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The International  
Music-Record-Tape  
Newsweekly

COIN MACHINE  
PAGES 43 TO 47

# Billboard

## '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 audience 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-

(Continued on page 38)

## Fox Broadening Canada Attack Vs. Bootleggers

NEW YORK — The Harry Fox Agency, under the direction of Al Berman, 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., Compo Co. and Stereodyne, Canada, Ltd., for infringement of various copyrighted musical works.

(Continued on page 76)

## Music Rumbles—Wall St. Tumbles

By MIKE GROSS

NEW YORK—A shaky stock market, the rumblings of the "bottom line" men and chilly internal divisional atmosphere are causing many music industryites to take a long, hard look at the state of the conglomerate/corporate "Colonization" of the business.

Record labels acquired by related (entertainment) firms now find they are the sole support of the corporation as the parent company staggers into economic crisis. Labels acquired by conglomerates find the accountants ("bottom line men") of the parent company unsympathetic to

the occasional cold spells endured by all labels. Effective diskery tie-ins with television and films via parent companies are sometimes held back by lack of understanding on both sides.

All the label acquisitions were made for undisclosed amounts of cash and stock with the emphasis on stock. This has given rise to a "we're rich" attitude on the part of record labels, who have financed more and more product and are now forced to release it on an already glutted market.

"Everybody went for the (Continued on page 8)

## 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

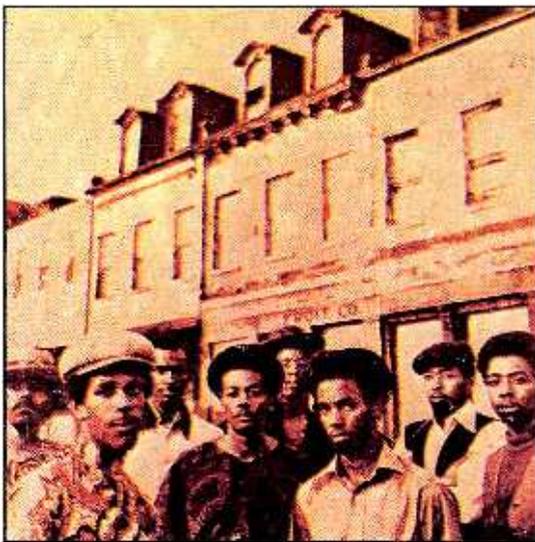
the fifties has sent record men running for the vaults. Nearly all record labels are rushing new packages of old records. Columbia Records will ship 150 double-sided singles of hits next week with each record stamped either with the month and year it made the chart or the day it was released. Ron Alexenburg, head of promotion, said these records will range from "White Sports Coat" by Marty Robbins to "Big Bad John" by Jimmy Dean . . . "all of the great hits." A minimum of 1,000 stations will receive the package, which comes complete with an inventory list. Alexenburg was preparing the list of radio stations which will get the singles last week.

One of the hottest "old" rec- (Continued on page 10)

## Contest for Top Deejays

NEW YORK — Billboard is launching a nationwide contest to name the leading air personalities in the five major formats—Top 40, easy listening, soul, country music, and progressive rock. Awards will be presented to the leading air personalities from the major 25 markets in one category, the following 50 medium markets, and the smaller markets.

This is believed to be the first time a national competition (Continued on page 36)



Kool and the Gang follow up their hit De-Lite single with their first album release "Kool And The Gang" on De-Lite DE-2003. LP includes their latest single, "Kool's Back Again" and "The Gang's Back Again" which have all the earmarks of a hit. (Advertisement)

## Eurovision Fest In Swan Song

By MIKE HENNESSEY

LONDON—The 1970 Eurovision Song Contest, to be held in Amsterdam on March 21, may be 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 ethnic-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 never won since the event was inaugurated in 1956, known to be extremely unhappy, the European Broadcasting Union is planning a major re-think of the contest after Amsterdam. Only 12 countries—Britain, Belgium, Erie, France, Germany, Holland, Italy, Luxembourg, Monaco, Spain, Switzerland and Yugoslavia—will be competing in the 1970 event, four less than last year. (Continued on page 6)

(Advertisement)

**The San Sebastian Strings  
have sold \$7,322,906.  
worth of albums and tapes.  
You have to start somewhere.**



Warner Bros. Records  
3WS 1827

The Complete Sea - three record set. With the never before released "The Soft Sea" album. Plus a book of 15 new Rod McKuen poems. In a deluxe box. Suggest retail price \$13.45

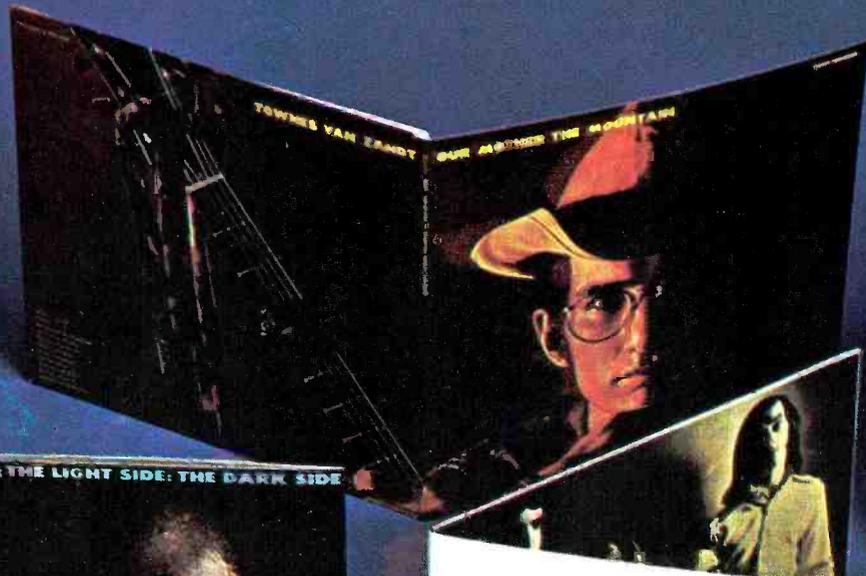
Let's say you want to order some of these  
Poppy Records and you don't know who to call.

Just call your RCA Distributor.

Townes Van Zandt,  
Our Mother the Mountain,  
PYS-40,004.\*

"He's a folk-rock  
balladeer of importance,  
and he'll make a  
significant mark in the  
pop recording field."

—Billboard.

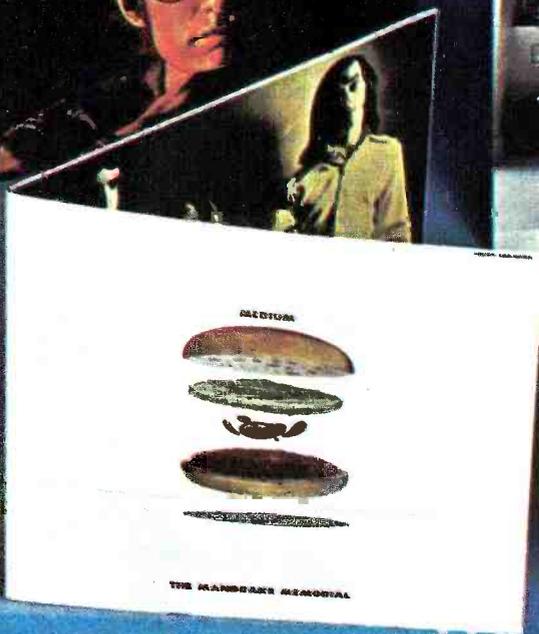
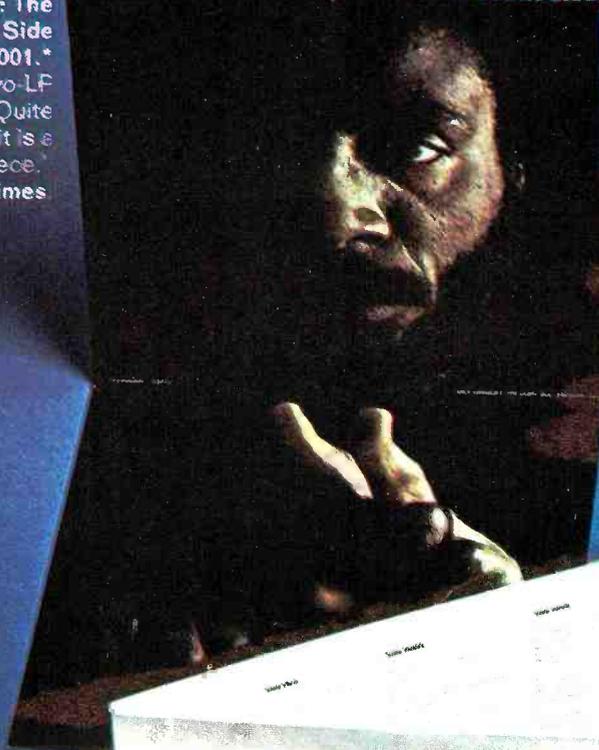


Townes Van Zandt  
PYS-40,007  
His second LP, cut at  
Bradley's Barn, Nashville  
Includes "For the Sake of  
the Song," "Colorado Girl,"  
"Lungs."

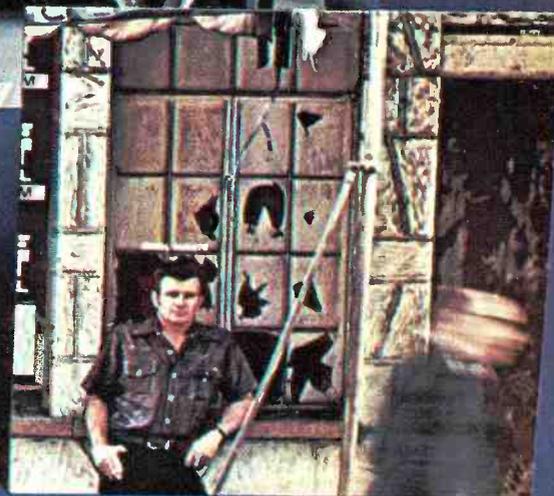


Dick Gregory, The  
Light Side: The  
Dark Side  
PYS-60,001.\*  
Live, two-LP  
concert. "Quite  
simply, it is a  
masterpiece."  
—New York Times

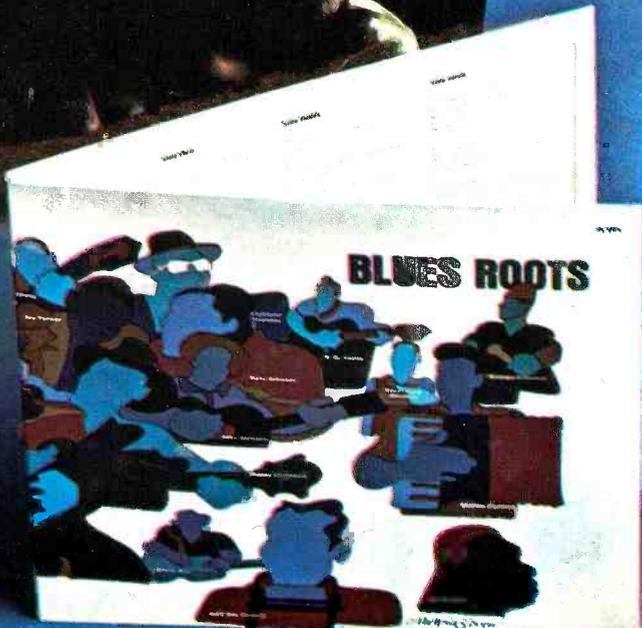
DICK GREGORY: THE LIGHT SIDE: THE DARK SIDE



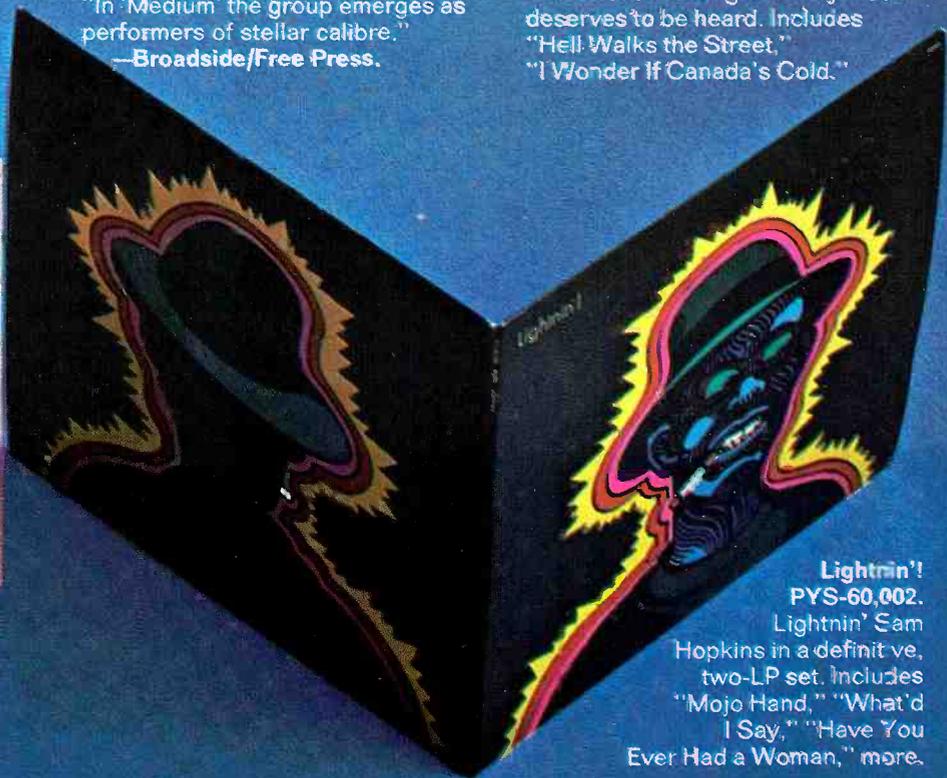
The Mandrake Memorial, Medium,  
PYS-40,003.\*  
An important new rock group.  
"In 'Medium' the group emerges as  
performers of stellar calibre."  
—Broadside/Free Press.



Shirl Milete PYS-40,005.  
A remarkably gifted writer who sings  
with intense feeling and very much  
deserves to be heard. Includes  
"Hell Walks the Street,"  
"I Wonder If Canada's Cold."



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



Lightnin'!  
PYS-60,002.  
Lightnin' Sam  
Hopkins in a definitive,  
two-LP set. Includes  
"Mojo Hand," "What'd  
I Say," "Have You  
Ever Had a Woman," more.

POPPY

\*Available on Stereo 8 Cartridge Tape

## Vintage Jazz Via Chess Mail Order

CHICAGO — The decision to promote a blues archives series through direct mail to the consumer has proven so successful that Chess Producing Corp. will adopt the plan for a new series of vintage jazz albums being produced by Joe Segal. The series will feature some of the great jazz men whose works Segal will comb from the Chess vault of master tapes. Each LP will have photos of the entire set of six albums inside along with a mail order form.

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," said Dick LaPalm, "and distributors have been behind us on the blues archives right from the beginning. As for our part, we realize that the archives material is directed at a whole new market and new promotion of it is essential. After all, the whole underground scene did not exist until recently and this type of market makes the idea of reissuing originals a natural."

For the most part, the jazz archives series will consist of material never before on records. The cuts will not be rechanneled for stereo. "If these cuts were originally in monaural that's the way people want them today," LaPalm 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, another album saluting Sonny Stitt and others built around one instrument. For example, Segal said an organ album might feature Sam Lazar, Don Patterson, Jack McDuff, Odell Brown and Baby Face Willette. Segal, who has conducted jazz concerts here for 20 years, said the albums would be ready by March 1970.

## Firebird Gets Wings—Flies With New Artists

NEW YORK — George and Sam Goldner have put together the nucleus of a new artists roster and are ready to roll with their recently formed Firebird Records. Firebird has eight acts under its wing but the Goldners have earmarked only Natural Gas, a rock unit; the Will of the People, a hard rock group; and the Phase II, a duo; original Crew Cuts for the label's kickoff.

