your customers (and for you) 365 days of the year!
Trimount Bahama Party Holiday for 350 People

FRIDAY, July 30, 1970, at the Bahama Inn and overflowed into the local IHOP, will be held at the Bahama Inn, Springfield, Ill. The event is sponsored by the Illinois Coin Machine Operators Association (ICMOA). The event will feature a variety of music, dancing, and food.

MOA Public Relations Goal Told at MOV

RICHMOND, Va. — The Music Operators of America (MOA) public relations program will be expanded in 1970, according to Mr. Eugene Wagner, President of MOA. The program will include special features for the MOA story to legislators, possible use of slide film presentations to be used in conjunction with the MOA speech and a special program aimed at helping jukebox operators hire employees. The MOA Public Relations Committee met in Richmond, Va., last week to plan the program for the upcoming year.

Amusement Games Help Promote Safety Rules

TOKYO—Amusement games are steadily finding applications in public service areas. Recently, Englewood Electric Systems, Dearborn, Mich., has been using jukeboxes as educational devices in Chambers of Commerce, museums, schools, and other locations. The units also promote safety campaigns.

ICMOA 1970 Plans Outline

SPRINGFIELD, Ill. — The Illinois Coin Operators Association (ICMOA) will hold its annual meeting from Sept. 18-20, 1970, at the Stauffers Riverfront Inn. The meeting will focus on current operating problems and provide opportunities for operators to network and tours for the women. Harry Schaffer was named chairman of the committee.

The State revenue director, ICMOA, was told, announced that $200 cigarette machines were seized because they contained illegal cigarettes.
We Gave It The Works

Wurlitzer STATESMAN

When we designed the all-new Wurlitzer STATESMAN we didn't stop with the handsomest cabinet in the industry... or the finest tone. We gave it the "works," named it WURLAMATIC, built this versatile mechanism to be virtually service-free.

When you get a big money maker that is also a money saver... you've got it made.

Go see the STATESMAN at your Wurlitzer Distributor.

THE WURLITZER COMPANY / NORTH TONAWANDA, N.Y. 14120

114 Years Of Musical Experience
New MOA Public Relations Folder

- Continued from page 43

Among speakers addressing the convention were J. Warren Cooke, speaker of the House in Virginia and Nicholas Allen, MOA counsel. A highlight of the convention was the exhibit booths displaying various kinds of music, games and vending equipment, including the 1970 jukebox models.

P鼷sec told the gathering that MOA would continue to work with the public relations group and aim it into new areas. "Last year we concentrated on public relations talks to business, civic and social groups. Not enough people gave the talk, but probably more gave it than we had a right to expect. The truth is that quite a number did give it and with great success."

In addition to the basic program and its central "Jukebox Story" prepared speech, P�行eck said MOA had learned that there are other ways of implementing the program. "We have learned that there are other ways to use this material in order to put our story across to more people—people very important to us in America. These are the elected representatives in our state legislatures. There are also government officials who definitely have not the wrong idea of this industry. It is going to be essential for us to help them educate us but it may take a long time. Maybe it is a slow job, but we are the only ones to work at it and nobody is going to do it for us."

The "Jukebox Story" speech will be converted into a handy pocket-size folder with space on the front devoted to the association logo or the logo of a member's firm, P�行eck said. He suggested that the folders could be given to local radio, television and newspapers in an operator's area. "Even if a man is nervous about delivering the speech he will have no hesitancy in handing the folder to somebody." We are also investigating the feasibility of making colored slides to be used in conjunction with the speech. Slides would make the speech that much more interesting by illustrating what the speaker was explaining to his audience. The speech, the slides and handing out the special folder afterwards would be a very complete presentation.

tune to encourage state groups; and will issue a minor special kits for state groups' use in furthering the public relations program.

Turning to the hiring of personnel, he said, "We all want to see more capable people come into this business. It is a good business and a young man, for example, with a good education could do well in it. Part of our overall public relations program will be to provide assistance to members in interviewing prospects, furnishing members with background information on the industry and providing proper application forms and interview guides."

Coinmen In The News

DETOIT

Thomas G. Koonis, 25-year-old second generation member of a Detroit vending firm, entered the jukebox operation—a new field for the Koonis family. A former schoolteacher, he started a second generation route, is doing it in a long, winding route, and is so successful that he has given up teaching for vending, going into full line operation under the name of Heliene Vending. One of his favorite clients is the University of Detroit High School. He is the son of Genes Koonis, who started in vending about three years ago. Koonis, who uses a similar firm name and was known locally for a long time as "the golden clerk," started his illumination machines, coin machines, jukeboxes and cigarette machines, later on going into bulk vending.

Bob Breiter, vice-president, vending for Seeburg en route from Buffalo to Chicago, remin- dered here of the old days of pioneer jukebox operation, espe- cially with James Passantini, now of Bill Harsh, Flx, and Green Pointe, Mich. In those days, Bob was a "student" in the j marketplace while Jimane was distributor.

Major James W. Hamilton, vice-presi dent of the Heliene Vending Co., Westland, had dif- ficulty getting enough good help for his cigarette, candy, and full line vending operation. So his wife, Mrs. Virginia Hamilton, who used to work in his office before "re- tiring" to be a housewife, returned to the organization to handle the service operations right along with him. The caliber of the "help" is evidenced by the fact that the two now handle a route operation doing $250,000 annual business.

Marin and Snyder Co., lead- ing distributors, held an all day Sunday open house for members of the trade and their guests in their Hubbell Ave. showroom, to introduce a number of new models in lines the distributor represents. Among these were the Seeburg coffee cold drink, and cigarette units—inclding the Tobacco Counter; U. S. Automatic, milk and ice cream vending; Steelmade hot cold, and cream milks; Magic Chef micro- wave oven; Hamilton bill changers; Mayer phone, chat, pastry, and freeze dry coffee vending; and Northwestern bulk units.

The event was a "miniature NAMA convention," according to the press release from the elec- trical president, sales, in reference to the National Automatic Merchandising Association. A large volume of sales was written up. About 150 guests attended, providing one of the major social gatherings of the year for the trade.

Among those attending on behalf of their companies were Bob Seeburg, Seeburg technical sales; Gene and Bill Chapman, Hamilton bill changers; St Vetluba, Moyer-Campbell, and Bob Breiter, vice-president sales for Seeburg. Partners Gerry Snyder and Frank Martin were on hand to greet guests.

HAL REVES

Singles Are 'Alive and Healthy'

- Continued from page 43

may call up the station and ask it to play the record. "Since I work closely with one of the local stations, I can tip him off if I see a song getting heavy jukebox play. Sometimes the radio will alert me to a song it thinks I should be stocking. This plus requests for songs from jukebox programmers usually keeps me in tune with the good records."

Liebermann has developed a reputation in the area that has spurred orders from Montana, Colorado, and even Kentucky. Liebermann's also does a lot of special order business which accounts for the wide area it covers. "I guess some one stops don't like to handle special orders because it can be a problem, but we have developed many of these orders by dealing with them on special orders," Mrs. Darlymple said.

COMPUTER QUIZ

Wherever People Gather . . .

NUTTING ASSOCIATES

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Get on the gravy-train—get on it—get the biggest Nobody is going to the world's largest inventory of coin machines of every make and design.

SEND FOR COMPLETE MACHINE LIST

Exclusive Rowe Am Distributor

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CHICAGO COINS FABULOUS SPEEDWAY

- REALISTIC DRIVING!
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- SKILL PLAY!
- TROUBLE-FREE!
No Fuss! No Bullets! No Photo-Electric Cells!

ALSO IN PRODUCTION: MOON SHOT

- ASTRONAUT • TOP NAT

45
Trimount Bahama Party

* Continued from page 43

trivities planned that's their pre-
rogative. This is a holiday. Joining the juncture from Rowe are Jack Harper, president; Joe Barton, vice-president, sales; and vice-presidents James Newland-
er and Jerry Marcus.

The junket was a definite de-
parture for Trimount. Other
years have found the over 40-
year-old organization hosting lavish country and western 'juke-
lights' and the like. But Trimount is moving into a new era. Cars
pointed out. During the trip the
move to a completely new fa-
cility in suburban Dedham will
commence. There, Trimount
will have 67,000 square feet of
area to accommodate and traffic
freeways, a parking lot and load-
docks—"all the things we've
never had in our old location,"
Caras said.
The Trimount horoscope looks
favorable.

ICMOA 1970 Plans Outlined

* Continued from page 43

Under the new revenue act for
the state, any machine having
packages of cigarettes with less
than 12 cents in stamps affixed
to each package may be con-
fined by the state.

At a recent meeting of the
board of directors, the by-laws
were amended to provide that
all past presidents are ex-officio
members of the board for two
years after expiration of their
terms.

JOE BARTON (left) presents a
plaque to Trimount's Irwin Margold
in commemoration of his long
service to Rowe International and
the operating community of
New England. The Rowe phlograph
has been named in honor of the
New England distributor.

Joe Barton, vice-president of Rowe
International, presents a plaque to
Irwin Margold, Trimount distributor.

Masonic Temple in Davenport, Iowa, is
turned into an arena alive with
the action of 16 tables. The sponsoring organization is the
Iowa and Illinois Coin Operators Pool Table Game
Matisfaction, with the help of Davenport's WOC-TV in Davenport telecast portions of the tournament and the event received widespread mention in local newspapers.

Few New Christmas Releases

* Continued from page 43

Here are some of the new
titles and reissued recordings be-
ing offered:

Columbia: "Lonely Time of
the Year," by John Davidson,
4-45034; "Jingle Bells" by Ray
Price, 4-45046; "Give Me Your
Love for Christmas" by Johnny
Mattis, 4-45053; "I Was a King
at Jesus' Birth" by Jim Nabors,
4-45051; "Merry Christmas and
Happy New Year" by the
Chambers Brothers, 4-45055;
and "Rudolph the Red-Nosed
Reindeer" by Gene
Arlen, 4-33165.

Epics: "Happy Haunted
Happy Haunted" by Rocki Lane
and the Gross Group, 5-10556.

RCA Victor: "Happy House
for Christmas" by Steve
Lawrence and Edie Gormley, 47-
9694; "Christmas Eve" by Perry
Comes, 47-9683; "This World of
Ours" by Eddy Arnold, 47-9387;
"Christmas Bells"/"Love is a
Christmas Rose" by Perry
Comes, 47-0376; "Pretty Paper"/
"What a Merry Christmas This
Could Bee" by Willie Nelson,
47-9680; and "If Every Day Was
Like Christmas"/"How Would
You Like to Be" by Elvis
Presley.
Switch to Dime Vend Pricing
Seen as Key to Nut Profits

BOSTON—If bulk operators can switch over to dime pricing on nuts they can offset some of the discouraging aspects of this product, according to Steve Miller, New England Vendors' Supply here. Miller, a young distributor like Bud Proctor of Minneapolis, agrees with his Minneapolis counterpart that nuts are definitely becoming more of a specialized field.

"We sell a lot of nut meats because our firm was primarily founded on vending," Miller said. "Our company used to roast its own nuts and this was a big item. In the period of a little over a year since I took over the operation I have noticed that nut vending is definitely becoming more of a specialized field."

In a way, we encourage new operators to try capsules, gum and candy, rather than nuts. With nuts, the operator can only count on a two to one profit ratio—in other items a three to one ratio is the general rule. Now there are veteran operators who like handling nuts and they can make a good living by going for volume. But as a rule, the newer operators are better off staying in capsules, gum and candy. Nuts are fairly unstable.

"The price of nuts, for example, can fluctuate rapidly. In just a short time nuts have gone from 94 cents a pound to $1 a pound. Now that's $3.60 on a 60-pound quantity and that's a significant raise. The problem for operators is passing along the increase. Some are going to a dime vend and that might be the answer."

"We service operators in six states throughout New England and my price on pistachion, for example, is $1 a pound. That's as low as most distributors and lower than some. Still, that's a considerable cost for a product. And the likelihood is that nut prices will increase. If they ever go to $1.25 a pound I'm afraid you can forget nuts as far as many vendors are concerned."

In Minneapolis, according to the young distributor, nuts once constituted an important segment of many bulk vendors' volume, more and more of the vending of nuts is being handled by an operator who specializes in the product. This is the experience of Bud Proctor, Bulk Dist, Inc., here, who noted that nuts represent item one not affected by competition and one that a vendor can use to open many different kinds of locations. There are problems with nuts, though, Proctor said. He hopes that a new cleaner he is developing will solve some of the problems.

"One of the most serious problems in vending nuts is the buildup of oil inside the globe and inside the machine. We've experimented with a new clear Teflon-type spray that so far has worked out very well. We used too much of it at first and then had to learn how to use it. We've also tested a liquid that is sprayed on the spray and a swipe with a cloth gets the oil off and you are right down to the metal."

Proctor said that cleaning machines is only one problem in handling nuts. Another is maintaining proper fill. "We've found that a completely full globe will empty faster than one half full. This might seem strange until you realize that unless you assure the machine full of nuts contains fresher product than one that is half empty. Many vendors only fill nut machines to the halfway point so that the nuts remain fresher. This doesn't necessarily happen. The top half of a nut machine just empties faster—it's a psychological thing. Keeping nut machine full (or half full) according to the operators' formula) is a problem in certain locations where the product is popular. Proctor said: "This is a real trick. If a machine 50 miles from the operator's headquarters empties in 24 hours he can't afford to make an extra trip to fill it. The answer, of course, is to put more machines in such a location. But with the price of nuts steadily increasing and the cost of machines also climbing, the operator is handicapped if his overhead and costs become too high. There are also health law considerations not found in the vending of other merchandise."

"Basicallly, with all the special problems of nut vending, from servicing to health regulations, we're finding that the veteran nut vendors are tending to specialize in nuts and that newer vendors try them but soon switch to other products. We do a lot of business in nuts and could make an important item if the vendor wants to be successful in nut vending. Perhaps if the new cleaner works out it will be a big help."

NUT MEATS A Specialty Item; Cleaner May Solve Problem
JOHNNY DOLLAR—Big Big Balloon Man. Chert CH 1003 (S).
Johnny Dollar spends his ready, real-country style on songs that drive directly to the truck driver as well as "Big Big Balloon Man," "Truck Driver's Lament," and "Highway in the Sky." But two other tunes that pack a lot of power are "Mastin of the Burein," which sounds like a great plate item, and "Ronin Falls in Dinner." Dollar doesn't short-change you.

THE SONGS OF TCHAIKOVSKY: PIANO PIECES. Columbia MI 7299 (S).
This two-record set is a must for classical enthusiasts. There are all the nocturnes of Chopin, a host of melodies, wood and brilliant piano compositions. Webern, from the standpoints of virtuosity and interpretation, it is a great choice to ender this material at its best.

JUDY GARLAND— duo. Capitol 26525 (S). This album, released in 1969, showcases the talent and versatility of Judy Garland in a variety of musical styles and genres. The album features a mix of pop, jazz, and show tunes, providing a glimpse into the singer's ability to adapt to different musical contexts. Garland's voice remains powerful and emotive throughout, making the album a testament to her enduring talent. (Continued on page 64)

THE BELLS. Columbia 533 816 (S). Brinner's response is, to composer, of Downton's and very well performed by Brinner and Fischer-Dmong. And played with detail on piano to Brinner himself. Brinner's pieces are treated with a fine and sensitive reading.

COUNTRY

JOHNNY DOLLAR—Big Big Balloon Man. Chert CH 1003 (S).
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**Country Music**

**Ex-Vocalist's Studio Goes Full Blast; 20 Clients Set**

NASVILLE—A new 8-track recording studio here operated by a one-time Capitol Records recording artist has begun accommodating over 30 sessions a month, a fact which has-and will-keep the studio busy throughout the next few years with a steady clientele of producers and artists. A full-sized recording studio with a professional control room, the new studio is being operated by a former Capitol Records artist, who was an assistant engineer on many Capitol sessions in the 1960's. The studio is being operated by a former Capitol Records artist, who was an assistant engineer on many Capitol sessions in the 1960's. The studio is being operated by a former Capitol Records artist, who was an assistant engineer on many Capitol sessions in the 1960's.

**ECHO Chambers**

A feature of the construction is the four independent echo chambers, each of which is equipped with a separate console. The chambers are located in different parts of the studio and are used for echo effects on vocals, instruments, or both. Each chamber has its own console and can be separately controlled from the main control room. The chambers are designed to produce natural and realistic echo effects, which can be used to enhance the sound quality of the recording. The chambers are also equipped with automatic gain control and echo decay times to ensure consistent and predictable results. The chambers are easy to use and can be used for a variety of recording projects, including vocal and instrumental overdubs.