The new label, said the Goldners, who have owned and operated such record companies as Redbird, End and Gone, will have this theme in view: "Strong m a n p o w e r and production." George Goldner said, "We want to develop record men just as we did in the 1950's with Berry

## Columbia Greet 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, "The acceptance of the program in the field has been phenomenal. Our early planning and execution of the program will result in the most successful fourth quarter in Columbia's history." He added that this has been the most complete program ever utilized.

Supporting all of Columbia's

Christmas album and tape catalog is a gigantic advertising-merchandising campaign utilizing radio and television spot announcements, dealer tie-ins and displays and advertising in newspapers, magazines and the underground newspaper group. Each category of music will have its own individual campaign geared expressly to that specific market (e.g., country, contemporary). One merchandising idea this year is a dealer statement enclosure. This features 60 best-selling, Christmas and regular LP's and tapes and is done in full color. On the back is 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.

Four color ads will also be run featuring 36 best-selling albums in 24 major city newspapers.

### Underground Papers

Columbia will also be utilizing the underground newspaper group and 20 major college newspapers. The label will be inserting a four-color, four-page insert which will feature a poster of an original painting by artist Robert Foster. The picture includes all of Columbia's major contemporary artists in a Christmas setting and highlights 36 of the label's top contemporary product.

There will also be a heavy radio spot schedule and some television spots in many markets as well. These will stress individual 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 easels, streamers, mobiles, slicks, etc. Lighted displays and racks featuring all categories of Columbia product will be seen at dealers throughout the country.

Complete local advertising kits have also been sent out to dealers across the country. These will feature both album

and tape product. Disk jockeys will be receiving a special album containing highlights of Columbia's all-time best-selling Christmas LP's in time for holiday programming.

Columbia's 1969 additions to its Christmas catalog include albums by Johnny Mathis, the Clancy Brothers, John Davidson, Ray Price, an all-star country album, and one entitled "Christmas Becomes Electric by the Moog Machine." The label will also be featuring a Johnny Cash 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 will release three soundtracks before the end of the year—the James Bond film "On Her Majesty's Secret Service," with a score by John Barry; "Gaily, Gaily," featuring the musical talents of Henry Mancini; and "Happy Ending," keying in on the talents of Michel LeGrand. A single by 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 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 an official Presidential dinner on Wednesday (3). During the day, the artists will take part in a series of discussions, held at the White House, on the problems of youth and narcotics. Jerry Purcell put together the entertainment package.

## Illinois Town Clears Way For Music Festival Site

CARBONDALE, Ill. — Bulldozers are plowing an arena 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 that can attend to 125,000 each day. Fences will surround the land, which Harpetle has purchased. The audience area is estimated at 35 to 40 acres, with a second fence around that area.

Ticket prices for the two-day event have not been set, according to Kost, but will be sold only in advance beginning Jan. 6, and only in two-day blocks. No single day tickets will be sold. Among the acts the festival committee is negotiating with are Creedence Clearwater Revival, Led Zeppelin, Blind Faith; Blood, Sweat and Tears; the Band, and Crosby, Stills, Nash & Young. About 40 acts are expected to appear, according to Kost.

## Charles and ABC Call It Quits; Singer Cites Personal Reasons

LOS ANGELES — Ray Charles and ABC Records have terminated their 11-year-old association. The singer announced that the split is being made for "personal reasons that include the desire to devote as much time as possible to writing and scoring and to taking a more active part in the development of the talent under the wing of my Tangerine Records."

Charles said that he would continue to record. "But without the pressure of certain commitments, I will have the opportunity to become involved in new areas," he said.

The termination of the Charles-ABC agreement was

disclosed by Joe Adams, Charles' manager, following New York meetings between the singer and Larry Newton, ABC president.

Charles' Tangerine Record Corp., a Los Angeles-based label founded in 1962, has been distributed by ABC Records from the start. The company is considering distribution offers from the other major labels, said Adams. Charles first started recording for ABC in 1959 when he switched from Atlantic.

Charles' latest single, "Claudie Mae"—distributed by ABC—was released earlier this month.

Charles is reported to be considering film scoring work and he has also been invited by major symphony orchestras in the U.S. to appear as guest soloist, says Adams.

## Empire State Adds to Labels

NEW YORK — Empire State Distributors of Long Island City has added Audio Fidelity Records and Chart Records to the list of labels it is handling. Empire State also has added Charlie Morrison as branch manager. Morrison previously was with Audio Fidelity, where he managed New York and New Jersey distribution for Audio Fidelity and Chart. Before that he was a retail manager and buyer, with Mercury in sales and promotion, and Paramount/Dot in promotion. Morrison reports to Mel Albert at Empire State.

## Big Yule 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 Milt Feldmar, president of the American Stylophone Co. of Chicago.

The organ, known as the Stylophone, has been available in England for some time, but is just being marketed here. "If our sales forecasts are correct, Stylophone should be one of the biggest Christmas items this year," Feldmar said. "If successful, we plan to broaden out

(Continued on page 65)

## N.Y. NARAS TO DISCUSS COPYRIGHT LAW REVISION

NEW YORK — The New York Chapter of the National Academy of Recording Arts & Sciences will explore the topic of copyright revision at a meeting in the Media Sound Studios Thursday (4). The panel at the meeting will be headed by Stan Kenton, Mitch Miller, Edward Eliscu, president of the American Guild of Artists & Composers (AGAC), and Leonard Feist, executive vice president of the National Music Publishers Association (NMPA).

Serving as moderator will be NARAS chapter's vice president, Father Norman J. O'Connor. Representatives of RIAA (Record Industry Association of America) and NAB (National Association of Broadcasters) may also appear on the panel.

Admission will be free to NARAS members. Non-members will be asked to contribute \$2 at the door. Media Sound Studios is at 311 West 57th St.

## COL RACKS 3 GOLD AWARDS

NEW YORK — The RIAA certified three gold album awards to Columbia Records last week. The albums which racked up more than \$1 million in sales were Janis Joplin's "Cosmic Blues," Blood, Sweat & Tears' "Child Is Father to the Man" and "Santana."

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

For Late News

See Pages 74 & 76

## Chess Meets to Star Label, Pitch, LP's

CHICAGO — The debut of a new English import label called Head Records, the first "Ramsey Lewis Month" promotion and an unprecedented amount of new album releases will highlight an elaborate series of three Chess Producing Corp. distributor meetings next month. Chess, div., GRT Corp., will consolidate its usual region meetings and hold them Jan. 12 in Los Angeles, Jan. 13 in Chicago and Jan. 14 in New York.

"We're consolidating our meetings out of consideration for the distributors' time," said Dick LaPalm, advertising and merchandising director. "We realize that January is a busy month for them and we feel that with one large meeting in their area the distributors will be able to do all their business in one day."

The meetings were designed with the competitive aspects of today's changing distribution patterns in mind, acknowledged Arnie Orleans, national sales manager. "Our distributors have many other lines. We will show them that we represent much more than just our product and the incentives and that we have the material wherewithal to justify their attention."

LaPalm said that the theme of the meetings will be "1970: And the Music Goes On." "The company feels this year is a halfway house in the history of Chess Records," he said. "We

## Nocturne Signs More-Harte Pact

LOS ANGELES — Nocturne Records has signed a three-year non-exclusive pact with More-Harte Production for six albums per year.

The Dan Morehouse company will record C. F. Schott and Arthur Lee Harper. Helping promote the new product will be newly hired national promotion director Kaye Dunham.

The company recently signed a three-year, 36-LP contract with Ampex for tape distribution. Ray Brockman is the label's president; Harry Barbasin its executive vice president and Roy Harte its a&r administrator.

In addition to the More-Harte acts, Nocturne will have product by Steve Logan and the Dirty Old Men. The production activity marks a revitalization of the company, which dates back 16 years.

## Bally Seeks Control Of Automatimport

STOCKHOLM—Bally Manufacturing Corp., Chicago, has signed a contract proposal to acquire controlling interest in Automatimport, one of this country's largest distributors of coin-operated equipment. In recent months, Bally has acquired Bally Continental, Europe's largest distributor of coin-operated amusement and gaming equipment, and the Lenc-Smith Manufacturing Co. and Midway Manufacturing Co., both of Chicago.

## McCary Launching Production Firm

HOUSTON—Ward McCary is launching an independent record production firm here—Warmack Productions. McCary formerly operated out of Jacksonville, Fla.

built the company on the strong foundation of the late Leonard Chess and his brother Phil, and we are now branching off into different types of music. We are at a stage where we are going into any type of music we feel we can produce well."

The company is planning to release a minimum of 18 albums and possibly 21, according to Orleans. Among the artists slated to release albums are: the Zeke Band (a Moog Synthesizer album) and the Operation Breadbasket Orchestra and Choir on Chess; Etta James, the Dells, Odell Brown and Woody Herman on Cadet; Little Milton, the Soul Stirrers and Martha Bass on Checker; the Rev. C.L. Franklin Sermon on Chess; Joel Vance and Saloom Sinclair on Cadet Concept; and Mighty Baby and Harvey Matussa's Jew's Harp Band on Head. Head is an English label which Chess will distribute in this country. GRT will handle the tape configurations.

Also slated for release are three to six albums in the Chess Vintage Blues Series. Albums by Buddy Guy and J.B. Lenoir are set in this series.

Chess will also announce February as Ramsey Lewis Month. Included will be two albums, one of new material and one of his best older material. There will also be emphasis on pushing the entire catalog of Lewis albums with special posters and counter display material. LaPalm said the company expects to move \$1,000,000 worth of Lewis albums during February.

"We have put more time into these meetings than any other we've done," LaPalm said. "These will be our most expensive shows and one of the best anyone has done we think. In addition to the product unveiling, we will offer merchandising aids such as mobiles, counterpieces and a special LP sampler. We will also present the actual radio spots and media ads we will be using to promote the records."

Handling the meetings will be Marshall Chess, president Ritchie Salvarod, executive vice-president, LaPalm and Orleans. Attending the West Coast meeting at the Continental Plaza will be distributors from Las Angeles, Seattle, Phoenix, Denver, Salt Lake City, Dallas, San Francisco, El Paso, and Honolulu. Scheduled for the meeting at the Conrad Hilton in Chicago are distributors from Chicago, New Orleans, Minneapolis, Detroit, Nashville, Milwaukee, St. Louis, Memphis, Cleveland, and Shreveport, La. The East Coast meeting at the Summit Hotel will be for distributors from New York, Charlotte, Va., Newark, N.J., Pittsburgh, Philadelphia, Washington, D.C., East Hartford, Conn., Boston, Miami and Atlanta.

## Buddah Gets Master

MILWAUKEE — The TP Records master of "Picture of a Man" by Maj. Hershel Gober has been purchased by Buddah Records. Marty Thau, head of promotion for Buddah discovered the master; Neil Bogart, vice-president of Buddah, concluded arrangements with Dan Liebhauser, head of TP. Major Gober is a recruiting officer here; he recently returned from Vietnam.

## Studio Complex Open in Texas

HOUSTON — A new studio complex featuring 16-track Ampex equipment and a 24-channel console has been opened here by Nashville Sound Inc. Aball Productions is the independent record production firm. Pubit (BMI) is the publishing arm. Principals in the operation are chairman of the board Jim Johnson and president Joel Johnson, brothers.

The 1,400-square feet of carpeted studio will be made available to independent producers and record companies, said Joel Johnson. Videotape equipment is available. Playback speakers were built by J. B. Lansing.

Aball Productions will be producing everything from country music to progressive rock, the Johnsons said. Future plans call for one or more record labels, plus a branch studio and office in Denver.

## Prople Forms People Label

MONTREAL — People Records has been formed by Prople Enterprises, Inc. Art Young's Trans-World operation here has been appointed sales and promotion agent for the new label.

Trans-World's eight-man field promotion force will cover all of Canada for People product as well as markets in Detroit, Buffalo and Syracuse. People Records also will make a concerted drive for Canadian talent via Capri Productions. People's first two singles are "Danger! Heartbreak Dead Ahead" by Kim Weston and "You Goin' Wrong" by the Everyday People. Norman Kurtz heads People Enterprises.

## Amos Forms Id Records

NEW YORK — Amos Records has launched a subsidiary label—Id Records—for release of avant-garde product, announced Amos president Jimmy Bowen. Bruce Hinton is general manager of Amos Records and the new Id label. First release features the Voices of Ananda with an album, "After Love." It was produced by Bowen in association with Tom Thacker and Russell Steagall. The double-fold jacket comes with a nude art study booklet and retails for \$7.98.

## Robins Earnings Gain 24 Percent

NEW YORK — Robins Industries Corp., reported a 40 percent earnings increase in the third quarter of 1969 on a 24 percent gain in sales. This brought unaudited net income for the nine months through Sept. 30, 1969, to \$104,505, or 26 cents a common share, up 5 percent from the year earlier period; and sales to \$2,004,194, a 6 percent increase. Comparable figures for the first nine months of 1968 were \$99,472 or 24.5 cents, and \$1,884,991 respectively. Shares outstanding in both years totalled 405,133.

## Executive Turntable

Harry Anger rejoins RCA Records as manager, special products sales. Anger left RCA six months ago to work in the documentary film field. He was previously RCA Records manager, popular and Red Seal advertising, having first joined the company's advertising department in 1966. During his leave of absence one of the films he was associated with, "The Ultimate Achievement" won a gold medal at the 12th annual International TV and Film Festival, New York.



ANGER

Ray Sacher appointed to the new position of manager, communications sales, reporting to Anger. He joined RCA as field salesman in 1955, and was named district sales manager in 1958. 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



SACHER

Four Corners of the World labels. . . . Sony Kirshen appointed director of national sales and marketing, Roulette Records. From 1961-64 Kirshen was Midwest regional sales and promotion director for Mercury, and was previously director of marketing, United Artists Records. . . . Henry Rosenburg appointed national sales director, Allison Audio Products Inc. He was previously general manager Abbey Records Corp. and Connoisseur Records.



GENOVESE

Jack Dichtenberg named to the newly created post of product manager, Grundig Electronic Sales Inc. He joins the company from North American Philips Corp., where he was technical commercial manager of hi-fi and radio products. . . . Artist-writer Terry Stafford joins Don Perry Enterprises, music production firm, Hollywood, to head the company's newly created country music department. . . . Gail Buchalter joins the New York publicity department of Mercury Record Corp. She was formerly with both Mercury and Richard Gersh in a secretarial capacity. . . . Gil Nelson named artists relations director, Ambassador Records. He has been in personal management and was executive vice president at Willard Alexander Inc.