**COUNTRY Night**

The studio is a new 8-track recording studio operated by a one-time Capitol Records recording artist. The studio has been in operation since the beginning of the year and has been very successful. The studio has a large following of fans and has been featured on several radio shows and television programs. The studio is located in a small town in the Midwest and is run by a dedicated team of professionals. The studio is open to the public and offers recording sessions, production services, and music sales. The studio is a great place to record music and has a friendly and welcoming atmosphere.
June Stearns is not just the singer. She's the song.

And the song is a hit. It's "Drifting Too Far." Already picked to hit the top 20 by Billboard.

They called it "an exceptional, soulful performance... a sure-fire winner for top chart honors... a potent entry."

When you get way down deep into a sad song, when you become the song like June does, it's bound to hurt a little. Maybe having a hit will ease the pain.

"Drifting Too Far." 1/10/69

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Peggy Sue

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Decca #32571

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The Most Complete Book on Rock Ever Assembled

You just can't promote songs, records and artists with full effectiveness without it: The Radio Programming Profile is your guide to the radio stations—AM and FM—in the top 50 markets of the U.S. It tells you, like no other source does:

— the basic type of records played on each station in the market;
— not only the general type of music for which the station is programmed, but also the type played on each basic day/night segment, with the name of the disc jockey, the time segment, etc.;
— it supplies this data for more than a dozen different types of music—contemporary, pop-standard, country, etc., and provides descriptions of each type;
— it provides full address and phone of each listed station, together with names of management personnel, including programs directors of each station;
— it does all of this for more than 100 stations (some 800 AM's and over 250 FM's), the heart of any sound radio promotion program;
— The New FALL, 1969 Radio Programming Profile is out now. Sold only on a complete 4-week cycle (a new seasonally, up-dated edition every 3 months).

Biographies, Discographies, Commentary, Analysis, Photographs, Miscellany . . . the only reference work available on rock and its roots. 1002 Rock Stars in over 500 alphabetically-arranged entries. Discographies with over 22,000 song titles, album tracks, singles, flip sides and release dates. The most complete rock book ever—over 600 pages. Compiled by Lillian Roxon, New York-based staff member of Australia's Sydney Morning Herald, this newly-published encyclopedia has been hailed both in and out of the music-record industry. It's a "must-reference" book for anyone associated with the past, present and future of Rock in any professional activity.

611 Pages, 6½" X 9¼" $9.95 per copy.

Every Music, Record or Artist Promotion Man Must Have It

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MICHAEL CRAWFORD ★ LOUIS ARMSTRONG

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MONTREAL—Polydor plans to become involved in mail-order marketing with oil companies, major credit card operations and publishers interested in record mail order. The company is supplying record packages to Times-Life.

Fred Exon, Polydor's manager-director, has appointed Alan Katz to head the special markets division. Katz will supply Catalogue-playing programs and creative services to mail-order organizations.

Before joining Polydor, Katz was vice president and creative director for Longine Symphonietta Society. He also coordinated RCA's record club publications.

Apex Label Debut

MONTREAL—The Compco Company has created the Pop Apex label to handle French-Canadian rock artists. New label will be completely youth oriented with a rock-'n-roll sound. The label is kicked off with a representation of what's happening on the French-Canadian contemporary scene.

Already set for release on the label are disks by Merciqa Mar-

n, Natacha. Les S.T.P. Jocelyne Pascal, One White Dragon, Norm-L. Tonte and Jacques Lescuyer.

MONTREAL—Government legislation to put more Canadian content on radio airwaves would be a trade virtue, according to Frank Gould, CFOX program supervisor and music director. A move by the Canadian Radio-Television Commission in this direction, says Gould, would have a disastrous effect on the radio industry, especially Top 40 stations.

CRCT is considering the possibility of legislation as a means to fight the alarming U.S. domination of Canada's broadcasting industry. Gould's views are indicative of the broadcasting industry here, but differ radically from the views of artists, producers, record companies.

"You can't keep shoveling patriotism down people's throats," says Gould. He claims that Canadians have been conditioned to U.S. and U.K. talent for so long that a sudden halt or cutback on playing foreign product in favor of pushing Canadian records might produce a negative reaction.

"Audiences would tune out in favor of listening to their favorite artists on U.S. stations if we didn't broadcast what they wanted to hear," he adds. "If the public doesn't want to buy Canadian records, they certainly won't listen to them."

Gould points out that "Canadian records are in a position to buy good quality Canadian records and in that area the Maple Leaf System has helped the recording industry."

Criticism directed towards the six-month-old system has been severe and unfair. The MLS has had a chance to create an atmosphere of acceptance of Canadian talent rather than to program the worst Canadian records for what the country had to offer in the recording field.

The MLS's biggest achievement, according to Gould, was closing the communication gap that existed between broadcasters in different markets across the country. "Each city is now familiar with the other markets, their problems and audience preferences," he says.

Gould says the criticism that radio stations do nothing but expose overseas hits is not fair. "If a station is responsible for making a hit," he says, "too much was expected overnight." Gould says MLS managers and our score that music on radio stations is helped by having the best "Made in Canada Hits."

Gould points out that CMS is on par with a significant number of records reviewed in Billboard where only 2.8 percent become big hits.

Gould brushed off charges that MLS stations don't play hit records at regular intervals. "Record company officials don't understand the science of radio programming and their disk rotation system. Like other new releases. MLS disks are given equal airplay. When a record receives immediate listener reaction, the disk automatically gets more exposure."

In the past year, Canadian records have improved in quality and there's every reason to expect that they will continue to improve. "We've got the talent here and it's up to record companies to develop it. Quality is far more important than quantity, and that's why legislation that would not be beneficial to broadcasters and record companies. There just aren't enough good quality Canadian disks out to fill round-the-clock radio programming."

Compco Deal

MONTREAL—The Compco Co. will handle product on the New Syndrome Canadian label, a Vancouver based operator. The label is headed by Jack Herschorn, Ralph Harding and Tony Nordyes. Revolutions Records in the western city.

Ross Gains Control of 2 Companies

TORONTO—Mort Ross, president of Revolution Records and MLS Canada, has gained control of the two companies. Agreements between Ross led to a split with his partners, Terry Brown and Doug Kiley, in October. Under his direction, Ross plans to continue Revolution Records as a record production concern with all product still being produced by the company in Canada by the Compo Co. Meanwhile, Revolution Sound Studios has been closed by Ross and Kiley.

Ross has appointed Robert C. Price as the company's comptroller and Martin Orton Associates Inc. as the company's public relations, publicity and advertising. Orton has been appointed to head Ross and Nordyes in marketing and promotion and will assist Ross in keeping our new talent and material.

 Artists under contract to Revolution Records are Moe Wilshoff, Dianne Brooks, Moe Koffman and Harp eternal.

Before leaving for business and production tasks in New York, Los Angeles, Ross announced that Buddha Records in the U.S. which handles Motherlode product, will distribute Moe Koffman's new disks.

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Before leaving for business and production tasks in New York, Los Angeles, Ross announced that Buddha Records in the U.S. which handles Motherlode product, will distribute Moe Koffman's new disks.

Guess Who in Canada Tour

WINNIPEG—Guess Who return to Canada for a week-long tour of the Maritime provinces. The tour is being handled by Don Carlin of Montreal's Donald K. Donald Agency—kicks off in New Brunswick with three shows on Saturday (6). They continue at Halifax, N.S. (7); Sydney, N.S. (8); Mt. Allison Univ., Sackville, N.S. (9); Cornwall, Ont. (11); and two shows at Ottawa (12). They have also taped a Wayne & Schieter Special to be aired Dec. 14 and performed at the recent Grey Cup gala in Montreal.

A new single "No Time" was released by RCA in the U.S. on Nov. 25.

COFFEE SPOT

NOW SINGLE

TORONTO—"Man That's Coming" by the Baja Mar, band originally heard on Canadian television as a coffee commercial, has been released as a single by Quality Records. The General Foods Company has extended the commercial's original 30-day life until January. A&M plans to release the single in the U.S. if the song takes off in sales here.

UNPLANNED OBSCENITY

It's not the name of a new group. It is what happens to your product when distributors take it for granted. We learned not to take ANYTHING for granted way back in 1922, when we began recording, manufacturing, distributing and promoting our own talent. We know how much goes in, and how to get it all out.

So, if you want "faster company" for your product in Canada, call us.

Before it becomes obsolete.

CONTACT LEE ARMSTRONG or BOB CHISLETT
The Compco Company Limited
2377 Remembrance St., Lachine 600, Quebec
PHONE 514-637-2561;
TELEX 01-20122; TWX 610-422-3064
# TOP FIFTY

<table>
<thead>
<tr>
<th>NO.</th>
<th>LAST 2 WKS IN CHART</th>
<th>TITLE</th>
<th>ARTIST</th>
<th>LABEL NO</th>
<th>PUBLISHER</th>
<th>PRODUCED</th>
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<tr>
<td>1</td>
<td>1</td>
<td>SUGAR SUGAR</td>
<td>Archie</td>
<td>RCA 1872</td>
<td>Weisberg</td>
<td>Jeff Barry</td>
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<td>CBS 4582</td>
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<td>3</td>
<td>OH WELL</td>
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<td>Fleetwood Mac</td>
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<td>Beautiful People</td>
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<td>YESTER-ME, YESTER-YOU, YESTERDAY</td>
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<td>EMI</td>
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<td>PENNY ARCADE</td>
<td>Roy Ormston</td>
<td>London Hi</td>
<td>Wester</td>
<td>Emi</td>
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**ARE YOU HAPPY WITH YOUR SALES IN BRITAIN? IF NOT, WHY NOT CONTACT US!**

**MAJOR MINOR RECORDS**

58-59 MARLBOROUGH ST., LONDON, W1 TELEPHONE NO. 437-8090 TELEX NO. 263821

**P.S.** BY THE WAY WE HAVE NO DISTRIBUTION DEAL IN THE UNITED STATES FOR OUR PRODUCT!
LONDON—The entry of Philips and Polydor into Record Merchandisers, the EMI-Decca-Pye racket-joying consortium, was greeted with a formal approval after lengthy negotiations. The RM directors met Nov. 23 with Philips and Polydor executives to complete admission of the two majors and a re-allocation of the equity.

EMI and Decca, the founder members, each own a 42½% interest, with Pye, which joined later, holding 15% percent. It is envisaged that the rearranged shareholders will give EMI and Decca 37½ percent each, to allow Philips-Polydor to enter as equal partners with Pye.

Negotiations on behalf of the newcomers were conducted by Steve Gottlieb, the group management's chief U.K. representative. One director from each company will serve alternately. Readiness, subject to certain conditions, of Polydor and Philips to throw in their lot with RM, gives the consortium access to essential product—it is generally conceded that for rock-and-roll to be ultimately successful, product must be available—including the Philips-distributed labels of Liberty and Polydor's licensed product which embraces Atlantic, Electra and Track.

EMI's ABPC Buy Is Seen as Track Boost

By BRIAN MULLIGAN

Additionally, it also emphasizes the strength of RM as the frontrunners in pioneering the development of a new market-
ning approach.

Following the formation of RM by Decca and EMI, environ-
ments, the possibility of an immediate retribution from Phil-
ips with the disclosure of plans to form a competitive company.

No further announcement on the subject was ever forthcoming. The participating companies, along with Philips,
were Polydor and RCA, as the only remaining uncommitted major (RM being able to rack CBS albums by virtue of an existing distribution agreement with EMI).

RM is anxious to bring RCA into the fold. No moves have apparently been initiated, although signs are strongly U.S. independent as being satisfactory. These are believed to have included a de-
termination by RCA to have a non-exclusive clause written into the contract.

Now, it would appear, that any immediate benefits to be derived from racking are to be denied to the American music company, who will only appear in RM's 100 or so racks by way of a straight commercial bulk purchase.

The addition of Polydor-Pro-
doer product should play its part in helping RM to expand into more h i g h - t r a f f i c outlets.

Growth rates to date, it is ad-
mitted, have been frustratingly slow because of the difficulty in selling the British record buyer on the idea of an impulse pur-
chase in non-traditional surroundings.

In fact, many of the racks in-
stalled in the early days of the operation in low-traffic outlets have subsequently been removed, and the future development will be concentrated on the larger departmental and chain stores of Polydor and RCA, which joined 15 years ago.

London—Abolition of re-
sale price maintenance had no adverse effect on record companies.

This is the opinion voiced by Sir Joseph Lockwood, company chairman, in the light of the retention of fixed prices in the record industry.

Sir Joseph's report says that, despite continuing competition from American labels and the unjustifiably heavy 55 percent purchase tax, singles sales again showed a slight increase this year, enabling the company to maintain the biggest share in both the U.K. and foreign markets.

In North America, par-
ticularly, record sales have con-
tinued to grow, with the Beatles and Glen Campbell still strong sellers. But Sir Joseph also pointed out the tremendous ex-
panision of the 8-track car-
tridge market in the States and mentioned Capital's heavy par-
ticipation in this field.

The report also refers to the valiant stand against EMI's group of the Associated Brit-

ish Picture Corp. In December last year, during the bid for the company, EMI forecast a pre-
tax profit of $32,796,000 for the year ending June 1969, which compared with $27,055,-
000 for the same period in 1967/68. But excluding ABPC's pre-acquisition profit included in the consolidation, the final figure was, in fact, $37,432,000.

Overseas, Capitol Industries had changed the role of its record chain by becoming involved with Longines-Wittnauer Watch Com-
pany, a pioneer in the mail order selling of music. The operation would remain a valuable outlet for Capitol, as it would be given life by a multimillion-dollar investment and secure under a long-
term management agreement, guarant-
tees to the company of several million dollars in the initial con-
tract period.

In North America EMI had also acquired majority interests in Merco Enterprises, which sold records from racks in 100 discount stores and 400 colleges, and Sherrie Record, which operated mainly in eastern Can-
ada.

Looking back over his 15 years with EMI, Sir Joseph pointed out that $240 invested in the company in 1954 would have been worth $2,976 by Sept. 30 this year.

Adriano Celentano

No. 1 of the Italian song

Adriano Celentano

Siegol Solos—Two Companies

The following is a list of RCA's recent releases:

Three Capitol Promo Drives

TORONTO—Capitol Records kicked off three promotional campaigns recently to boost the sales of their tape, hapt-
et-line series and Christmas gift sets.

“Classical Tape Explosion” campaign started Oct. 20 with the first releases of Angel prod-
cuts on 8-track cartridge and cassette tape. Thirty-three titles, mostly new product, were in-
cluded, with special push.

“Good Things Come in Paris” drive sees Pickwick prod-
ucts. Capitol's budget here is set at $352,800, with a doub-
ing up in two record sets. The campaign, which ends Dec. 15, includes releases by Len-
tre Welk, Pat Boone, Jack Jones and Al Martino.

Third campaign is the com-
pany's push on their super de-
-luxe gift sets involving specially packaged boxes of LPs that contain anywhere from three to six albums.

London—Production and sales of records in the U.K. during August, traditionally a low point in the year's activities, declined sharply, in comparison with the figures for August 1968.

Production dropped 3 percent to 6,737,600 (compared with almost one million down in July) and sales dipped 9 percent. Within this figure, singles dropped 11 percent with exports down 3 percent at $81,935,900.

Total production in the first eight months of 1969 was 6 percent over the year's output last year, with albums showing a 22 percent increase. Sales to the end of August were 5 percent higher, and exports 18 percent up.

International News Reports

Philips, Polydor to Join Rack

Consortium; RCA Being Wooned

Price-Fixing Ouster

No Harm in U.K.
D. VOGUE INTO MUSICASETTES

COLOGNE—Deutsche Vogue will enter the musiccassettes market in Germany in January with the release of 20 titles. Featured in the first release will be back catalogue material by Udo Jürgens, Petula Clark, Donovan, and Francoise Hardy. The cassettes, with between 30 and 35 minutes playing time, will be roughly equivalent to 10-inch albums and will be duplicated by Ariola.

Novello Awards Adds Category

LONDON—A new category—the British Songwriter of the Year—will feature in the 1969/1970 Ivor Novello Awards for outstanding contributions British Music, when they will be presented May 10 at London's Talk of the Town. And the presentation ceremony will be filmed by television throughout the world.

The Ivor Novello Awards, now in their 15th year, are now made in nine categories, including the top-selling single of the year, the most performed work, outstanding service to British music, best song musically and lyrically, best film score, best theater score, top British international hit of the year and most outstanding light orchestral arranger/composer.

FRENCH SINGER Gilbert Becaud removes his exclusive recording contract in Paris with Pathé-Marconi, looking on at right, Becaud's manager Felix Mar Faure, Oscar Hamilton, EM European Coordinator and Francis Minchin, president of Pathé-Marconi.

The congress also urged that payment for artists, musicians and producers should be in accordance with rules approved by the 1961 Convention of Rome. Principal speaker for this was Enrique Rossio, Argentina.

A project to discuss a code of ethics, presented by Jose R. Bustillo, Mexico, was postponed. It was noted by the congress that the code of ethics had been established.