Bill Grady named vice president of operations, Decca Records. He joined the company in April as director of facilities. Before Decca, Grady was general manager, Dymo Products, Augusta, Ga., and was previously associated with Columbia Records for 16 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 in 1968. Manager, product coordination for the company, Peter Goldsmith appointed manager, a&r administration. Goldsmith joined the company in 1967 as manager, new releases scheduling. Evelyn Hollen named manager, coordination, custom labels. Miss Hollen has been with CBS nine years and most



AGRESTI

recently was manager, record services with Epic and Custom labels sales and distribution. Mari Jo Johnson named manager, singles, Columbia, Date and Epic. She joined the company in 1967 and was recently supervisor, a&r administration for Epic and Okeh. Before joining the company she was liner coordinator, Mercury Records, Chicago. . . . Walter A. Hess joins the



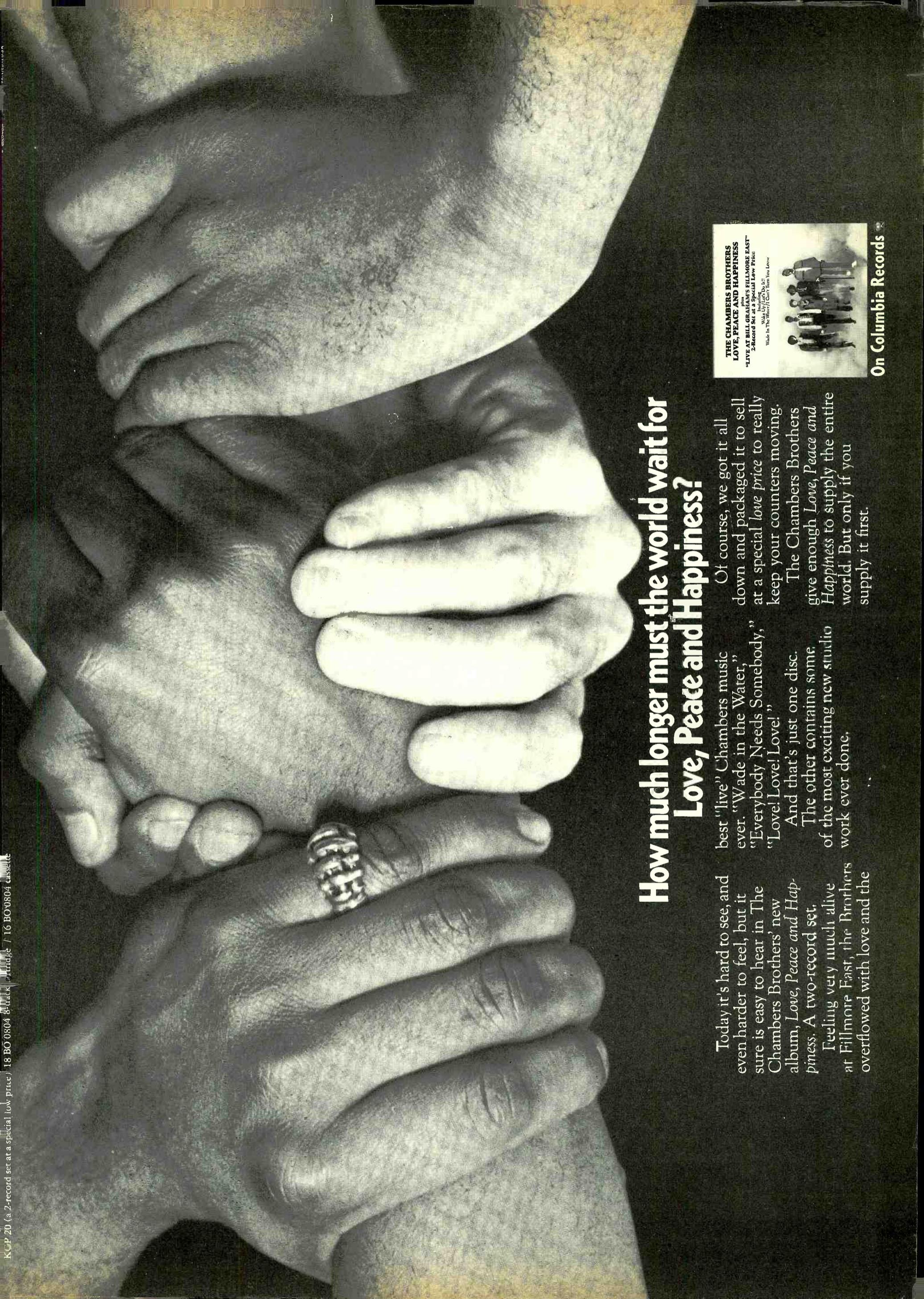
GOLDSMITH

sales staff of Rozinante Electronics Corp., Plymouth, Mich. . . . Tom Morgan has resigned as vice president of Eastern operations, Capitol Records and will open offices at 1501 Broadway, N.Y. Morgan joined Capitol as salesman in 1951 and became Eastern operations head in 1965. He was appointed vice president in 1968 and served as chairman of the executive committee of RIAA for the last three years. . . . Elliott Basch has been named senior vice president of finance and secretary-treasurer of Audio Magnetics. John Campbell has been appointed controller of the blank tape manufacturer and duplicator.



MORGAN

Wally Peters, formerly tape director at Paramount/Dot, has joined GRT as regional sales manager. He will base in Los Angeles. . . . Terry J. Geffency joins Audio Plastics as national sales manager. The company is a subsidiary of Certon. He was formerly Western regional sales manager for Celanese Plastic Co. . . . Robert Lockhart joins Symbolic Records as visual director. The new Los Angeles company is owned by Quincy Jones, Harold Robbins and Ray Brown. . . . Sherwood M. Zwirn has been appointed corporate counsel of Interstate United Corp., one of the nation's largest professional food management organizations. . . . Dan Gagliardo was named southwest regional manager of the same firm. . . . Edward Barsky was picked as executive vice president of Ampex Records with primary responsibility for marketing.



## 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

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Vol. 81 No. 49

## General News

# TOMORROW

By ED OCHS

Making a comeback in pop music is like trying to appeal an easy fly ball to the outfield. In this game, when you're out—you're out. Next batter. Then there are the old crooners and rockers who don't quite fade away, they just become producers, too pooped for pop. In fact, the mortality rate of pop artists is so high that the quickest way to the exit is through the main gate; popularity is a promitory with a clear view of the bottom. For when an idol falls from a great high he lands with a terrible crash, while tumbling for an also-ran is like falling out of a basement window. In a contest where trends and fads smile kindly on bad poets and good producers, comebacks are usually a chance for an ex-limelighter to cut one more record and for a promoter to record one more cut. The so-called rock 'n' roll revival has nevertheless flushed out some old dogs performing new tricks, and some old dogs performing old tricks in a new light, a new day.

For Example. . .

Screamin' Jay Hawkins, "What That Is!" (Philips). Far out, eh? Wait till you see the album. The cover is Hawkins' eerie vision of his own comeback, a picture not only worth a thousand worlds, but also suitable for framing. One hand on the open hatch of his expensive coffin, Hawkins—in his finest mod suit—peers from the bier like a man tired of playing dead. Like Count Dracula, another well-known vampire of his culture. The back jacket is a closeup of Hawkins' death-face—one eye open, of course. Creedence Clearwater's John Fogerty would vouch for Screamin' Jay's vitality and presence. His magnificent revival of Hawkins' "I Put a Spell on You" is the yardstick for today's white soul singers. Nina Simone and Arthur Brown (The Crazy World Of) would certainly second the measure. A black satyr and part-time demon who devils his music with a deep, leering baritone and a bump-and-grind beat accelerated to ramming speed, Hawkins blends the best of Jackie Wilson, James Brown and Dr. John the Nighttripper. The title song, "What That Is," is Hawkins' rousing declaration that "what that is"—is me, Screamin' Jay Hawkins! "Ask Him" answers the question: Can a gospel disk be a top 40 hit? More commercial than the Edwin Hawkins Singers' "Oh Happy Day" classic, Hawkins' pop-gospel ballad makes rock 'n' roll out of a sax and guitar and a Baptist hymn. Blessed and sanctified by the glorious Billy Watkins Singers, "Ask Him" could put religion in jukeboxes—where it belongs. Black deejays and gospel fans who objected to the sacrilegious beat in "Oh Happy Day" would have an unhappy day trying to sit still for this foot-tapper. Among his other bags, Hawkins is also a dramatic jazz singer—an artist—who once sang "Temptation" and "Swing Low, Sweet Chariot" better than Frank Sinatra could fantasize. A victim of rock 'n' roll's emasculation of black singers, Hawkins' voice is still as big and real as life, and beautiful in almost a standard way, a restless talent amid non-talent eager to conform to commercial success. There hasn't been a lack of honest men in the music business, but they are getting two outs to the inning while the hustlers are taking four. And though the ball game is not over yet for Screamin' Jay Hawkins, it's a rigged ball game. So enjoy.

Return of the Native

More than a comeback, "What That Is" is the real Screamin' Jay Hawkins—for the first time. Loose, liberated and lurking Hawkins is a one-man rock 'n' roll revival, though he's not as black and proud as, say, Elaine Brown ("Seize the Time," Vault Records) or even James Brown. But Hawkins is a rip-roaring realist, a hard swinger whose intentions are strictly honest provided you see things his way, and a mindblower who groans his grossout, "Constipation Blues," by dropping his soul into his colon and recording his agony with the shock reverb of a microphone in a wound. "Feast of the Mau Mau" is Sardonic Jay Hawkins cackling like a cannibal at a cave-in at the Marquis de Sade's place. So prepare to hear Screamin' Jay Hawkins scream, because he's heavy and heady, and like Chuck Berry, he's not shy. In fact, he gropes for your guts right out of the grooves—Screamin' Jay Hawkins, the woolly-bully man. With the sense of humor of a fox and the charge of a bull. On the cover of the album, an American flag hangs to the left of his coffin. And producer Milan Melvin, in his liner notes, dedicates the album "to President Nixon, whose efforts to recapture the era of the early 50's do not pass unnoticed." As Buck Owens sings, "Beware of the Tall Dark Stranger," for the black man is back and looking over your shoulder. I hope I didn't put a spell on you. . . .

## Garris Head Of Congress

LOS ANGELES — MCA has transferred Pete Garris here to operate newly reactivated Congress Records. The label's first single, "Smile a Little Smile for Me" by an English group, the Flying Machine, is a major chart record, with the label's second release, "It's Real" by Tomorrow's Men, in the soul idiom.

Congress, originally formed by Kapp, has been inactive for the past two years. Garris had left Dot Records several months ago to join Kapp in New York as its director of a&r and promotion. Now he reports to Russ Regan, UNI's vice president, general manager.

Assisting Garris with West Coast promotion is newly hired Ernie Farrell. Garris is handling both national sales and promotion.

The company will work with freelance producers like Hillary Johnson of Chicago who brought "It's Real" to the label. Jimmy Bowen, head of locally based Amos Productions, has just cut his first Congress act, Duane Eddy doing "Freight Train."

## Belwin-Mills Gets 'Jazz Wave' Rights

NEW YORK — Belwin-Mills Publishing Corp. has acquired publishing rights to all new material written especially for Sonny Lester's "1969 Jazz Wave," an all-star jazz and blues package, which begins a 10-day European tour on Saturday (6).

## Cap, Farrell in Production Tie

NEW YORK — Capitol Records has wrapped up a record production agreement with independent producer Wes Farrell. The deal was negotiated in New York by Herbert Cheyette, Capitol's eastern business affairs manager, and Richard Roemer, representing Farrell's Coral Rock Productions.

Farrell has produced records for such rock artists as the Everly Brothers, the Cowsills, Elephant's Memory, Beacon Street Union, Brooklyn Bridge and Every Mother's Son. Most recently he has worked with Paul Anka.

## BOOK REVIEW

### 'Encyclopedia' Rocks All Bases In Telling Style

NEW YORK — Lillian Roxon's "Rock Encyclopedia" (Grosset & Dunlap, \$9.95) is the definitive album liner note for the whole genre. It tells everything and it tells it in an informative and personalized way.

Miss Roxon is a rock fan but she's not taken in by myth or arbitrary standards. She has the groups, super-groups and soloists pegged pretty good, and she lays it on the line with neat verbal strokes.

The book runs 811 pages and it'll be worth its weight in gold to anyone concerned with the rock phenomenon. The biographies and discographies themselves will be an invaluable aid to 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 Shelf has acquired the sales rights to the "Rock Encyclopedia" for sale within the industry.

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 Coronados. The negotiations for the agreement were conducted by Mickey Eichner, Jubilee's vice president and director of a&r and national promotion.

## Eurovision

• Continued from page 1

Said Clifford Brown, head of the Eurovision Program Service, "The majority of people feel that a new formula must be found. One major problem is the language barrier, it is natural, for example, that the Scandinavian countries tended to vote for one another's entries because they understand the lyrics. There is also natural dissatisfaction on the part of those countries which have never won the contest since its inception."

The Eurovision Contest committee is expected to meet after the Amsterdam event to decide 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.

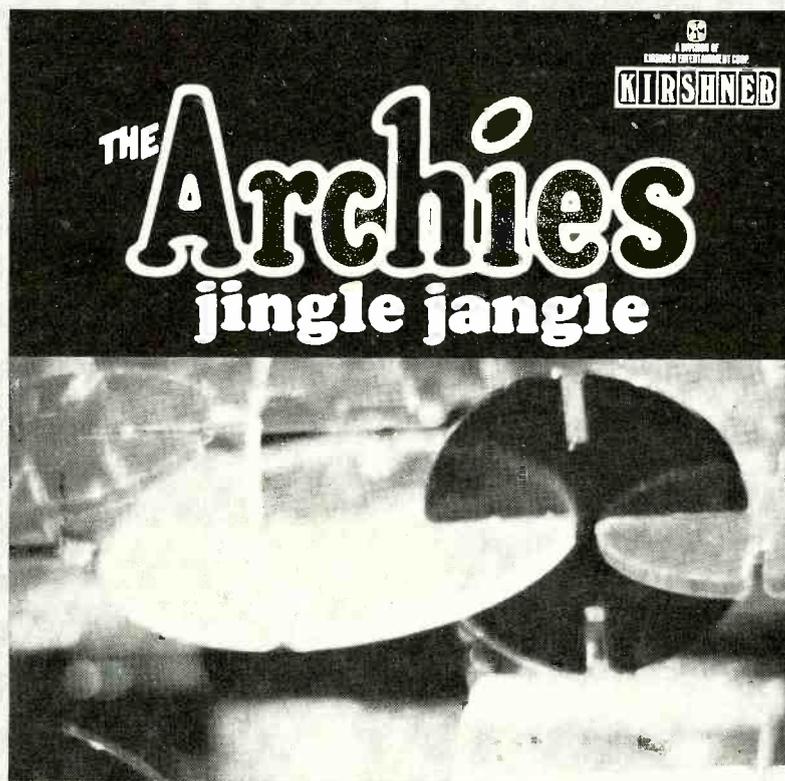
Their new album "Jingle Jangle" has just been released.

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" <sup>c/w</sup> "Justine" #63-5002



KES-105

Music Supervision Don Kirshner  
Produced by Jeff Barry

©1969, Archie Comic Publications

Manufactured and  
Distributed by RCA Records

Available soon on Stereo 8  
Cartridge Tape and Cassette Tape

# 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. Wall St. 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 now-fading "big money up front" for new groups. Armed with the latest Dow Jones figures, labels went into the field and signed every group available. Expensive studio costs were aggravated by performer high-jinks. Often a group that cost thousands to sign and thousands more to record has broken up even before their

## 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 the original 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.

product appears, and labels are thus left with lame-duck product to sell.

"There's been a race between labels to see which one could spend the most," said another industry observer. "Now they're finding out that they spent money they never really had."

The cherished autonomy granted to acquired labels will be modified and finally dismissed if the parent company is having hard times and wants a 30 percent growth rate from their record label division, no matter what. "Bookkeepers," said the industry observer, "don't understand the delicate relationship that exists between the merchandisers and the creators of the music business. The merchandisers and executives will feel the pressure from the parent company, and they'll put the pressure on their creative people. The creative people won't be able to work in that atmosphere. They'll leave. The executives, too, will finally have had enough. Corporate politics and pressures will keep them from being what they are—record men. So they'll leave, too."

Should that happen, many of the hottest labels will suffer from the departure of their executive, promotional and creative departments, and the parent companies will be the owners of white elephants. "Some of these labels are really one-man or two-men operations. Other

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 executive and independent producers who have fled from the corporate/conglomerate scene.

"The record business," he said, "is an individual's 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 selves. Wall St. can't hear a hit."