Electors chosen by the congress included Jose R. Bustillo, Columbia, International, Mexico, president; Henry Jessen, Oeben De Brasil, secretary; Natoce, Argentina, Augusto Sarria, Peru, Enrique Lazcano, Uruguay—vice presidents.

Luis A. Aubry declined reelection as president of the Federation for health reasons, and was named president of honor for life.

The congress closed with a show featuring leading Uruguayan recording artists—Jose Carbajal (Oreefo), Aido y Daniel and Los Cartones de la Guayaquil.

Montevideo, Uruguay—The Latin American Federation of Recording Producers, meeting here, voted to release a Latin American states to record contracts as cultural items, without distinction of content, and to try to obtain fairer tax treatment, with relations to the import of raw materials necessary to record production, as is the case with books and newspapers.

The Federation, which was holding its congress, voted approval on matters already made in this direction by the Uruguayan Record Chamber to their government.

The producers also agreed on a campaign with the Federation, with the general public aware that records were cultural items. "Record Is Culture" was, in fact, the slogan adopted by the congress and will, in future be printed over record jackets, catalogs and promotional material connected with the Latin American record industry.

Luis A. Aubry, president of honor of the Federation, said "The problem of the cultural significance of the record was not really mentioned until this present congress.'

Nations already on progress, confirmed Dr. Henry Jessen, concerning tax exomeration with the Federation, American Association for Free Commerce (ALAC).

Another point brought up by the congress, which was attended by over 70 producers, was the increased importance between record producers and radio executives.

Melodie der Welt, Gale Music Deal

LONDON—The Treemole music publishing outlet, Gale Music, has assigned its catalog to Melodie der Welt, for representation in West Germany, Austria and Switzerland and to N.T. V. Anagom, the new music publishing company in Holland, for Holland, Belgium and Luxembourg.

Gale will be represented in Australia and New Zealand by Castle Music and in Italy by Abarlo.

Direct music agent for the U.K. will be KPM.

Cocks Exits Pye For TV Post

LONDON—Les Cocks, 42, executive director of Pye Records, head of the creative division, will leave in the new year to take up an appointment as a producer responsible to Bill Ward at Associated Television.

Cocks joined Pye in 1956 as a sales representative and was later responsible for introducing directors coming from the music shows. He went on to become sales manager, general manager and sales controller, and has also produced records. A successor to Cocks has not yet been named.

Huelta (RCA), Manolo Guariga group and Rada (Sondor), Los Delfines and Marga y Betty (Clave) and Los Nigeros (Philips). The show was taped by Montevideo's TV Channel 12.

Argentina sent 22 representatives to the congress; Bolivia, Brazil, 11; Columbia, 1; Chile, 4; Ecuador, 2; El Salvador, 1; Mexico, 11; Peru, 3; Uruguay, 10 and Venezuela, 4. Next congress will be held in Santiago, Chile, in 1971.

Hamburg—Three albums—Secrets of the Garden, 1700, the peak of the baroque period, are among Deutsche Grammophon's Archiv Production releases for November.

The most important release is a three-record set of Vivaldi's "The Inspiration of Harmony," performed by the Festival Strings of Lucerne under Rudolf Baumgartner.

A two-record set of Handel's violin sonatas, with Eduard Melkus, violin, Eduard Miller, oboe

and harpsichord; Karl Scheit, lute and August Wenzinger, cello, and an LP of Festival table music by various composers, played by the Hans Martin Linde Instrument Ensemble, complete the "1700" series.

Archiv has also issued an album of organist Willem A. Talsma playing music of the Hamburg Organ School of composers of the 17th century on four historic Dutch organs dating from the 16th and 17th centuries.

(Continued on page 63)
Now Touring Europe

After "Mendocino" and "Dynamite Woman," SIR DOUGLAS QUINTET - now touring Europe - are heading for yet another smash hit with their exciting new single "AT THE CROSS ROADS"
**LOW PRICE CLASSICAL**

- **MIASS—Lily Pons. RCA Victor 14703**
  - Franck: Prelude Chorale & Pihu / Durufle: St. Abbe de Retz / Messiaen: Turangalila Suite
  - Conductor: Schippers. Symphony 5 61013 (3)

- **JAZZ**
  - **JONES: WHITE SPACE—Silver—Blue Note BST 4035 (3)**
  - Donald Byrd: white space / Butch morris: Blue Note BST 4035 (3)

- **SCHOENBERG: CHAMBER ORCHESTRA—Ludwig von bethoven / Schoenberg: sonata / Bartok: quartet**
  - Conductor: Mehta. EMI C 79133 (2)

**FOLK**

- **YANKESKA—Guns 2606 (3)**
  - Sauthn Friedman: Constant Companion.记录 RS 2262 (2)

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**SPECIAL MERIT RECORDS**

- **SPECIAL MERIT POPULAR**

- **MAY—BEARD, CLINCH, HARRIS, MARCO—**
  - Eddy Harris: Go West! / Easy Rider: Blue Note BST 4038 (3)

**JAZZ**

- **SINGLES**
  - **SINGLES**
  - **SINGLES**

- **ALBUMS**
  - **ALBUMS**
  - **ALBUMS**

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**LOW PRICE POPULAR**

- **FOUR LASS—Merriman to Remember.**
  - Systems: MCA CMS 301 (2)

- **JAZZ**

- **SCHMIDTEN—STOMP & VARIA TIONS**

- **ALBUM REVIEWS**

- **LOW PRICE GOSPEL**

- **BLUES**

- **GOSPEL**

- **CHILDREN**

- **INTERNATIONAL**

- **LOW PRICE CLASSICAL**

- **GRIS: 15 FAVORITE TuneWORKS—Lis: Giesa, Columbia VCS 36 (3)**

- **MARIAN McPHERSON—Interplay, MCA 1040 (3)**

- **VARIOUS ARTISTS—SWING A/H, Blue Note 8482 (3)**

- **ALBERT KING—Travelin' to California.**

- **VARIOUS ARTISTS—Blues Program.**

- **REVIEW PANEL**

- **LOW PRICE JAZZ**

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**SPECIAL MERIT RECORDS**

- **SPECIAL MERIT POPULAR**

- **SPECIAL MERIT JAZZ**

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**LOW PRICE JAZZ**

- **ARTIST AND/or SOLO HITS FROM THE**

- **ALBUMS**

- **SINGLES**

- **ALBUM REVIEWS**

- **LOW PRICE GOSPEL**

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**SPECIAL MERIT RECORDS**

- **SPECIAL MERIT POPULAR**

- **SPECIAL MERIT JAZZ**

---

**LOW PRICE JAZZ**

- **ARTIST AND/or SOLO HITS FROM THE**

- **ALBUMS**

- **SINGLES**

- **ALBUM REVIEWS**

- **LOW PRICE GOSPEL**

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Small Organ Keyed
As Hot Yule Seller
• Continued from page 3
distribution next Christmas. We may even consider year round marketing of the product." Feldman said the Stylophone is one of the easiest instruments to play. Being battery operated, it is completely portable. The keyboard is laid out similar to that of a piano, but instead of pressing the keys with fingers, a pencil-like stylo is used to scale the keys. A light pressure on the stylus on a key will cause a note to be played. Notes can be either picked out separately to achieve a staccato effect, or a smooth effect can be obtained by sliding the stylo along the keys.

The instrument is being marketed with the slogan: "Developed by Dubreq, Ltd., and of Moviecol, director John Ford, it is the only stylophone on electronics. Bearing in mind the stylophone, a new instrument is being announced in a completely new concept in musical instruments. What's more, it is an organ counterpart to the toy piano.

The instrument had its television debut in the United States on the Andy Williams special on Nov. 15. His theme song this season, "There's a lot done on the Stylophone with a duet by Williams and Harris, a guest on the show.

Feldman said that the marketing of the Stylophone will be promoted through television announcements featuring TV entertainers Steve Allen. Backing up the television spots will be newspaper advertising and in-store demonstrations. He said more than $500,000 has been budgeted for marketing.

One of the strengths of the Stylophone will be its ability to play from a chain drug and department store in the following places: Chicago, Cincinnati, O.; Cleveland, Columbus, O.; Dayton, O.; Detroit, Michigan; Milwaukee, Milwaukee, Va.; Richmond, Va.; San Diego, Calif.; Washington, D.C. Zurich, Switzerland; Youngstown, O. The Stylophone will retail for $9.19. A battery-powered amplifier is available for an additional $17.95. An instruction/subscription book comes with free battery and instruction/subscription book.

Sorkin Mailing Biggest Catalog

HAUPPAUGE, N.Y. — Sorkin Music Co. is mailing the largest and most complete catalog in its 55-year history. The 372-page catalog, entitled "Music for Everyone," is the most up to date in the industry, according to the company. It is generously illustrated with full color drawings and photos of many of the lines distributed by Sorkin and also contains one of the most complete illustrated listings of accessories and parts for all instruments.

The catalog is available without charge to all bona fide music dealers.

BRAND SWANSON, veteran organist and Thunderbird Records recording artist, is shown here playing the Hammond B-3 at his recent party in Chicago. He is currently using an Allen electric organ on his recordings but said he has used four different B-3's in the course of his long career.

CHICAGO—Brad Swanson's advertisements bill him as "America's No. 1 Organist," but in person he is more humble about his 51 years as first a pianist and then an organist. He is truly a man in love with the organ and he has a very fundamental approach, believing that anyone who is determined can learn to play. Fully aware of the efforts by several organ manufacturers to introduce the instrument to mass merchandising and "easy learning" methods, Swanson said he has not been approached with a teaching offer yet but is in agreement with stimulating interest in the instrument.

"I would describe my approach much like that of a painter's. One should avoid monotony. You must also guard against a mechanical sound. Music without expression doesn't do much for the artist who through songwriting has a definite story to tell. This doesn't mean that you should cheat on the notes. People should learn to read music and then put their own feeling into what the songwriter has written. I like to show the student how much a song much as the painter colors a painting.

Swanson also said he knew nothing about music when he started (footing music) in 1938. "I was not born with a gift. I was taught to read music and I learned by experience. There's three 'Ds' involved: first you must have the desire, then the drive to learn how to play and finally you must have the determination to carry through on that decision.

Pointing out how people with determination can learn to play the organ, Swanson said how he has taught a woman by telephone. "She will call me and say, 'I can't play it. She's stuck at a certain point.' I can communicate with her. I tell her how a certain fill should fit in and get her started." The girl's name is Dorothy Eisenhower. She has taken Swanson's place at Holiday Inn in Pittsburgh while he is in Chicago. She is a waitress and Miss Clyde was formerly a church organist.

Another unique aspect mentioned by Swanson concerns a lawyer in Youngstown, O., "who doesn't know one note of music but who has written dozens of songs. I'm using four of his songs on my albums. He hums the music and a blind songwriter transcribes the notes. The lawyer, Wilbert McBride, also writes the lyrics," Swanson said.

Swanson believes in keeping his music simple. "I don't play over the heads of an audience. I stay on the audience's level and play what they like to hear." He said he knows thousands of songs, has his fifth long play album coming out on Thunderbird Records and has his music available on 8-track CAR-ridges and cassettes.

There's thousands of excuses for not learning to play an instrument," he said. "There's the age excuse. There's people who claim they're too dumb. All it takes is determination.

Swanson was here appearing in person at various Goldblatt's stores and was a guest at a party sponsored by All State Record Distributors and Thunderbird Records' President Steve Brooke.

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TODAYS SUPER HITS FOR GUITAR (Big 3)

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NAMM Miami Convention
Display Space on One Floor

CHICAGO—There will be about 130,500 sq. ft. for exhibitors at the National Association of Music Merchants (NAMM) convention June 6-9 at the Miami Beach Convention Hall. This is the smallest space offered at the last convention, except this year it will all be under one roof.

NAMM headquarters estimates that 500 or more exhibitors will exhibit in one space on one floor, buyers will be able to see 20 percent more exhibits than last year in the same amount of time. Also featured at the convention will be new approaches to promoting-and selling the industry's products. The "how to" sessions will apply to dealers of all sizes.

The Convention Hall complex is located in downtown Miami, one mile north of Lincoln Road Mall, the shopping center.

Living accommodations are available in 14 hotels near the area. Three of these, the Di Lido, 155 Lincoln Rd.; the Holiday Inn, 22nd and Collins Ave.; and the Shelborne, 1801 Collins Ave., are recommended by members of Convention Hall. The other hotels are the Biscayne, 4325 Collins Ave.; the Cadillac, 3925 Collins Ave.; the Crown 4041 Collins Ave.; the Doral Beach, 4833 Collins Ave.; the Eden Roc, 4525 Collins Ave.; the Fontainebleau, 4441 Collins Ave., the Lucerne, 4101 Collins Ave.; the Montmartre, 4775 Collins Ave.; the Hotel Plaza, 45th and Collins Ave., and the Versailles, 3423 Collins Ave.

All the hotels offer twin rooms with bath for one, two or more occupants and the hotels offer parlor suites with one or two bedrooms. With five of the hotels offering gold plans, there is everyone available. Sleeping accommodations may be made through the NAMM Housing Bureau, 1700 Washington Ave., Miami Beach.
PARIS—From Dec. 1, Paris's famous Champs-Élysées will boost one of Europe's biggest—indeed, Europe's biggest—in terms of turnover—record retail stores. From that date, Lido Lamps will be operating from new premises at No. 68.

The new store, covering an area of nearly 6,400 square feet, is more than twice as big as the old premises and will be one of the most modern disk and tape retail outlets in Europe. Proprietor Maurice Faure, who in 14 years has progressed from a small discount retailer to a major record dealer with an annual turnover of 10 million francs, has purchased the lease of the new premises from Sin- fonia Music, his major Champs-Élysées competitor, for 500,000 francs. Redesigning of the store will cost another 400,000 francs.

The store will have display space for 1,400 record jackets, and guarantees them 45 p.m. “The days of the customer searching through endless racks are now over,” says Buisson.

Each of the new racks will be devoted either to one or to a group of artists. In separate departments, featuring rock n' roll, pop, American-pop and soul, jazz classics and folk. For the first time in France there will be a department exclusively devoted to cassettes and CAR tapes, with a stock of 15,000 titles.

The store will have a staff of 20 and there will be ten listening cabinets spread among the various departments. A third floor will be taken over by an integrated loudspeaker system and seven video cameras controlled from Buisson's central office.

Video in color, will also be used to transmit directly to closed-circuit television sets throughout the store the latest changes in the charts, both domestic and foreign record sales.

At night TV shows in the store windows will show record promotion films aimed at passers-by.

Buisson anticipates an annual turnover of 2 million francs with a margin of 15 percent. French buying 40 percent Anglo-American pop have 30 percent classical, 15 percent French pop and 15 percent jazz.

One of the major features of the Lido operation, the direct import service under Andre Djondo, will be expanded in the new store. Through direct deals with David Eskin in New York and Ong Shop Records in London, Lido consistently obtains new recordings ahead of the traditional French outlets.

Said Buisson: “We work with the French companies on promotion, servicing radio stations with our imported titles and have already been demanding for a record to be brought into the store before they are nationally released, with 20,000 albums with New York alone amounts to 100,000 per annum.

Buisson said that cartridges are still only gadgets for the wealthy and will only become a long time after they become fully established. They are only about 5,000-8,000 sales in this country, but we nevertheless have the biggest selection of cartridges.”
**Benson Feted At Book Party**

NAVISHELL—Bob Benson, vice president of the John T. Benson Publishing Co., has been honored at an autograph party for his newly published book, "Laughter in the Walls." The book was published by Impact Books, a division of the Benson Publishing Co., which is a leading music publishing firm. Other divisions include Impact Gospel and Impact records.

The book was greeted with strong favorable reviews.

**POWELL, Mo.—"Basic sim-**

plicity has been the earmark of nearly all gospel songs. It was the trust held to be the key to progress to successful gospel song writer. What Bob E. Brandle has done means the only changes.

This observation was made by the Ozark writer, whose "I'll Fly Away" was first published in 1932, and is still being re-

**Trimbles Owned Spots Book**

Leading Gospel Quartets

BRANSON, Mo.—The Shep-

herd of the Hills farm near here and Fantastic Caverns near Springfield, Mo., both owned by Mark and Mary Trimbles, have been the location for gospel quartets for 1970 performances.

And the Historical Society of the same group has signed a guest quartet for a guest role in an historical drama.

The Branson performances in 1970 will be on Sunday nights at the Old Mill Outdoor Theater, while the cave shows will be in September and October, with the addition of a gospel performance.

Groups scheduled to perform at least once include the Prophets, Blackwood Brothers, J.D. Sumner and the Stamps Quartets, Florida Boys, Tborer Brothers, Blue Ridge Quartet, Stateans, Rebels, Kingsmen and the Dixie Echoes.