## 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 \$24,336,000.

# Market Quotations

As of Closing Wednesday, November 26, 1969

NAME	1969		Week's Vol. in 100's	Week's High	Week's Low	Week's Close	Net Change
	High	Low					
Admiral	22 1/8	14 1/2	272	16 3/8	15 1/2	15 7/8	- 7/8
American Auto. Vending	20 3/4	10 1/2	56	12 1/8	10 1/2	11	- 1
American Broadcasting	76 1/2	45 1/2	146	56 1/2	53 1/2	56 1/2	+ 2
Ampex	49 7/8	32 1/2	723	45 3/4	42	45 3/8	+ 2 1/8
Automatic Radio	43	20 1/8	286	34 7/8	32 3/4	34 1/2	+ 1/2
Automatic Retailer Assoc.	122 1/2	97 1/2	29	118	116 3/8	118	+ 1 3/8
Avnet	36 1/2	11 7/8	594	13	12 1/2	12 3/4	- 3/8
Capitol Ind.	56 1/4	29	103	51	47 1/4	50 7/8	+ 2 3/4
Chic. Musical Inst.	33 3/8	23	239	28 1/4	25 1/4	25 3/8	- 2 3/8
CBS	59 1/2	41 3/8	780	50 3/4	48 3/8	48 3/8	- 1 5/8
Columbia Pic.	42	25	252	29 3/4	27 1/2	29 1/8	+ 5/8
Craig Corp.	24	17	343	19 7/8	18	19 1/4	Unchg.
Disney, Walt	124 1/4	69 7/8	497	124 1/4	112 3/4	124 1/4	+ 8
EMI	8 7/8	5	806	7	6 3/8	6 7/8	- 1/8
General Electric	98 1/4	80 1/4	1726	81 7/8	80 1/4	81	- 1 1/8
Gulf & Western	50 1/4	19	2389	21 1/2	20	20 1/4	- 3/8
Hammond Corp.	23	14	257	21 1/4	20 1/8	20 3/8	- 7/8
Handleman	40 1/2	29	1895	38 3/4	35 1/2	38	- 1/4
Harvey Group	25 1/4	11 1/2	44	14 1/4	12 3/4	13	- 1
Interstate United	35	11 1/8	207	15 3/8	13 3/4	15 3/8	+ 3/4
ITT	60 1/2	46 1/4	2521	57 1/2	56 1/8	57 3/8	+ 7/8
Kinney Services	39 1/2	19	965	29 3/4	28 1/8	29 3/4	- 1/2
Macke Co.	29 1/2	14 1/2	151	18 1/8	16 1/2	17	- 1 3/8
MCA	44 1/2	20 1/2	324	22 3/8	21 1/2	22 1/2	+ 1/2
MGM	44 1/2	25	158	31 1/2	29 7/8	30 1/4	- 3/4
Metromedia	53 3/4	17 1/2	409	21 1/8	19 1/2	19 7/8	- 1 1/4
3M	118 1/2	94	434	114 3/8	112 1/4	113	- 1 1/4
Motorola	166	102 3/4	1424	141 1/2	131 1/4	132 1/4	- 3 3/4
North Amer. Phillips	59 3/4	35 1/4	207	56	52 1/8	55 1/4	+ 2 3/8
Pickwick Int.	55 1/2	32	447	51 1/4	48 1/4	51	- 1/2
RCA	48 1/2	35 1/2	996	38 3/4	37 3/8	38 1/8	- 1/2
Servmat	49 1/2	27 3/4	63	29 3/4	28 1/2	28 1/2	- 1 1/2
Superscope	54 3/4	17	508	41 3/8	36 1/2	39	+ 2 3/8
Telex	90 7/8	20 3/4	2332	87	71 1/4	86 5/8	+ 12 1/8
Tenna Corp.	30 3/4	16 3/8	385	26 1/4	23 1/2	25 3/8	+ 1/4
Trans Amer.	38 3/4	23	1632	27 3/8	25 7/8	26 3/8	- 1/8
Transcontinental Invest.	27 3/4	13 3/8	1224	23 3/4	21 3/8	23 1/4	+ 1 3/4
Triangle	37 3/8	17 1/2	44	19 3/8	18 3/8	18 3/8	- 3/4
20th Century-Fox	41 3/4	16 1/8	736	19 3/8	18 3/8	18 3/4	+ 3/8
Vendo	32 3/8	16	141	17 1/8	16	16 1/8	- 1
Viewlex	35 1/2	22 3/4	127	25 7/8	24 7/8	25 1/4	Unchg.
Wurlitzer	23 1/2	14 7/8	36	15 3/4	15 1/8	15 1/8	- 1/8
Zenith	58	35 7/8	551	38 1/4	37 5/8	37 3/4	- 1/8

As of Closing Wednesday, November 26, 1969

OVER THE COUNTER*	Week's High	Week's Low	Week's Close
ABKCO Ind.	5 3/4	5	5 1/2
Audio Fidelity	3 3/4	3 1/2	3 1/2
Cameron Musical	27 1/8	2 3/4	2 3/4
Cassette-Cartridge	15 1/2	14 1/2	15 1/2
Certron	25	22 3/4	22 3/4
Creative Management	12 1/2	11 3/4	11 3/4
Data Packaging Corp.	28 1/2	26 3/4	27 1/4
Fidelitone	4 3/4	4 1/2	4 1/2
GRT Corp.	26	24 1/2	25
Goody, Sam, Inc.	27 1/2	26 3/4	26 3/4
ITCC	10 1/2	8 1/2	8 1/2
Jubilee Ind.	11 1/2	10 1/2	11 1/2
Lear Jet	25	23	23
Lin Broadcasting	11 3/4	10	10
Media Creations	7	6 1/4	6 1/4
Merco Ent.	32	30 1/2	32
Mills Music	23	22 1/2	23
Monarch Electronic Ind.	8 5/8	8 1/2	8 1/2
Music Makers, Inc.	12 3/4	11 1/2	11 1/2
NMC	8 3/4	7 1/2	7 1/2
National Musitime	1 1/2	1 1/8	1 1/8
National Tape Dist.	42	37	37
Newell	21 3/4	18 1/2	18 1/2
Perception Ventures	6 3/4	6	6 1/4
Qatron Corp.	7 1/8	6 3/4	6 7/8
Robins Ind. Corp.	6 1/2	5 1/2	6 1/8
Schwartz Bros.	10 1/4	9 1/2	9 1/2
Telepro Ind.	1 5/8	1 1/4	1 1/4
Trans Natl. Communications	3 1/2	2 3/4	3 1/2

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

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

## 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 27 percent

for the fiscal year ending July 31. Net income was up 45 percent during this period to \$464,576 on sales of \$6,483,564. NMC racks and distributes records, tapes and accessories as well as owning several record labels.

This announcement is neither an offer to sell nor a solicitation of an offer to buy any of these securities. The offering is made only by the Prospectus.

NOVEMBER 24, 1969

NEW ISSUE

110,000 Shares



Common Stock  
(Par Value \$.20 Per Share)

Price: \$5.00 Per Share

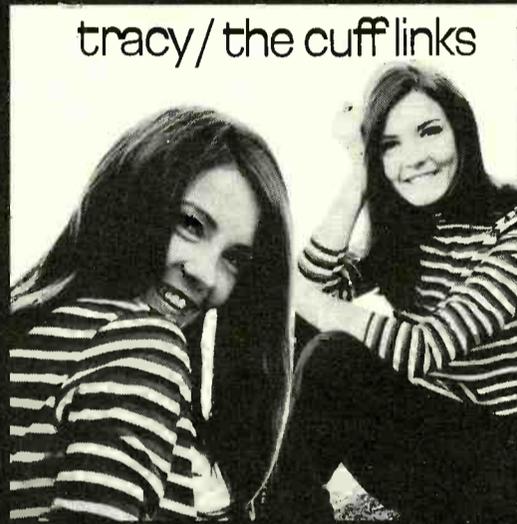
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TO A SMASH SINGLE



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EXCITEMENT ON  
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Also available on eight track stereo tape and cassette

NICE THING ABOUT HAVING HITS IS YOU DON'T HAVE TO SHOUT.

# 50's Are Now to Buyers

• Continued from page 1

ords at the moment is "Get Rhythm" by Johnny Cash on Sun Records. It hit No. 60 with a star this week on the Hot 100 Chart. This was produced by Sam Phillips in 1956 and did fairly well in sales. This past week it was selling strong nationwide with concentrated activity in the Dallas and Chicago areas. Roulette Records is experiencing excellent sales in a single by the Chantels called "Maybe." Morris Levy, Roulette president, said airplay of the single on soul-formated WWRL in New York created a sales demand and now several Top 40 station had begun playing the record. "This was a single that was a hit 12 years ago and sold in the millions," Levy said. He pointed out that Roulette "has a wealth of material like this in the vault." To capitalize on the revival of interest in rock 'n' roll sounds of the 1950's, Roulette will release 15 vintage albums before Jan. 1 of such artists as Buddy Knox, Jimmie Rodgers, Little Anthony, Ronnie Hawkins, the Chantels,

the Flamingos, Frankie Lymon, and an album called "Alan Freed's Memory Lane."

These albums will sell at regular price whereas most were available until shortly on End Records at a budget price.

One of the key standouts of the Roulette product will be the tune "Gee" by the Crows, which Levy said is "the absolute beginning of rock 'n' roll—the marriage of soul and pop music." Levy once had the copyright on the term "rock 'n' roll," but said he couldn't protect it because its use exploded across the nation and around the world too fast.

Atco Records will release two "Rock Begins" albums in January featuring such a variety of artists. The Drifters have "Money Honey," the Coasters have "Charlie Brown," Ray Charles has "Hallelujah, I Love Her So" and "I've Got a Woman." On the other albums will be such artists as Joe Turner with "Shake, Rattle and Roll" and Bobby Darin with "Splish Splash."

Ed Kushins, national sales director of Scepter Records, said

that his label had perhaps sold a million singles of oldies during the past year—"maybe more"—in its Scepter/Wand/Forever series.

"Louie, Louie" by the Kingsmen is a constant seller as well as product by the Shirelles. "That stuff sells every day. Maybe not a whole lot, but it's steady business," Kushins said.

Musicor Records is responding to the demand for vintage records with a new album called "This Is Gene Pitney Singing the Platters Golden Platters."

Decca Records will release a series of six albums and tape cartridges in January under the banner of "Rock Survival," said Tony Martell, vice president of marketing and creative services. He pointed out that the Decca catalog has many hits of the late 50's and early 60's. The initial release will feature such artists as Buddy Holly, the Shirelles, the Flamingos, Billy Haley and the Comets and Len Barry.

The revival of rock 'n' roll in its original form can be attributed to many reasons. One

(Continued on page 74)

# 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 \$860,000, 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 850,000 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 so widely used in the manufacture of cartridges and cassettes, was one of the first manufacturers of pre-assembled cassettes and cartridges for duplicators.

The company, anticipating increased growth of the tape industry in the 1970s, plans to establish a new plant with additional 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 86th 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 Kapp Records, and "We Have All the Time in the World," which Louis Armstrong has cut. The score will be issued on United Artists Records.

Barbra Streisand's latest single, "What Are You Doing the Rest of Your Life" with music by Michel Legrand and lyrics by Marilyn and Alan Bergman is from Richard Brooks' film "The Happy Ending."

Another UA film, "Gaily, Gaily" with score by the Bergmans and Henry Mancini, which opens here Dec. 16, includes "Tomorrow Is My Friend," a Jimmie Rodgers single on A&M Records.

Songs from current films being worked on include material from "Midnight Cowboy," and "The Secret of Santa Victoria."

# Fran Allison Cooks Up Fine Dishes in Book

NEW YORK—Fran Allison, the central character in "Kukla, Fran and Ollie" and also known for her Aunt Fanny portrayal on the "Breakfast Club" radio show, stars in a clever album concept entitled, "Music to Cook By."

The deluxe boxed edition contains an album of 14 selections ranging from the "Dance of the Cottage Cheese Dumplings" and "Seaburger Discotheque" to "Zucchini Hurdy Gurdy" and "Chili Mexicali," with Miss Allison supplying the ingredients and cooking directions to the music of the Norman Paris Quintet. The music, lyrics and recipes are the work of Gene Bone and Howard Fenton, and there's an excellent booklet featuring 54 different (and unique) recipes that sound as delicious as the accompanying record.

The package has been created by Stylist Records of Denver, Colo., and if you can't follow the recipes, the rhythmic music is excellent to exercise by.

JOE TARAS

## 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 the history of TV.

Original Sound Track on Decca  
25th ANNIVERSARY

# 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, Carillon Bells (Decca), Sound Spectacular (Victor), Lester Lanin, Dennis Day, Robert Rheims, Johnny Kaye, Living Voices (Camden), Decca Concert Orch., Longines Symphonette, etc.

BRENDA LEE

Sings the International Perennial Hit

# ROCKIN' AROUND THE CHRISTMAS TREE

Decca

BURL IVES

Sings His Perennial Hit from the Rudolph Show

# A HOLLY JOLLY CHRISTMAS

Decca

ST. NICHOLAS MUSIC, INC.  
1619 Broadway, New York, N.Y. 10019

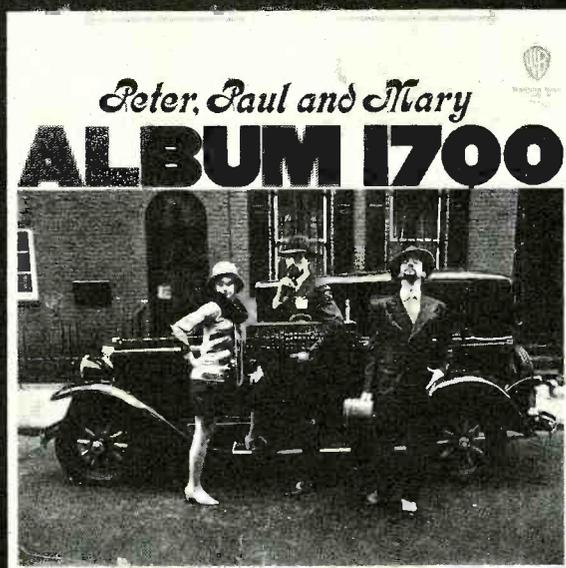
# The Remarkable History Of Peter, Paul & Mary's **ALBUM 1700**

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.

Coinciding 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 pattern 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 as a strong contributor to public relations consciousness. With independent deals often involving large promotional commitments, an apparent need has evolved on both ends—for the producer to maintain his "image" and identification in order to get the right deal and often to propel him into other facets of entertainment industry involvement; and for the company, so that it can attract and keep the right producers and the talent it controls.

Taking note, too, of the changing marketing patterns, he observed that in industry days of more widespread small retail stores, these "mom and pop" outlets bought according to individual neighborhood preferences or to their own musical tastes, whereas today's large volume users want concise, timely information at the trade level in order to more intelligently merchandise their outlets. "They want help, not hypes," he said. "At the consumer level, important and trusted newspapers and magazine reviews can often bring people into the stores in the same way that a good the-

atrical notice can bring a line to the box office."

## Self-Contained Artist?

Another factor listed by Hoffman was the rise of the self-contained artist 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's ratings, can multiply a film's 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 client 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 with the full support and encouragement of management.



PLANNING DETAILS ON the new album by the Ed Sullivan Singers are, from left: Bob Arthur of Sullivan Productions, Bruce Lundvall of Columbia Records, Teo Macero of Columbia Records, Bob De Cormier, and Bob Precht, executive producer of Sullivan Productions. Macero, Arthur, Cormier and Peter Genarro have been signed to create routines and music arrangements for the group's appearance on a Dec. 21 Ed Sullivan special called "The Swinging, Soulful, Sixties," which will also be the title for the group's new LP. The song and dance group will also appear on several Sullivan shows this season.

## '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 another 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 re-

newed for another two years. Marks also wrote the music for the GE commercials slotted during 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.

# ★ 1... 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



*Steam*

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

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 follow, almost immediately, a similar release by GWP Records.

The two series are com-

pletely 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 than capably handled by Nancy Priddy, John Erwin and Michael Bell, and the accompanying electronic music composed and expertly performed by Mort Garson. The narrators are dramatically effective in their readings of the Jacques 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 Stanton for this outstanding production. **JOE TARAS**

### Fipco Forms New Disk and Music Cos.

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 Ray Welton, is the label's first release. Lyrics are by Audie Murphy, president of the company.

## Queen City Album Adding to Plant

NEW YORK — Queen City Album, Inc., Cincinnati-based firm, has an expansion program under way. 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.



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, Landy McNeal and Thano Karris of TK Productions, and president Frank Mell of Map City. From left, back row: Vini Poncia of Map City and Ed Mathews Jr., Sherrie Graddie, Mary Anderson, and Willie McEachren of the group.

## 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 duplicator. "GRT showed us how to close the gap," Krasnow says. If there is a two-month spread between record and tape, the initial im-

pact 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 Ike and Tina Turner (two LP's), Love, Southwind, Anysley Dunbar Retaliation (two titles), Tyrannosaurus Rex, Albert Collins and the two-tape package of "Memphis Swamp Jam."

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'seas Licensees

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 England. Jack Lewerke, Vault's president, plans signing additional licensees at next year's MIDEM gathering. He already has Byg in France and Hispovox in Spain.