The Shepherd of the Hills Historical Society signed the Florida Boys for the guest role in the re-enactment of Harold Bell Wright's "The Shepherd of the Hills" at the outdoor theater. The historical drama will be shown weekend nights from late May to late October. These supplements the gospel music attractions on Sunday nights.

The Florida Boys will appear the week of July 13-19, and will do two additional concerts. The play is adapted from the book of the same name, published in 1907, and is presented in the actual setting where the book was written. The Old Mill Outdoor Theater was the third most attended outdoor theater in the nation this year.

**Writer Sticks to Basic Simplicity**

While at the other. It was really

My is a friend of mine who is a friend of mine who was

in St. Louis, at Kiener Auditorium. Nov. 28 & 29, there was the Southern Regional meeting in Birmingham, at the New Pilgrim Baptist Church on Fourth Avenue.

Rev. James Cleveland has just opened a restaurant in Los An-

december 6, 1969, BILLBOARD

geles, California, on South Vernon, called, "The Southern Kitchen," specializing in southern food.

Richard Simpson, "The Bishop," the best gospel adman in the country, has switched from Atlantic to King Records. He also owns a publishing company. We are happy to receive letters of congratulations from Costo Nova, Deejay and Master of Ceremonies of radio station WRHK in Jacksonville, Fla., along with congratulations from Emily Timmons of the same station.

Another national meeting of the gospel choirs and choirs, will be held in December. Dates will be available at the next writing. This organization is headed by Prof. Thomas Dorsey, writer of that old familiar standard that everybody knows and sings, "Precious Lord, Take My Hand." If you have any gospel news of interest or latest releases, please send all information to me. Bro. Edward Smith, 3908 West Warren, Detroit, Michigan 48208.

It is our desire to bring gospel "up front" where it belongs and in these efforts let gospel penetrate the hearts and minds of people so that a revelation of our lives can come about in this way so our sick society can be revived.

The Black Gospel Association, namely, the Gospel Music Work-

shop of America Association, headed by Rev. James Cleveland, is an interdenominational and interracial, having 7,000 registered dele-
gates. The aims and purposes are: To perpetuate, promote and advance the Christian ideal through the medium of music, joining together gospel choirs, choruses and analogous entities and persons affiliated therewith throughout the U.S. in a voluntary association for education, cooperation, promotion and the communication of ideas and ideals.

While at the GMA, in Memphis, I invited all who could attend to attend the First National Gospel Family Visit, a unique event. Many people told me to let them know how our dates and they would most certainly attend if their schedules permitted them. This came not from salesmen or booking agencies that I met and I want everyone to know that an open invitation stands for all I will, in future articles, give the dates of the convention along with news and convention dates from the Gospel Music Association.

On Nov. 17 & 18 there was a midwestern regional meeting of the Gospel Workshop of America, Jr., to be held in St.

Louis, at Kiener Auditorium. Nov. 28 & 29, there was the Southern Regional meeting in Birmingham, at the New Pilgrim Baptist Church on Fourth Avenue.

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**Gospel Scene**

By EDWARD M. SMITH

In this first article, my gospel reporter, I wish to publicize thank Paul Ackerman and the others responsible for me becoming a gospel reporter for Billboard magazine. But, mainly, Mr. Ackerman, who had the insight, knowledge, understanding, a genuine love for both black and white gospel news, and a deep desire to help bring about a closer relationship between the two, black and white gospel. That gospel is gospel and has no color lines, has no separation has no divisions, has no barriers, is but one, now, and always will be forever.

I would like to give my readers a short introductory of myself:

I was born, reared and educated in Detroit. I attended Highland Park Junior College, Detroit Lutheran College and Wayne State University. Being a florist by trade, manager and owner of Smith's Flower Shop, being "religious announcer" for radio station WJB, presently on WQPR-FM radio 29 hours weekly, "Heads of Inspiration." Married and the father of three fine children, business manager and field representative for the Gospel Music Workshop of America Assn., Member of Civil Air Patrol, a private organization that runs a non-profit Aircraft Flying Club for Training Pilots, National Association of Negro Air Men, NATRA, Allied Florian Assn., Detroit Police Reserve and Blue Collar Workers of America. I am negotiating for a local television "Gospel Showcase Program" in Detroit.

It was my privilege to attend the Gospel Music Association convention recently held in Memphis. I met some very warm, friendly, God-fearing people and I was also fortunate to take two stockbrokers and a few others to some of the events and saw the great people and the great music that the GMA has to offer. I found him to be a sincere and friendly person, also. I appreciated the way the GMA handled the black and white gospel music fields. We both agreed that there is only one market, as I have mentioned. We both appreciated the black and white gospel music fellowship, each other. It was really a delightful and heart-warming interview.

My second interview was with Dottie Rambo, of the singing Rambo. Incidentally, Dottie won the Emmy award for the Best Southern Gospel Song of 1968. Bill Lumber, who agreed that there was no reason why, we as gospel singing people, should not come together and stop trying to divide the two races. Dorsey is a very interesting and impressive Christian young woman who loves all good gospel singing.

The night of the awards, I sat in the audience listening to the different groups and then heard the beautiful, warm and sincere words of Robby Ackerman, G.M.A. J. D. Sumner. He stressed the importance of bringing harmony, togetherness and equality for all in black and white gospel.

The GMA convention was well attended and I was happy to have been invited and I was again cordially invited to attend next year.

Those of you who are not aware of the three Negro or black gospel music workshops follows: Gospelrama (Washington, D.C.), Gospel Reporter (Brooklyn, N.Y.) and Gospel News Journal (Philadelphia, Pa.). A fourth is just about to start, being headed by Rev. J. D. Sumner, who heads the gospel division, along with many other people including myself. There should be no excuse for not going, to explore and expand the gospel area. It is a large industry and needs much more recognition, exposure and publicity as such. I wish I could see as much gospel music as possible.

In fact, gospel is the backbone, the spine for all music. For other areas borrow elements from gospel, such as rhythm, style and chord sound. They have even classified some of the songs as "churchy."

It is our desire to bring gospel "up front" where it belongs and in these efforts let gospel penetrate the hearts and minds of people so that a revelation of our lives can come about in this way so our sick society can be revived.

The Black Gospel Association, namely, the Gospel Music Workshop of America Association, headed by Rev. James Cleveland, is an interdenominational and interracial, having 7,000 registered delegates. The aims and purposes are: To perpetuate, promote and advance the Christian ideal through the medium of music, joining together gospel choirs, choruses and analogous entities and persons affiliated therewith throughout the U.S. in a voluntary association for education, cooperation, promotion and the communication of ideas and ideals.

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**TOP 20 POP SPOTLIGHT**

**Spotted Predictions to reach the top 20 of the HOT 100 Chart**

**THE GUARDIAN—NO USE**
(Prod. Jack Richardson) (Writers: Bachman-Cummings) (Decca, BMI).
Follow-up to their million-selling "Laughing" and "Chicago at Memphis." The Canadians have a fellow-optimizer in this easy-listen swinger. Strong performance and sales potential of their recent smash. Flip: "Pretty Stranger." (Decca, BMI). RCA 74-0000.

**JEFFERSON—BABY TAKE ME IN YOUR ARMS**
(Prod. John Schroeder) (Writers: Karl-Eric-Jack) (January-Midnight) (Jr. Decca, BMI, Gladys, ASCAP).—The melody of "Go" or "Out of My Head" and "Can't Take My Eyes Off Of You." Look to the top. This combo has much of the same sales potential and is certain to prove a powerful sales topper for their recent "Showcase." Flip: "Your Man in a Lifetime?" (R & M, ASCAP). Capitol 2397.

**ZAGER & EVANS—LISTEN TO THE PEOPLE**
(Prod. Phil Wright) (Writers: Lieber-Stoller) (Soul, BMI). The combination of the top performance by the singer and the writing of Lieber-Stoller brought her back to the top of the charts. This follow-up is a beauty and offers much of the same sales and chart potential. "Five Points" production flip. (Philips) (Soul, BMI). Capitol 2696.

**JOHNNIE TAYLOR—LOVE BONES**
(Prod. Jack Richardson) (Writers: Lieber-Stoller, Motown, BMI).—Drifting blues swinger is just the item to solidify up both the pop and soul charts. "Double Whammy" has a Smooth Sound flavor. "I Can Never Be Your Friend." Flip: (No Information Available). Stax 0013.