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

# Billboard BEST BETS FOR CHRISTMAS

Below is a list of the best-selling LP's and singles to date. As the sales of Christmas product increase, so too will the number of best-selling Christmas LP's and singles reported in these special charts—in accordance with sound research practices in terms of sufficient retailers reporting significant sales on specific records. These special charts will run for the next four issues as a special buying and stocking guide. NOTE: Many new Christmas releases have not yet had the full opportunity to be reflected here.

### CHRISTMAS LP's

Pos. TITLE—Artist, Label & Number

1. GIVE ME YOUR LOVE FOR CHRISTMAS—Johnny Mathis, Columbia CS 9923
2. ELVIS' CHRISTMAS ALBUM—Elvis Presley, RCA Victor LSP 1951
3. MERRY CHRISTMAS—Bing Crosby, Decca DL 78128
4. MERRY CHRISTMAS—Andy Williams, Columbia CS 9220
5. LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox TFS 4100
6. SOUNDS OF CHRISTMAS—Ramsey Lewis Trio, Cadet LPS 687
7. JIM NABORS' CHRISTMAS ALBUM, Columbia CS 9531
8. SOUL CHRISTMAS—Various Artists, Atco SD 33-269

9. HERB ALPERT & THE TIJUANA BRASS CHRISTMAS ALBUM, A&M SP 4166

10. THE DEAN MARTIN CHRISTMAS ALBUM, Reprise RS 6222

11. CHRISTMAS SONGS FOR CHILDREN—Do Re Mi Chorus, Kapp S 3037

12. THE SINATRA FAMILY WISHES YOU A MERRY CHRISTMAS, Reprise FS 1026

### CHRISTMAS SINGLES

Pos. TITLE—Artist, Label & Number

1. WHITE CHRISTMAS—Bing Crosby, Decca 23778
2. BLUE CHRISTMAS—Elvis Presley, RCA Victor 447-0647
3. LITTLE DRUMMER BOY—Harry Simeone Chorale, 20th Century-Fox 429
4. PLEASE COME HOME FOR CHRISTMAS—Charles Brown, King 5405
5. THE CHRISTMAS SONG—Nat King Cole, Capitol 3561
6. SANTA CLAUS GOES STRAIGHT TO THE GHETTO—James Brown, King 6203
7. ROCKIN' AROUND THE CHRISTMAS TREE—Brenda Lee, Decca 30776

Compiled by the Billboard Music Popularity Chart Department for Issue Dated 12/6/69

# 2M

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.

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# Tape CARtridge

ADVERTISEMENT

## LEISURE TIME TIPS

by: Larry Finley

When the phrase, "the sky is the limit" was applied to the growth potential of the tape industry, it was no idle statement. The tape industry, the once-slumbering giant of the music business, is only just beginning to flex its muscles, and already, predictions for the future are assuming staggering proportions.

The area which boasts the biggest growth potential for the 1970's is the automobile market. Second is the home equipment market with portable units running a close third.

According to Jim Gall of Lear Jet, there are an estimated 9-10 million 8-track automobile units now installed. This has been accomplished since mid-1965 and industry estimates an additional 10 million units to be placed in use in automobiles of either factory-installed units or units sold for "after market" use during 1970. This means that there will be as many, if not more, 8-track automotive units sold in 1970 than have been sold in the previous five years.

Giving tape cartridges an added impetus is the fact that more and more car owners fall into the 18 to 35 age bracket, an age grouping which comprises young men and women who are highly music-oriented and would hardly dream of purchasing a car minus the facility of listening to their favorite recording artists.

Less than a decade ago the consumer going out to buy an automobile thought in terms of either an AM or FM receiving set, with the advent of tape however, this trend grew less fashionable as people grew more aware of the advantages of a tape deck over the radio which offered neither a choice of programming nor interruption-free music.

Even as the market for automotive tape playing equipment is mushrooming, duplicators of pre-recorded music are gearing up to cope with the boom. The North American Leisure Corporation is no exception. One of the largest duplicators of pre-recorded music in the business today, NAL is constantly upgrading and expanding its music catalog with 8-track cartridges, cassettes as well as open reel tapes.

At present NAL has 40 different labels ranging from "pop" through "Easy Listening" and "Country & Western," featuring the leading entertainers in the business. In addition to this, it offers a fast-selling budget line in both cartridge and cassette. This line sells for \$4.95 and like the regular line is constantly being upgraded and expanded. At present 16 new titles are now being added to this \$4.95 budget line.

Cassettes are also rapidly increasing in potential and it is expected that in 1970, Cassette Playback Units sales will also exceed all expectations.

The old slogan, "On Wings of Song," could well be adapted to read, "On Wheels of Song" tape's theme for the 1970's. And of course, NAL will be there to offer you the type of music you want to hear, when you want to hear it.

For further information contact North American Leisure Corporation (NAL) at 1776 Broadway, New York, New York 10019 or call (212) 265-3340 collect.

## Production Pile-Up in Japan Hitting U.S. Cos.' Tape Sales

By BRUCE WEBER

LOS ANGELES — Robert Craig stood before stockholders at Craig Corp.'s annual meeting several weeks ago and spoke of a banner financial year. He also revealed publicly what most U.S. companies are only whispering about privately: clogged Japanese factories.

At the same time Craig was worrying about back-orders, Harvey Dyer, president of Peerless Telerad, New York-based hardware manufacturer, was concerned about equipment shortages.

In Chicago, executives at Ampex and Bell & Howell were studying the Japanese market, trying to avoid product pitfalls.

(Ampex and Bell & Howell are now purchasing merchandise from Japan, since Norelco dis-

continued selling cassette equipment to them.)

In short, American hardware producers are becoming increasingly alarmed at Japan's inability to produce product fast enough.

### Sales Double

Sales at Craig have doubled each year for five years. "Production capacities were not sufficient to meet product demand," said Craig. "The inability of Japan to produce fast enough to meet consumer demands in the U.S. is creating major sales headaches for us."

To help alleviate a backlog problem, Craig is chartering four planes (at \$25,000 each) to haul equipment between Japan and the U.S. Craig products are manufactured in Japan by Sanyo, Pioneer and Japan Victor.

"The unusually high backlog of unfilled orders is expected to be alleviated in the second quarter and largely eliminated by the third quarter of the current fiscal year," feels Craig.

"How?" questioned a stockholder.

"Production is being expanded materially at our factories in Japan," Craig responded.

With business ahead about 25-35 percent over last year, Peerless Telerad's Dyer believes sales could be more than 50 percent ahead if he didn't have equipment shortages. "We just can't get enough units from Japan," he said. "Our factories are oversold and its extremely difficult to get delivery on fast-moving items." Peerless uses four factories to produce its 8-track and cassette hardware.

In defense of Japan, an observer notes, many American manufacturers placed their orders too late to produce satisfactory results.

### Send Out Work

Some Japanese producers made an attempt to resolve labor shortage problems by subcontracting work out to other companies in Japan and to Taiwan, Hong Kong, etc., where labor is for hire at substantially lower overhead.

But subcontractors and factories in Taiwan are not equipped to produce sophisticated players, and their manpower lacks skills generally found at major Japanese plants.

One Japanese manufacturer said "Sure, we're after the American market, but we're becoming more selective. We want longer time to produce product and we want larger orders."

Another Japanese producer feels that many American firms have no knowledge of "lead time," ordering, delivery, etc."

### Dumping Seen

The result of the inventory backlog is clear to most American companies. A great deal of product is likely to be dumped on the American market early next year. Most of it will be low-end.

With the increased popularity of cassette units (Japan is still producing more 8-track than cassette units), Japanese production will continue to increase sharply. In 1966, Japan produced 5,620,000 tape recorders and exported 3,360,000. A year later it manufactured 6,960,000 and exported 5,650,000.

Tape recorder production in 1968 at Japanese factories totaled 9.2 million units at \$298.5 million, a 25 percent increase in quantity and a 30 percent gain in value over 1967.

There are inherent year-end dangers for retailers in the U.S., including inventory log jams, product shortages and merchandise pitfalls brought about by a rash of low-end equipment on the American scene.

ADVERTISING IN  
BUSINESS PAPERS  
MEANS BUSINESS

## SUPERSCOPE, SONY SETTLE OUT OF COURT

LOS ANGELES — Sony Corp. and Superscope, Sony's exclusive tape recorder distributor in the U.S., have settled their differences out of court.

Sony had asked U.S. District Court here to rule on distribution agreements between the two companies, and Superscope's obligation to use Sony tape in its pre-recorded tape division. (Billboard, Aug. 9).

Under the settlement, Superscope renounced any claim to tape recorders manufactured by Aiwa, now controlled by Sony; Sony agreed that Superscope has exclusive distribution rights in the U.S. to Sony recorders and recorder radio combinations, and Sony agreed that Superscope could use any tape of its choice in its prerecorded tape division.

## Bootleggers Hurting Muntz— Turns to Blank Cartridges

LOS ANGELES—Earl Muntz faces one giant predicament.

Illegal duplicators are severely hampering his prerecorded 4-track music business, he admits. To keep his machinery going he's turned to manufacturing blank cartridges.

It is these same blank cartridges, he acknowledges, along with those made by several other companies, which supply these same illegal duplicators with the basic cartridge into which they are running off music.

"I'd like to get out of the music business," Muntz admits. "You can't compete with the bootleggers who don't pay any royalties."

As a result of what Muntz claims is major inroads made into his business by the "backyard entrepreneurs," Muntz has let go 100 production workers over the past three months, he admits. He still has around 220 persons working on a one shift basis, and this is the lowest work force he's had since 1966.

"The bootleggers have all the business," he laments. "There's no way to fight them. They're turning out the hot product. In fact, we've stopped fighting. They're the king. They're making all the money."

Muntz, king of the 4-track system and a pioneer in developing the continuous loop tape concept into a mass appeal item, seems resigned to current conditions.

Ironically, some of the most successful backyard duplicators in the Southern California area are former Muntz employees. Just last week a number of former production line people were out at Craig looking for jobs. Muntz alumnus seem to be appearing all over the Southland.

Why is Muntz feeding the people who are putting him out of the music business? "We've got the tools and dies," he answers, "and, besides, everybody's selling blank tape. If I don't sell it, somebody else will." Muntz's main interests in blank tape are in the 4 and 8-

track configurations. He feels the cassette industry doesn't need another blank tape supplier, so he's not getting enmeshed in that field.

Muntz says it's only been in the last month that his blank price has become competitive with the other suppliers, Audio Magnetics, Audio Devices, Channel Marketing. These are some of the companies Muntz mentions as competing with him for blank tape business.

"I don't believe I'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 empty cartridges. Blank tapes are outselling prerecorded ones eight to one around the country, Muntz estimates. "There's plenty of plants and facilities turning out that stuff," he says with a chuckle.

Starting out as the first major duplicator to handle major libraries of music, Muntz is now moving away from that facet of the business. Several weeks ago his contract with Capitol ended, cutting off a major supply of music by such powerhouse acts like the Beatles and Glen Campbell.

The Warners-Reprise catalog is Muntz Stereo-Pak's leading music supplier. But there is enough Capitol merchandise to cover some of his requests during the holiday selling period.

Muntz is still very much in the hardware field, offering a strong line of 12-track compatibles, as he calls his 4 and 8-track machines. He even has some cassette machinery sneaking into the line.

But it seems a sad state that Muntz Stereo-Pak is phasing out of the music end of the cartridge industry. And moving into blank tape business which is one of the reasons for the growth of the non-royalty paying duplicator.

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 do the blank tape manufacturers?

a coating of colloidal graphite deposited from a fluid, according to Fred J. Kluin, Faraday president.

"It is the contention of Faraday that the Cousino invention played a major role in commercializing the endless loop tape cartridge," says Flack. Orrtronics does not manufacture or process magnetic tape to any appreciable extent.

The patent produces a material amount of royalty income to Orrtronics.

"Several major blank tape manufacturers and duplicators are paying royalty for use of the patent," says Flack. "However, many are not."

Flack feels that several manufacturers may not be aware of their patent infringement. "In those cases," he says, "we'll attempt to negotiate a standard license agreement."

## Warns Vs Infringement On Orrtronics Patent

TECUMSEH, Mich. — Faraday, which just acquired Orrtronics, is serving notice that it intends to safeguard an Orrtronics patent against infringement by many companies in the tape field.

The patent, covering a process for lubrication of tape used in endless loop magnetic tape cartridges, was issued to Bernard A. Cousino, formerly vice president of Orrtronics and now a vice president at Faraday.

Faraday has retained Bair, Freeman & Molinare as trial counsel in prosecuting actions for infringement of the patent, reports Frank M. Flack, Faraday chairman.

The Chicago legal firm has rendered an opinion that the patent—2,804,401—is valid and is being infringed by those manufacturers of tape cartridges in which the tape is lubricated by

# 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 Krum-packer, 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 squabble, 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 pricing, more worried about programming music than low-end hardware, and more aware of music flow and timing than about configuration squabbles.

A rising stream of spending is giving Horne more reason to read his "bible," and cull 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 a&r tape 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.

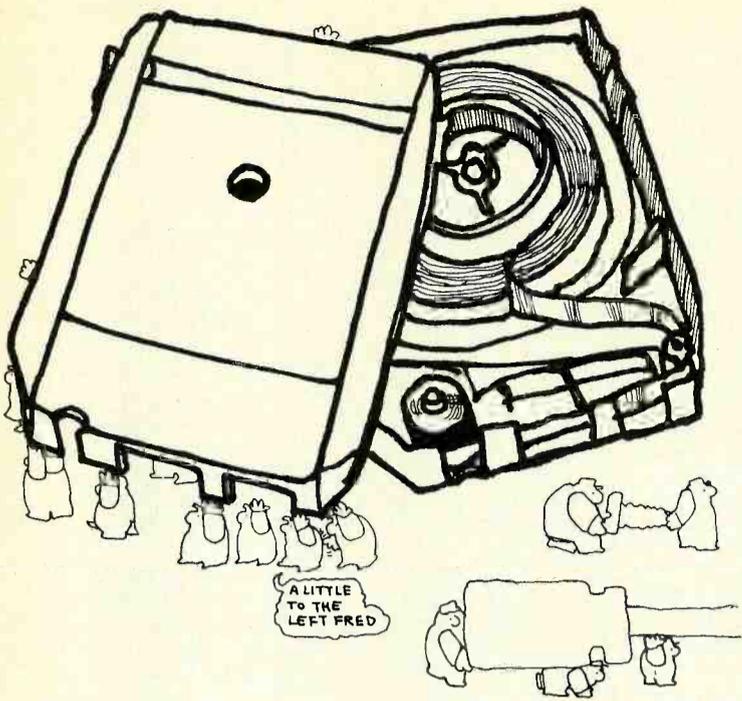
Result: RCA released a "Best of" LP and 8-track tape with Magnus receiving credit as "a&r coordinator."

"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.

He packaged "Soul Rock" (Continued on page 63)



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If you like, we'll ship your Audiopak Cartridges apart — so you won't have to take them apart. (What's more, we've designed them with fewer parts, so that when you do put them together, it's a lot easier to do.) Or we can pre-load and assemble the cartridges for you. Either way, we'll be taking work off your hands and a load off your mind, because you'll be getting the cartridge that works. (There is another advantage in having your cartridges pre-loaded: they'll be loaded with specially formulated Audiotape. Think about it.) Whatever you want, we'll work with you. And make life easier for you.

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Audio Devices Inc., Glenbrook, Conn.  
A subsidiary of Capitol Industries, Inc.

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PLAY/RECORD CASSETTE**

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IN TIME FOR  
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DA GAME

*The  
Newlywed  
Game*

AMERICAN  
BANDSTAND



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

From Capitol, star of stage, screen, cassette and 8-track.



Capitol™

# New Tape CARtridge Releases

## GRT

### Blue Thumb

**SOUTHWIND**—Ready to Ride; (8) 875 13M, (C) 575 13M  
**MEMPHIS SWAMP JAM**—Bukka White, Piano Red (twin pak); (8) 875 6000C, (C) 575 6000C  
**LOVE**—Our Here (twin pak); (8) 875 9000J, (C) 575 9000J

### Dunhill

**STEPPENWOLF**—Monster; (8) 823 50066M, (C) 523 50066X  
**GRASS ROOTS**—Leaving It All Behind; (8) 823 50067M, (C) 523 50067X  
**THREE DOG NIGHT**—Captures at The Forum; (8) 823 50068M, (C) 523 50068X  
**VARIOUS ARTISTS**—Original Hits of Right Now; (8) 823 50070M, (C) 523 50070X

**MAMA CASS ELLIOT**—Make Your Own Kind of Music; (8) 823 50071M, (C) 523 50071X

## GRT

**STEPPENWOLF**—Monster; (8) 823 50066, (C) 523 50066  
**THE GRASS ROOTS**—Leaving It All Behind; (8) 823 50067, (C) 523 50067  
**THREE DOG NIGHT**—Captured Live at the Forum; (8) 823 50068, (C) 523 50068  
**THE ORIGINAL HITS OF RIGHT NOW**; (8) 823 50070, (C) 523 50070  
**MAMA CASS ELLIOT** Sings "Make Your Own Kind of Music" & "It's Getting Better"; (8) 823 50071, (C) 523 50071

### Philly Groove

**DELPHONICS** Super Hits; (8) 813 1152M, (C) 513 1152X

### Roulette

The Best of **TOMMY JAMES**; (8) 845 42040M, (C) 545 42040

## Skye

**CAL TJADER**—Plugs In; (8) 836 10M, (C) 536 10X

## UNI

**NEIL DIAMOND**—Touching You Touching Me; (8) 829 73071M, (C) 529 73071M

## JAY-GEE

## Gross

**DOUG CLARK & THE HOT NUTS**—Freak Out; (8) GST 8-8

## Jubilee

**FORD & REYNOLDS**—Wadda Ya Gonna Do?; (8) JST 8-2076  
**CHILD**; (8) JST 8029

**THE HAPPENINGS** Greatest Hits; (8) JST 8-8030

## Raw

**WILD MAN STEVE**—My Man, Wild Man!; (8) RST 8-7000

## MUNTZ

## Mercury

**SPANKY & OUR GANG**—Spank's Greatest Hits; (2) MC4 61227  
**THE NEW COLONY SIX**—Attacking a Straw Man; (2) MC4 61228  
**HORST JANKOWSKI**—A Walk in the Evergreen; (2) MC4 61232  
**MOMS MABLEY**—Abraham, Martin & John; (2) MC4 61235

## Philips

**THE MYSTIC MOODS ORCH.**—Love Token; (2) PC4 600 321

## Rare Earth

**LOVE SCULPTURE**—Blues Helping; (2) RE A 505  
**THE PRETTY THINGS**—S. F. Sorrow; (2) RE A 506  
**THE RARE EARTH**—Get Ready; (2) RE A 507

**THE RUSTIX**—Bedlam; (2) RE A 508  
**THE MESSENGERS**; (2) RE A 509

## Warner Bros.

**VARIOUS ARTISTS**—For Lovers; (2) 4WA 1795

## LIVINGSTON AUDIO

### Avant Garde

**MEDICAL MISSION SISTERS**—Joy Is Like the Rain; (8) AV 101  
**VARIOUS ARTISTS**—Praise the Lord in Many Voices Part 1; (8) AV 102  
**VARIOUS ARTISTS**—Praise the Lord in Many Voices Part 2; (8) AV 103  
**VARIOUS ARTISTS**—Praise the Lord in Many Voices Part 3; (8) AV 104  
**MEDICAL MISSION SISTERS**—I Know the Secret; (8) AV 105  
**ROBERT EDWIN**—Keep the Rumor Going; (8) AV 106  
**JOHN YLIVISAKER**—Cool Livin'; (8) AV 107  
**GERTRUDE STEIN**—In Circles; (8) AV 108  
**EUGENE HOLMES**—Holmes Sings Spirituals; (8) AV 115  
**THE BERETS**—The Mass For Peace; (8) AV 116

### Livingston Audio

**EDDIE JEFFERSON**—Body & Soul; (8) PR8 61  
**JOHN COLTRANE**—The First Trane; (8) PR8 62  
**MILES DAVIS**—Walkin'; (8) PR8 63  
**RICHARD GROOVES HOLMES**—That Healin' Feelin'; (8) PR8 64  
**BROTHER JACK McDUFF** Plays for Beautiful People; (8) PR8 65  
**GENE AMMONS**—Jungle Soul; (8) PR8 66  
**RICHARD GROOVE HOLMES**—Misty; (8) PR8 67  
**MILES DAVIS' Greatest Hits**; (8) PR8 68  
**RICHARD GROOVES HOLMES**—Soul Message; (8) PR8 69  
**YUSEF LATEEF**—Eastern Sounds; (8) PR8 70  
**JACK McDUFF**—Screamin'; (8) PR8 71  
**GENE AMMONS**—Jug; (8) PR8 72

### Prestige

The Best of **RICHARD GROOVE HOLMES**; (8) PR8 73  
The Best of **SONNY STITT WITH BROTHER JACK McDUFF**; (8) PR8 74  
The Best of **WILLIS JACKSON**; (8) PR8 75  
The Best of **BROTHER JACK McDUFF**—Live!; (8) PR8 76  
The Best of **DON PATTERSON**; (8) PR8 77  
The Best of **JOHNNY HAMMOND SMITH**; (8) PR8 78  
The Best of **FREDDIE McCOY**; (8) PR8 79  
The Best of **SHIRLEY SCOTT WITH STANLEY TURRENTINE**; (8) PR8 80  
The Best of **GENE AMMONS**—For Beautiful People; (8) PR8 81  
**HAROLD MABERN**—Rakin' and Scrapin'; (8) PR8 82  
**JAMES MOODY**—Don't Look Away Now; (8) PR8 83  
**SONNY CRISS**—Rockin' in Rhythm; (8) PR8 84  
**ILLINOIS JACQUET**—The King; (8) PR8 85

### Savoy

**BILLY ECKSTINE**—Prisoner of Love; (8) MG 6052  
**BILLY ECKSTINE**—The Duke, the Blues, Billy Eckstine & Me; (8) MG6053  
**NAPPY BROWN** Sings; (8) MG14002  
**Rock With SAM PRICE & HIS ORCH.**; (8) MG 14004  
**BIG MAYBELLE** Sings; (8) MG14005  
**COZY COLE**—Concerts From Cozy; (8) MG 14010  
**JOE TURNER**—The Blues'll Make You Happy Too; (8) MG14012  
**THE FAMOUS CARAVANS**—Where He Leads Me; (8) MG3080  
**SISTER ROSETTA THORPE**—Singing in My Soul; (8) MG14224  
**HULAH GENE & CAROLYNE**; (8) MG14227  
**JAMES CLEVELAND & THE ANGELIC CHOIR** Vol. IX; (8) MG14230  
**JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR**; (8) MG14235  
**JAMES CLEVELAND & THE CLEVELAND SINGERS**—I Walk With God; (8) MG14167

## LIBERTY/UA

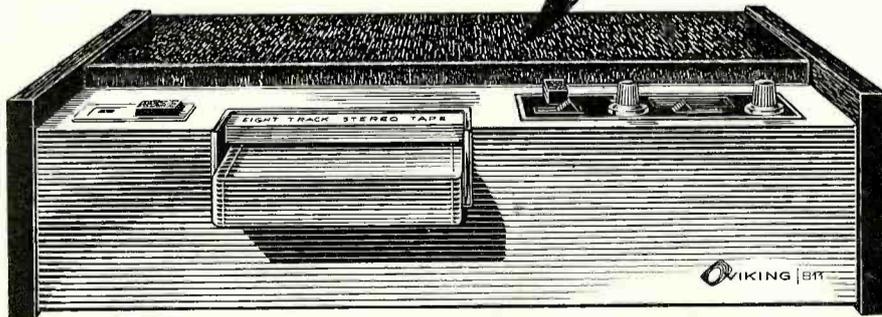
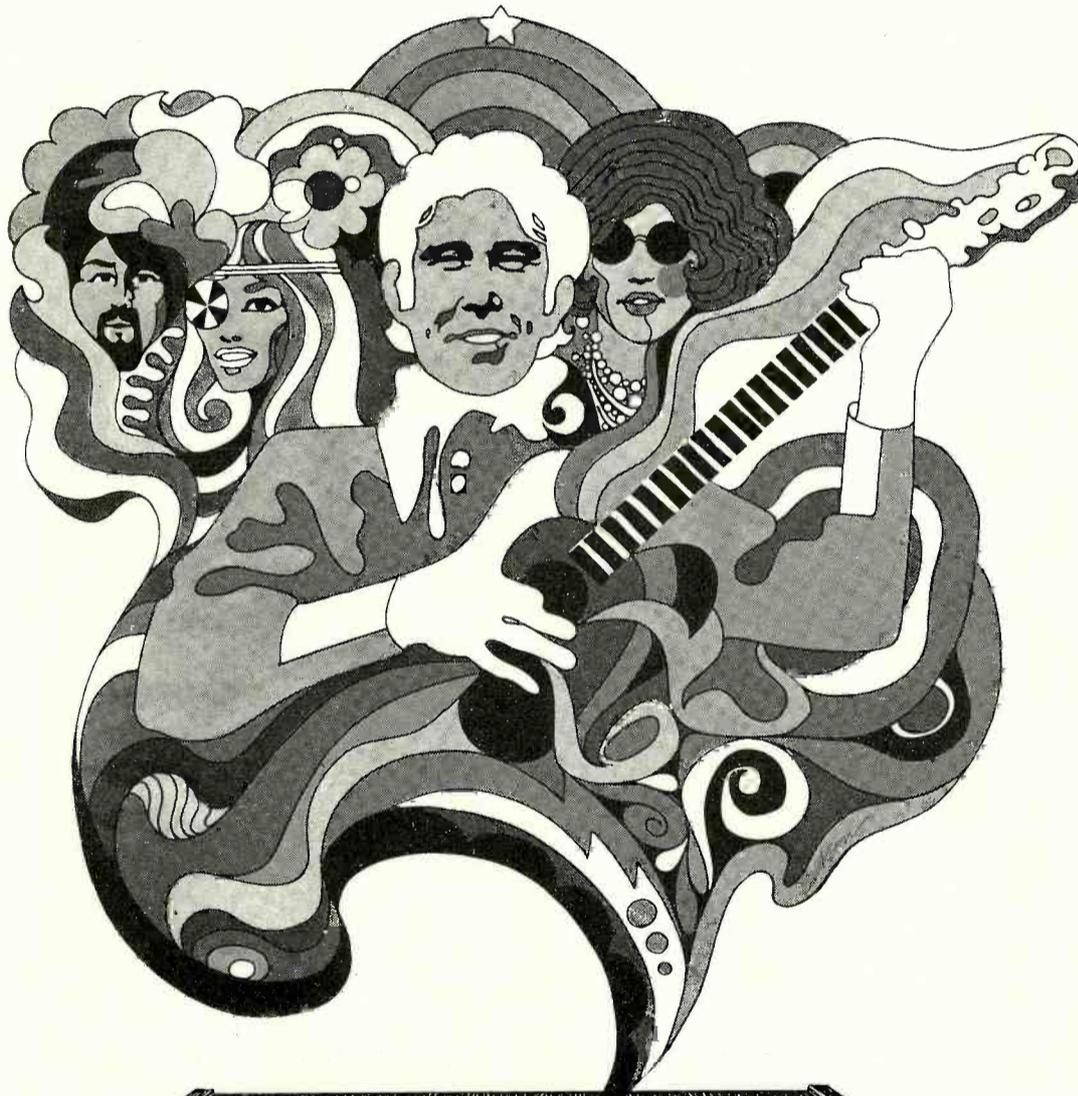
### Liberty

**THE CARNIVAL**—Carnival; (8) 8992, (C) C-0992  
**VARIOUS ARTISTS**—Hit Instrumentals on the Move; (8) 8993, (C) C-0993  
**VARIOUS ARTISTS**—Love on the Move; (8) 8994, (C) C-0994  
**TOMMY GARRETT**—Mexican Leather & Spanish Lace; (8) 8995, (C) C-0995  
**JAZZ CRUSADERS**—Lighthouse '69; (8) 8996, (C) C-0996  
**LES McCANN**—More or Les McCann; (8) 8997, (C) C-0997  
**SANDY NELSON**—Manhattan Spiritual; (8) 8999, (C) C-0999  
**The Golden Strings of FRANK POURCEL**; (8) 900, (C) C-1001

## Tape Happenings

RCA is planning to release five more Variety 8 budget tapes in January. Also in the offing are five budget tapes in the Victrola classical line. . . . **Deutsche Grammophon** is releasing a cassette and 8-track "Showcase" title at \$3.98. . . . **General Electric** is offering a 8-track stereo player (model M8625) designed to be played through existing stereo equipment. It retails at \$69.98. . . . **Nippon Sound Equipment Co.**, Tokyo, manufacturer of cassette recorders, is inaugurating a joint venture with T. C. Chen in Taiwan for production of cassette players for the U.S. market.

# The NOW Sound of 8 Track PROFIT



# The 811R Cartridge Recorder

Listen . . . and you can hear the sound of profit. It's the 811R 8 Track Stereo Cartridge 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 now . . . and be ready for holiday sales. Model 811R. Made in the U.S. to sell for under \$190.00.

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# Panasonic car stereo. A concert hall on wheels.

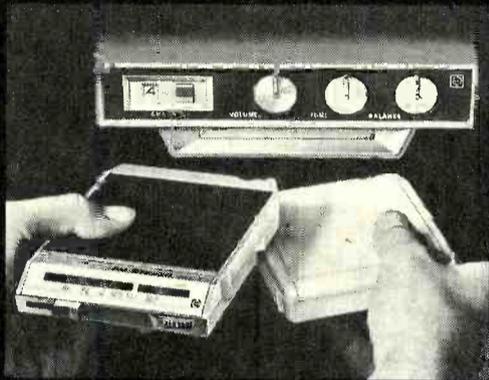
Imagine playing living room stereo at 60 mph.

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.



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ALL OVER THE WORLD

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by: **Jude Porter**

**NOW HEAR THIS . . .**  
 Want to be the leader with the NEW NOW SOUNDS? Well, here they are . . . GO!

For starters . . . a ditty to jingle your "cent-zes" by the million-seller "Sugar, Sugar" group . . . The Archies.

It's a bubblegum swinger called—**JINGLE JANGLE**

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

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

**HERE COMES THE STAR**

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

**EVERYTHING'S ALL RIGHT** (Billy Preston)  
 and  
**TRASH CAN** (Trash)

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 Green Apples" man, has waxed, and Hansen Publications has printed, his brand new sound called . . .

**ME AND YOU**

Engelbert Humperdinck's latest love ballad is one of his most commercial . . . and insures sure-fire sales! This song serves up a "special" message for the new season!

**WINTER WORLD OF LOVE!**

**LAST CALL FOR CHRISTMAS**

Here's the "goodie" list for Christmas! Eleven happy-go-lucky holiday music sheets to launch the season!

Phone—Write—Wire—TODAY!

Hansen Publications, 1842 West Ave., Miami Beach, Florida 33139—OR—

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** (Chestnuts Roasting)

**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**

**TOP TIP . . .**

We'd like to tip every dealer and jobber in the country to two tremendous sheet sellers . . .