**PEGGY LEE—WHISTLE FOR HAPPINESS**

**SPECIAL MERITS**

**Spotted Predicators for the top 60 of the HOT 100 Chart**

**THE LETTERMAN—TRACES/MEMORIES MEDLEY**
(Prod. Al De Lory) (Writers: Bode-Cole/Simmons/Strongo-Davis) (RCA, BMI, Gladys, ASCAP).—The medley of "Go" or "Out of My Head" and "Can't Take My Eyes Off Of You." Look to the top. This combo has much of the same sales potential and is certain to prove a powerful sales topper for their recent "Showcase." Flip: "Your Man in a Lifetime?" (R & M, ASCAP). Capitol 2397.

**LES McCANN—EDDIE HARRIS—COMPADED TO WHAT**

**TAX & TINA TURNER—I Mean Street** (Prod. Cobbs) (Writers: Cobbs-Cobbs) (Stax, BMI).—This record is "Too Late" but has up the way on the soul chart. This wailing vocal workout on a hard power blues ballad will fast top the sales and start after the top the past hit. "If I Thought You Needed Me." (Mercury, BMI). RCAJ 3277.

**CAROL CHRISTMAS SPOTLIGHTS**

**CHRISTMAS SPOTLIGHTS**

**Country Christmas Chart Showlights**

**CHARLIE PRIDE—THEY STOOD IN SILENT PRAYER**
(Prod. Jack Clement & Glenn Peters) (Writers: Zaremba) (RCA, BMI) —This country, award-winning performance has loaded with appeal for the pop and country markets and is certain to prove a major country hit. "They Stood in Silent Prayer." (Crest, BMI). RCA 47-0998.

**CHARLES DARLING IV—MEWIDOW THE NATIVITY**

**CHRISTMAS SPECIAL MERITS SPOTLIGHTS**

**The Chart Special Merits Showlight**

**Spotlight Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

**JEAN SHEEPARD—THEN HE TOUCHED ME**
(Prod. Terry Butters) (Writers: Esche-Wilson) (Special, BMI) —Her recent "Seven Lonely Nights" took her right up to the top, and this competitor "Let's Feel Good Together." Her recent hit was delivered with much promise, but this entry is powered with an exceptional performance. Flip: "Without You." (Blue Book, BMI). Capitol 2497.

**FREDDIE HART—THE WHOLE WORLD HOLDING HANDS**
(Prod. Ronn Bennett) (Writers: Hart—Bennett) (Blue Book, BMI).—The best returns to his home base, once again, and this powerful piece of original material will put him right at the top. The chart exposure with an exceptional performance. "If I Loved You." (Crest, BMI). Capitol 2497.

**CHRISTMAS SPECIAL MERITS SPOTLIGHTS**

**The Chart Special Merits Showlight**

**CHRISTMAS SPECIAL MERITS SPOTLIGHTS**

**Spotlight Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

**WANDA JAMES—Two Separate Bar Stools (Pony Tail, BMI) CAMPO 2493**

**VILLA KELLY—The One's Gone (Columbia, SEAC) DECCA 2392**

**RAY PHILLIPS—Gotta Hold of A Soul of Trouble (Shelby Singleton, BMI) PLANTATION 36**

**NORMA JEAN—Yes Art in Reno (Trans, BMI) RCA C 0057**

**THE KIMBERLY—Do It in the Wall (Sun-Race, BMI) RCA 47-0972**

**CHRISTMAS SPECIAL MERITS SPOTLIGHTS**

**Tina & Tina Turner—The Mean Street** (Philips, BMI) —This record is "Too Late" but has up the way on the soul chart. This wailing vocal workout on a hard power blues ballad will fast top the sales and start after the top the past hit. "If I Thought You Needed Me." (Mercury, BMI). RCAJ 3277.

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Suddenly There Is A Valley / This Ole House
Climb Every Mountain / Deck Of Cards / I Believe / He
What The World Needs Now / He's Got The Whole World In His Hands
The Brotherhood Of Man / The House I Live In
Battle Hymn Of The Republic

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WASHINGTON — The Boston Symphony Orchestra has been given $50,000 for development of new and existing taped orchestral programs using new technologies and light image techniques, and for promotion of the market for such programs. The development of symphony and concert audiotape to music projects is the National Endowment for the Arts, which will be represented on five major orchestras and other performing arts organizations by the Symphony Orchestra League and touring companies.

Prokop, who operates the Wilson Organ and, Haydn Records, Catfish and executive productions has been cords for media." The Grob deal marks Chappell's throughout the rest of the world Miss owned Co. will via closed Chappell showings on could money to The tour, which includes ap- pearances before more than 100,000 persons, was given $150,000 to the Los Angeles area. At the least, I,m going to say that I disagree with the idea that the three Pi...
Our advice to those of you who've grown rich on The New Colony Six: open a new savings account.

"Barbara, I Love You" (73004) is the big new single just released from The New Colony Six chart album ATTACKING A STRAW MAN (SR 61228).

It follows their chart singles "I Want You To Know" and "I Could Never Lie To You."

And it's like money in the bank.

PRODUCED BY PETE H. WRIGHT & HOWARD BEDNO
A SENTAR RECORDS, INC. PRODUCTION
Fox Broadsens Attack

+ Continued from page 1

Berman said the lawsuit is one of the most significant ever instituted against record and tape bootleggers, and that it is one of the steps in his program to eliminate the virtually rampant abuses of copyright law in Canada. The lawsuit, brought through the office of his attorneys, Abeles & Clark, follows closely upon the heels of the Canadian law recently instituted under Berman’s direction against Arc Sound Limited.

RECORD REVIEW

Harvest Surfaces as Underground Force

NEW YORK—Harvest Records hits the U.S. market with five albums of varied underground appeal. The EMI-produced label is distributed by Capitol Records in the U.S.

The best-known name in the initial release is Pink Floyd, who have a two-record set, “Ummagumma.” The four-man group, formerly on Tower Records, Capitol’s sister label in the U.S., stress their heavy spatial instrumentalities in the package, which has one “live” album cut in Britain, and one studio LP. The latter allows each member of the unit to shine.

The strong underground concentration is demonstrated by such albums as “Anthem in Eden,” a folk pressing by Shirley and Dorothy Collins; “Alchemists”, an instrument by the Third Ear Band, which has strong Far-Eastern overtones; and a set by the Panama Limited Jug Band. The last, which lives up to its name, has the strongest commercial appeal of these three.

Completing the release is “Wasa Wasa” by the Edgar Broughton Band, which, despite elements of punk, has heavy commercial appeal. The lengthy “Down Creep Away” is gripping. All albums are packaged in fold jackets. Judging by this initial release, Harvest can become an underground force, especially in far-out material. —FRED KIRBY

IMC Into Representation Of Indie Disk Producers

LOS ANGELES—Internationally prominent independent (IMC) has found a new source of income: representing independent labels.

IMC has become one of the first West Coast management companies to sign with a number of producers and either assign them to outside production deals or to sign them to record labels.

The company is working with Neely Plumb, Los Brown Jr., C. Ken Young, David Gooch and John Flores. Also in the IMC stable, although not under a management contract is John Miller, who directs the contemporary London Federation.

Brown is producing all the contemporary product for Hobbit, his recording label, plus albums by Mojio, a rock group; Rockin’ in a fool jacket, a rock set, Main Jane, country-folk group, and Randy Holden, formerly with the Doors, who has signed as a production/label writer with Richard Kaye for the Saphire Thinkers, a jazz-rock group.

Under a Capitol Records/IMC Productions arrangement, Neely Plumb will produce or be the executive producer of Capitol’s soundtrack albums.

Blue Note, AFM’ers To Cross Over Tall Styles

LOS ANGELES—Blue Note is looking to jazz musicians who reflect the crossover of musical styles, while maintaining musical relationships with the sounds of the pure jazz idiom, to “gain new direction and not lose the old ones.”

Blue Note and Solid State are both sources of excellent musical companies. Minn, Fuhrman said, is a vocal soul label.

New Store For EMI

+ Continued from page 66

EMC bulk buying arrangement.”

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“We will not stop with a show,” he adds. “We have only a lot of money and we will not pay for it.”

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There are around 20 artist on the roster to date, “a figure which seems to remain constant,” the challenge for a company with relationships with the house. pure jazz, is to “gain new direction and not lose the old ones.”

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He has dissected life and laid it open for all to see. Cash Box says, "His songs are emotional, filled with personal visions of pain and joy, and they are masterpieces of musical poetry." David Ackles. His latest album Subway To The Country on Elektra records. PRODUCED BY RUSS MILLER. DAVID ACKLES/SUBWAY TO THE COUNTRY EKS-74060. ALSO ON ALL TAPE CONFIGURATIONS BY AMPEX.
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