**RAINDROPS KEEP FALLIN' ON MY HEAD** (From "Butch Cassidy and the Sundance Kid"—Bacharach & David)

**THEME FROM MIDNIGHT COWBOY** (In 2 versions—Piano Solo and Vocal)

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

BEST SELLING  
**Billboard**  
**Tape Cartridges**

**8-TRACK**

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	<b>ABBEY ROAD</b> Beatles, Apple	7
2	2	<b>GREEN RIVER</b> Creedence Clearwater Revival, Fantasy	12
3	3	<b>JOHNNY CASH AT SAN QUENTIN</b> Columbia	18
4	5	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia	28
5	6	<b>LED ZEPPELIN II</b> Atlantic	3
6	4	<b>THROUGH THE PAST DARKLY (Big Hits, Vol. II)</b> Rolling Stones, London	11
7	7	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly, Atco	28
8	13	<b>SANTANA</b> Columbia	6
9	8	<b>CROSBY, STILLS &amp; NASH</b> Atco	15
10	19	<b>TOM JONES LIVE IN VEGAS</b> Parrot	2
11	9	<b>BLIND FAITH</b> Atco	15
12	10	<b>HOT BUTTERED SOUL</b> Isaac Hayes, Enterprise	11
13	11	<b>HAIR</b> Original Cast, RCA Victor	28
14	15	<b>BAYOU COUNTRY</b> Creedence Clearwater Revival, Fantasy	28
15	—	<b>ALICE'S RESTAURANT</b> Arlo Guthrie, Reprise	1
16	14	<b>I'VE DEM OL' KOZMIC BLUES AGAIN, MAMA</b> Janis Joplin, Columbia	3
17	17	<b>SMASH HITS</b> Jimi Hendrix Experience, Reprise	14
18	18	<b>THIS IS TOM JONES</b> Parrot	9
19	—	<b>CHICAGO TRANSIT AUTHORITY</b> Columbia	1
20	20	<b>POPCORN</b> James Brown, King	2

**CASSETTE**

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	<b>ABBEY ROAD</b> Beatles, Apple	6
2	3	<b>GREEN RIVER</b> Creedence Clearwater Revival, Fantasy	12
3	2	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia	13
4	5	<b>JOHNNY CASH AT SAN QUENTIN</b> Columbia	11
5	7	<b>BEST OF THE CREAM</b> Atco	16
6	4	<b>BLIND FAITH</b> Atco	11
7	6	<b>THIS TOM JONES</b> Parrot	18
8	8	<b>CROSBY, STILLS &amp; NASH</b> Atco	8
9	9	<b>HAIR</b> Original Cast, RCA Victor	20
10	10	<b>NASHVILLE SKYLINE</b> Bob Dylan, Columbia	8
11	11	<b>THROUGH THE PAST DARKLY (Big Hits, Vol. II)</b> Rolling Stones, London	9
12	12	<b>IN-A-GADDA-DA-VIDA</b> Iron Butterfly, Atco	27
13	—	<b>I'VE GOT DEM OL' KOZMIC BLUES AGAIN, MAMA</b> Janis Joplin, Columbia	1
14	13	<b>BAYOU COUNTRY</b> Creedence Clearwater Revival, Fantasy	28
15	14	<b>LED ZEPPELIN</b> Atlantic	3

**4-TRACK**

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	2	<b>ABBEY ROAD</b> Beatles, Apple	6
2	1	<b>GREEN RIVER</b> Creedence Clearwater Revival, Fantasy	12
3	3	<b>BLIND FAITH</b> Atco	11
4	9	<b>LED ZEPPELIN II</b> Atlantic	3
5	5	<b>JOHNNY CASH AT SAN QUENTIN</b> Columbia	17
6	4	<b>THROUGH THE PAST DARKLY (Big Hits, Vol. II)</b> Rolling Stones, London	7
7	7	<b>BLOOD, SWEAT &amp; TEARS</b> Columbia	26
8	6	<b>BEST OF THE CREAM</b> Atco	14
9	—	<b>CROSBY, STILLS &amp; NASH</b> Atlantic	4
10	—	<b>STAND UP</b> Jethro Tull, Reprise	1

Billboard SPECIAL SURVEY For Week Ending 12/6/69

**Tape CARtridge**

**Blue Thumb to Unwrap New LP Jacket Concept**

LOS ANGELES—A new concept for album merchandising will be unveiled in January by Blue Thumb. The label is preparing a new jacket form for its product.

The company plans to patent its process, designed to turn album covers into something more than just a cardboard holder which is placed in a storage area.

The new cover concept will be unveiled for new Bossa Rio, Anysley Dunbar Retaliation albums plus Blue Thumb's first sampler, "The All Day Thumb Sucker."

After the January release, all

the label's LP's will be designed in the new process.

Bob Krasnow says the reasons Blue Thumb is having a new cover developed is because packaging music must continue to be innovative.

Since its inception, Blue Thumb has been printing liner note information on the LP sleeves, and using the outer packet space for graphic presentation. "An aggressive attitude toward style and packaging is the key to American industry," Krasnow said. Blue Thumb's \$5.98 retail price will not be affected by the changing packaging design.

**American Tape Introduces Reel Tape Programming**

LOS ANGELES—American Tape Duplicators is introducing a six-hour prerecorded reel tape series on its Tape-Mates line.

The all stereo programming will retail for \$23.95 through Tape-Mates 100 distributors and 17 repping organizations.

The company has developed the six-hour tapes by combining two three-hour tapes from its library. The music for the new series is drawn primarily from the Everest Records library, explains Warren Gray, American

Tape Duplicators vice president.

The music is designed to represent a "best of" type catalog, with repertoire covering country, Hawaiian, big bands, string moods, vocals, show tunes, jazz, classical and European themes.

Tape-Mates also has a library of 30-minute and one hour prerecorded cassettes, but Gray feels the six-hour reel tapes are for another user. "This consumer product will be used by housewives and as background music for parties. It's designed for long periods of time."



**We make Audiopak, Audiotape, Audiodisks and satisfied Audiocustomers.**

That just about tells the story. (Except for our video tape and computer tape.) We make just about everything that has anything to do with tape. And we concentrate on making the best there is in all those categories. And on developing the things that are going to make waves in the future. Think of us as the tape people who specialize in tape. And the future. (You should see some of the things we've got cooking.) The people who don't divert their energies into making machinery and gadgets. We know that that way, we can make more of those happy customers. That's where we get our satisfaction.

**Audio Devices**  
 Audio Devices Inc., Glenbrook, Conn.  
 A subsidiary of Capitol Industries, Inc.

# LADY-O

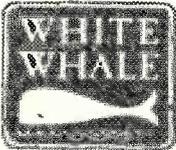


# THE TURTLES

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



"...helium for the Blimp..."



WW-334

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

# 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 series via Starday's Nashville

line at \$4.98, and introducing an archive series of jazz, folk and gospel titles at \$4.98. Both the country and archive series are available in cassette and 8-track.

Artists in the country area include George Jones, Roger Miller and Buck Owens, while George Shearing, Charlie Parker and Lightnin' Hopkins among others, are represented in the archive series. Initial offering in archive is 12 titles, also gathered from the Everest catalog.

With the price of players steadily declining, more record and tape companies are exploiting catalog material via budget tapes.

Tom Bonetti, GRT marketing director, feels there are two reasons to release budget product: sales longevity and "name" value.

"There's a strong market for select budget tape," says Bonetti, "from artists with name power on records. We see an excellent sales potential in this area but strictly on a selective product basis."

GRT has about 200 budget titles, including about 15 titles (Continued on page 63)

# Magtech Eyed 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 to meet each of these company's standards and specifications. Open last March, the factory is geared to handle educational and industrial 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 Ampexes, and all the bigger houses, have really gone after all the music accounts," Walker said.

Magtech's factory has separate banks for mono and stereo jobs, with cassettes being duplicated for such industrial accounts as Audio-Digest and Success Motivation. The company does duplicate reel tapes of American Airlines music programming.

# Infodex Sets Up Wing As Cassette Duplicator

WATERBURY, Conn.—The Infodex Corp., has established a new subsidiary, Infodex Cassette Corp., a tape duplicating firm with the emphasis on cassette duplications. The new company will manufacture prerecorded cassettes and 8-track CARtridges for the entertainment market, as well as material for both the commercial and educational fields.

Roger Swain, president of Infodex Corp., said that quality equipment, material and a stringent quality control program had been instituted to ensure that standards are met. In the initial production stages, regular iron oxide tapes will be used, but Swain revealed that Infodex Cassette was locking to the feasibility of using the new chromium oxide tapes for increased fidelity.

Although primarily a manufacturer of prerecorded product, the Infodex Cassette Corp. also plans to blank loaded cassettes for the industry. The company's plants, located here, spread over a 14,000 square foot area, and Swain disclosed that the company may soon use its option on a further 6,000 square feet of land to expand operations.

Company production in the tape duplicating field is running at 6,000 units a day, and Swain feels that this figure could be doubled within 60 days. John S. Maloney, former senior manufacturing engineer with the Ampex Corp. Stereo Tape Division, is consultant to the company in the area of plant supervision and inspection management. Other services offered by Infodex Cassette include winding, assembling, packaging and labeling.

Infodex Corp., parent company of Infodex Cassettes, designs, manufactures and markets compact Cathode Ray Tube Display Modules, with screens ranging in size from 3 to 14 inches. It also manufactures high output video amplifiers utilizing miniaturized and integrated circuitry. The company went public in May this year with the issuance of 300,000 shares of common stock to the public at \$1 a share.

## Allied Radio Show

CHICAGO — Allied Radio Stores, Inc., a subsidiary of Allied Radio Corp., presented Recorder Show recently at their main store, 100 N. Western Ave., Chicago.

Representatives from the leading tape recorder manufacturers on hand to display their products were Allied, Aiwa, Ampex, BASF, Concord, Craig, Crown, Panasonic, Roberts, Sony, Teac, Viking, 3M, and Wollensak.

# BASF Looks to Seventies By Stepping Up Output

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

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

The plant in Bedford is completing a tooling-up process after having added more than \$5 million in new facilities, reports Dempsey. A new complex for audio and computer tape in eastern Canada is about to get into construction.

"Retail sales of prerecorded tapes will top \$600 million by 1975," believes Dempsey. "Last year tapes accounted for about 20 percent of all recorded music sales in the U.S. I expect that figure also will double."

According to Dempsey, BASF provides about 40 percent of all the cassette tape sold for music reproduction.

Two marketing approaches have taken off for BASF—the blister pack designed for discount stores and a starter kit.

The starter kit is designed for the first-time buyer of a tape recorder that costs about \$200, explains Dempsey. "The kit gives the consumer just about everything he needs to start his own music library."

The kit includes four reels of tape, an 80-page recording manual, a book explaining the recording art, a spare tape reel and a kit-within-a-kit that includes splicing, editing and marking utensils, colored leader tape and switching foil.

"Industry leaders suggest that 8-track sales this year will be \$280 million, as compared to about \$80 million for cassettes," notes Dempsey. "We think that cassettes will reach that figure in 1974, provided companies can keep up with the demand."

# NAL Sets Educational Audiovisual Dept.

NEW YORK — The North American Leisure Corp. (NAL) has formed an educational audiovisual department for the specialized production of slides and film strips with accompanying narrative cassettes or disks, for use in schools, homes and training centers.

Working closely with leading educators in the nation, NAL plans to produce instructional and entertainment material geared for students of all grades and age groups, as well as programming for training institutions and home entertainment. Programs will include specially commissioned works, as well as original material produced by NAL.

Programs will run from 15 to 24 minutes, and will list for

between \$8 and \$20 for the combination of film or slides and cassette or disk. The finished product will be fully compatible and will play through any standard slide or film strip projector, and cassette or phonograph playback equipment.

Heading the new division is Ralph Stein, producer and creative audio visual director of NAL, and head of Beverwyck Productions, a company which deals in the producing and manufacture of sound-slide or film strip presentations.

Stein is a musician, composer, arranger, producer, and a member of ASCAP. His past executive responsibilities have included such related activities as merchandising, packaging, (Continued on page 63)

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HYLIE MORRIS' ALLEY

## 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 te 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" 5-10562

(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 every place 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."*

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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



## King Crimson Makes Rock Turn Red

NEW YORK — King Crimson, royal relative and fellow heavy to Deep Purple, outweighed Joe Cocker and Reprise's Fleetwood Mac 10 tons to two, Nov. 21 at Fillmore East, when the new Atlantic group clashed ear-splitting volume with well-integrated jazz, yielding a symphonic explosion that made listening compulsory, if not hazardous.

A heavy recipe from the

## 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 Salomon in charge of the Cafe and Hotel areas.

Kalcheim has been with the William Morris Agency for 42 years, becoming the department head in 1935. Shapiro has been with the agency for 35 years. Salomon 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.

cookbook of the late, great Cream, King Crimson can only be described as a monumental heavy with the majesty—and tragedy—of Hell. Greg Lake, who snaps a cathartic bass guitar to the fore of the music, also sings lead like a hoody choir boy. But with all volume controls wide open, both his bass line and voice resound like thunder in the night. Lake and his drama command the group in the fierce tradition of Jack Bruce, and like Cream's non-member Pete Brown, King Crimson performs the sung poems and Gothic texts of Peter Sinfield, whose foreboding poetry darkens the doomsday visions of the group's holocaustic blasts. In their irreverence and chaos, there is also pseudo-religious exaltation that the British group heightens with its rock interpretations of cosmic jazz.

King Crimson drove home the point of their musical philosophy with the volume turned up so high on their amplifiers that, had they been electric blankets, they would have all broiled to death. Not to mention third degree burns in the audience. The group's immense, towering force field, electrified by the energy of their almost frightening intensity, either pinned down patrons or drove them out. Volume is the total affirmation of their music just as no volume is the negation of rock, so threatening the sound barrier is part of their act of harnessing the hell of machines—in this case, amplifiers—gone berserk. Ian McDonald on keyboards, Bob Fripp, a sit-down guitarist, and Michael Giles on drums added flames to the big fire, which reached its peak on "Court of the Crimson King," a heavy, heady masterwork that should make hard rock nuts forget about Iron Butterfly and their "In-A-Gadda-Da-Vida" epic. The presence of King Crimson—and it will be very hard to miss them—have made hard rock a little harder.

Fleetwood Mac, the well-known British rock 'n' blues group, featured the lead drumming of long, tall Mick Fleet-

wood and the lead guitar of Peter Green. The group lays down a mean, thick beat that tends to become monotonous. Coupled with the long lack of melodic changes and redeeming performing color, Fleetwood Mac is, unfortunately, only a tight, precision unit of dedicated musicians. Only Jeremy Spencer's too few freakouts on his rock 'n' roll blues guitar pepped up the show.

Joe Cocker, on the other hand, is a name beginning to describe a cult. A brilliant advertising campaign by A&M Records, plus Cocker's rip-roaring soul charades are priming him for the kind of popularity enjoyed by his femme counterpart, Janis Joplin. In his latest

(Continued on page 34)

## Melanie an Unusual Stylist With Talent

NEW YORK — Accompanying herself on guitar, without the usual electronic gadgets, Melanie proved to her enthusiastic audience at Town Hall, Nov. 21, that she is a unique stylist with an immense vocal and writing talent. Her material, taken mostly from her albums, "Born to Be" and "Melanie" on Buddah Records, reflects a wisdom and humor toward relationships between men and women, people and the city, childhood beliefs and adult realities; she projects the mystery of surviving these involvements with an introspective feeling for needs and ideals but without self-pity.

Recurrent 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 the closing with "Beautiful People." In these, as in the rest of her lyrics, her voice pleads, flirts, demands, and at a peak of insistence suddenly tapers into a retreating softness whose overall effect is emphatic while seeming to be vulnerable. Or she can flash a smile of recognition of common experience to her audience that they eventually come to expect at a point of in-

## Pride Makes Newark a City Full of Country Cousins

NEWARK — Country Charley Pride headlined the country music show at Newark's Symphony Hall Nov. 21 and brought down the near capacity house with his own earthy, down-home humor and musical style.

The three-and-a-half hour show, sponsored by radio station WJRZ, was full of talent, beginning with the Wright Family (Johnny, Ruby, and mama Kitty Wells) and featuring extras Bill Phillips, Montana Slim and Red Sovine, but a major drawback was its length. Phillips was a hit with his "live" treatments of "Put It Off Until Tomorrow" and his latest Decca release "Little Boy Sad," as was Starday artist Red Sovine

with his tear-jerker "Little Rosa," and RCA's Montana Slim won the audience approval with his yodeling "Chime Bells" and classic treatments of "Good-night Irene" and "You Are My Sunshine." Kitty Wells, who closed the first half of the show, revived memories with her Decca hits "Making Believe," "Searching" and "It Wasn't God Who Made Honky Tonk Angels," and was then joined by her entire family for the bright spiritual "God Put a Rainbow in the Cloud."

RCA composer-performer Willie Nelson opened the second half with nearly a dozen of the hit country tunes he wrote. His manner was easy and relaxed as he wandered through such original gems as "Crazy," "Night Life" and "Johnny One Time," and ended with a rousing "Wabash Cannon Ball."

At long last, Charley Pride appeared on stage, and from his opening "The Last Thing on My Mind," had the audience in his grip. Much of Pride's part of the show focused in on his RCA hits, and his bright, easy-going manner seemed to bring

(Continued on page 35)

## Raiders Ride a Happy Rock Groove in Their Texas Stand

FORT WORTH—To the delight of its large, zealous audience, Paul Revere and the Raiders romped through a delightfully impressive 1 hour-15 minute show here Nov. 15. Held 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 Raiders swept through both new and old numbers, as well as spotlighting the talents of individual members.

Preceding the Raiders was the Dallas-based Southwest F.O.B. who won hearty audience approval with their punchy blend of blues, rock and soul. Sparked with creative instrumentation, the six-man group, which records for Stax/Volt's Hip label, polished its way through out-

standing original compositions and stirring arrangements of "Get Together," "Hi-Heel Sneakers," "On the Road Again" and "The 59th Street Bridge Song (Feelin' Groovy)," and Southwest F.O.B.'s just-released single for Hip.

Highlighting the Raiders' show was a solo performance by newcomer bassist Keith Allison, who all but stole Mark Lindsay's commanding position with a dynamic medley of Chuck Berry's rock 'n' roll music. Joe

(Continued on page 35)

## Mantovani in Crowd Pleasing Performance

NEW YORK — Marking his 23rd year with London Records, Mantovani and his orchestra achieved a warm rapport with both the nostalgic and contemporary at his Philharmonic Hall concert Nov. 23. It was an impressive display of performing expertise on the part of the 45-man orchestra, one which, predominating with 32 violins, sustained a wholly sensitive precision under Mantovani's benevolent yet exacting direction.

Ranging through classical and pop, film and show tunes, the orchestra especially pleased the audience with "Love Is Blue," a delicate arrangement in which the strings answered the winds and brass; "Gypsy Carnival," "Smoke Gets In Your Eyes," the dynamic "Dance of the Comedians" and the TV theme of "The Virginian"; and also with "The Anniversary Waltz," "If I Were a Rich Man," Strauss' "Sweetheart Waltz," "Grenada," and "Those Were the Days." In the tradition of burnishing a legend with an encore, Mantovani indulged his fans with his renowned hit version of "Charmaine."

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## Signings

**Blood Rock**, a Fort Worth group, signed with Capitol, where **Terry Knight** will produce. . . . The **Grateful Dead** renewed with Warner Bros.-7 Arts. . . . The **Good, The Bad & The Ugly** signed with Mercury, where a December album is due. . . . **Lena Horne** to Skye with a "Lena and Gabor" album with **Gabor Szabo**. . . . Jazz pianist **Herbie Hancock** joined Warner Bros.-7 Arts with "Fat Mama," the theme of **Bill Cosby's** recent TV special, as his first single. . . . **Dennis Weaver** signed with Century City Music Corp., where he will cut a December album. . . . **Illustration**, an 11-member group, to Janus via producer **Alan Lorber**. Their first disk is "Our Love's a Chain" and "Upon the Earth." An album is due in January. . . . Comedian **Pat Paulson** signed an exclusive Mercury contract with "Pat Paulson Live at the Ice House," his next album. . . . **Pacific Gas & Electric** to Ross and Steinman for personal management with **Ron Sunshine** handling the group. . . . **Smith** to William Morris Agency for representation in all fields and with **Leonard Stogel** for personal management. . . . **Compass**, seven-man musical-vocal combo, to Ahmad Jamal's AJP Records.

## Turner Revue Stages Soul Show That Grabs Audience

NEW YORK — Tina Turner could get away with a below average voice. So much does she have going for her in the visual department, particularly when all the visuals are in full motion with the three Ikettes, backwards and forwards across the Felt Forum stage. The fact that Mrs. Turner's voice is better than her dancing—just as gutsy and driving but a little more subtle and erotic—is just that much bonus points.

The Ike & Tina Turner Revue made one of its rare New York appearances Saturday (22) and grabbed themselves a sustained ovation after a couple of numbers and a standing one at the end.

Blue Thumb's Turner Revue shows an awareness of things outside the pure soul market, maybe as a result of association with Phil Spector and working

with rock groups (they toured Britain with the Rolling Stones four years ago, an excellent introduction to the mounting rock scene).

Tina Turner singing "Come Together" adds another dimension to the Beatles' song and "Honky Tonk Woman" is a heavy blues item, courtesy both of them. And, of course, there is "River Deep, Mountain High" a song that shines with superiority even in the limited live arrangement. It is still amazing why this never emerged as a major hit in the U.S. as it was in Britain.

Atlantic's Sam and Dave topped the bill, complete with 12-piece running, jumping, standing still band, had a hard time getting the audience back but managed it. Altogether it was a superior evening of soul.



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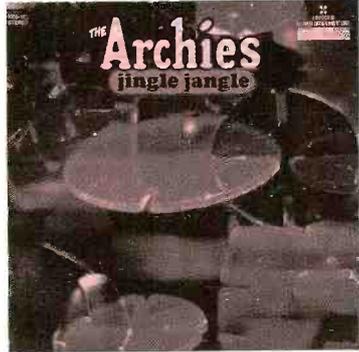
# Billboard Album Reviews

DECEMBER 6, 1969



**POP**  
**ROLLING STONES**—Let It Bleed. London NPS 4 (S)

The Stones' current U.S. tour is the rock event of the year, and their first album since their memorable "Beggars Banquet" masterwork will clean up in the accustomed style of the world's greatest rock 'n' roll band. Mick Jagger and his gutsy street rockers are joined by Nicky Hopkins, Al Loper and feature the late Brian Jones on "Midnight Gambler."



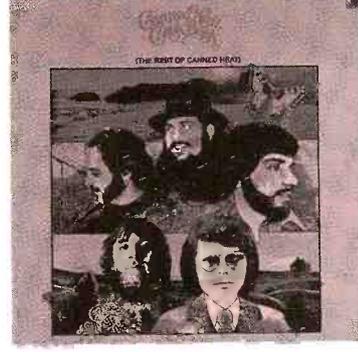
**POP**  
**ARCHIES**—Jingle Jangle. Kirshner KES 105 (S)

This bright new LP release includes "Jingle Jangle," the followup to the multimillion-selling "Sugar Sugar," and a current Hot 100 singles entry. Producer Jeff Barry has also contributed much of the material which is irresistibly danceable and listenable. Among the outstanding selections are "Everything's Alright," "Get on the Line" and "Sugar and Spice."



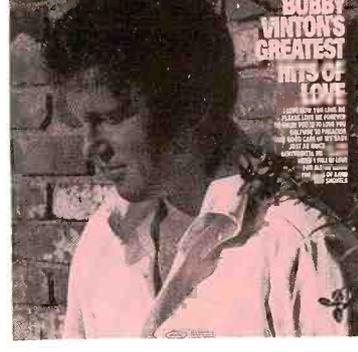
**POP**  
**PETULA CLARK**—Just Pet. Warner Bros.-7 Arts WS 1823 (S)

Miss Clark has been very much in the American public eye, with her several TV and nightclub appearances, as well as the release of her "Goodbye Mr. Chips" starrer, and this makes for a timely LP release. A mixture of the upbeat and ballad, the LP features stylish performances of her current chart single, "No One Better Than You," "Fill the World With Love" (from Chips), "Things Bright and Beautiful," and "If I Only Had Time."



**POP**  
**CANNED HEAT COOKBOOK**—Liberty LST 11000 (S)

While Canned Heat adjusts to the loss of lead guitar Henry Vestine and his replacement, Harvey Mandel, Heat fans can dig the group's best on record with this powerful packaging of Canned Heat's heaviest blues workouts. Bob "Bear" Hite is head chef as the group cooks and stomps on "On the Road Again," "Fried Hockey Boogie" and Al Wilson's "Going Up the Country." A hard, heavy winner from a top white blues group.



**POP**  
**BOBBY VINTON'S GREATEST HITS OF LOVE**—Epic BN 26517 (S)

Bobby Vinton has scored well with love songs since the beginning, which makes this "Greatest Hits of Love" album an attractive set. From modern pop standards such as "For All We Know," Vinton is in top form. And, who can forget Vinton's versions of "To Know You Is to Love You," "Just as Much as Ever," and "Take Good Care of My Baby?"



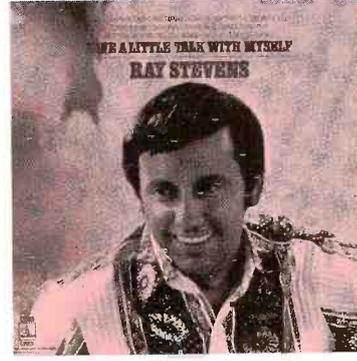
**POP**  
**VENTURES**—Swamp Rock. Liberty LST 8062 (S)

Adding such instruments as accordion, the Ventures achieve a fresh sound reminding one of a rather hip Cajun band in many respects. "Suspicious Minds" and "Proud Mary" are exceptionally good. "Catfish Mud Dance" is a strange, but weirdly appealing tune. And "Jambalaya" is here. The Ventures, as usual, excel at any kind of music.



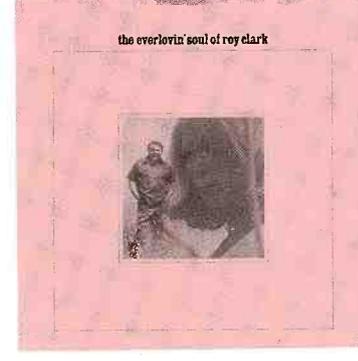
**POP**  
**CHAMBERS BROTHERS**—Love, Peace and Happiness. Columbia KGP 20 (S)

This two-album, low-cost package of chart scorches by the Chambers Brothers is really "hot" stuff. Featuring two of their best selling albums, "Live at Bill Graham's Fillmore East," and "Love, Peace and Happiness," this package is sure to spark new interest in such all-time favorites by the group as, "Wade in the Water," "People Get Ready," "Have a Little Faith," and "Love, Peace and Happiness."



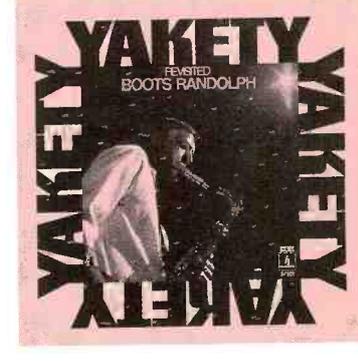
**POP**  
**RAY STEVENS**—Have a Little Talk with Myself. Monument SLP 18134 (S)

Although Ray Stevens is no Johnny-comelately to music, this album does represent more of a "shifting of musical gears" for him. The accent is on tunes that express a message. And "Sunday Mornin' Coming Down" is the most outstanding tune on the album. The title tune "Have a Little Talk With Myself" is second in line. "Aquarius," "Hey Jude" all get special Stevens treatment.



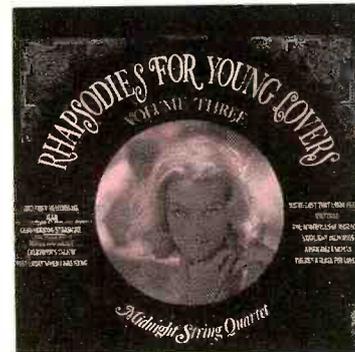
**POP**  
**ROY CLARK**—The Everlovin' Soul of Roy Clark. Dot DLP 25972 (S)

Here is an artist that is more than just a singer of songs. He sings his songs and plays his guitar with the same zest and sincerity of purpose that he applies to the myriad of activities in his busy life. Basically a country artist, he sings pop, soul and ballads with equal ease and beauty. Material on this LP includes: "Unchained Melody," "For Once in My Life," and "Right or Left at Oak Street."



**POP**  
**BOOTS RANDOLPH**—Yakety Revisited. Monument SLP 18128 (S)

Would you believe Boots Randolph singing? Here he is on a carousing "Big Daddy" that also features the fabulous yakety sax. The Boots sax sparkles on "Games People Play," mourns on "Am I That Easy to Forget?" and wails on "Wichita Lineman."



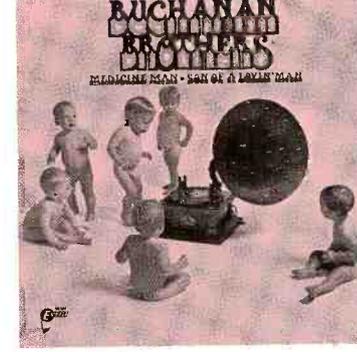
**POP**  
**MIDNIGHT STRING QUARTET**—Rhapsodies for Young Lovers, Volume Three. Viva V 36022 (S)

The Midnight String Quartet has had five albums prior to this release that have proved themselves on the best selling charts. This latest entry should prove another immediate winner, as they offer their own inimitable treatments of "Jean," "Love Theme from 'Romeo and Juliet,'" "Everybody's Talkin'," and "A Man and a Woman."



**POP**  
**LAWRENCE REYNOLDS**—Jesus Is a Soul Man. Warner Bros.-7 Arts WS 1825 (S)

This album, by the creator of the chart-riding hit, "Jesus Is a Soul Man," is as professionally done as his hit single. Reynolds, a youthful soul-folk singer with a tremendous amount of talent, now gives his many fans the eagerly awaited LP. On the disk, in addition to the title tune, are such great numbers as, "Chokin' Kind," "I Wanna Live," "Skip a Rope," and "Workin' Man Blues."



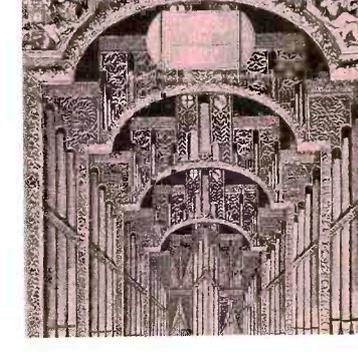
**POP**  
**BUCHANAN BROTHERS**—Medicine Man/Son of a Lovin' Man. Event ES 101 (S)

Group scored well on the charts with the hit singles "Medicine Man" and "Son of a Lovin' Man," and their latest release "The Last Time" adds even more sales incentive to this initial LP release. Other important items here are their interpretations of the Rascals' "People Got to Be Free" and "I'll Never Get Enough." Should prove an instant chart rider.



**CLASSICAL**  
**MASSENET: WERTHER**—De Los Angeles/Gedda/Various Artists/Orch. de Paris. (Pretré). Angel SCL 3736 (S)

The Massenet tenderness and melancholy treatment of the Goethe novel come alive in this three-LP set. Gedda's tenor is strikingly accurate in mood and color. Miss De Los Angeles, Jean-Christophe Benoit and Mady Mesple have their roles measured with finesse. The Pretré conducting grasps the work with skill.



**CLASSICAL**  
**HISTORIC ORGANS OF ITALY**—E. Power Biggs. Columbia MS 7379 (S)

Biggs' technical power takes the listener on a musical trip of the organ which is highly interesting and enjoyable. Covered are selections by Fantini, Gabrilli and Zipoli, among others, all performed in historic places which gave birth to fascinating organ sounds.



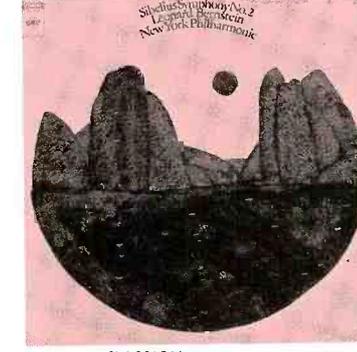
**CLASSICAL**  
**FRANCK: VIOLIN SONATA**  
**BRAHMS: HORN TRIO**—Ashkenazy/Perlman/Tuckwell. London CS 6628 (S)

Pianist Vladimir Ashkenazy and violinist Itzhak Perlman, two of today's most popular artists, are superb in Franck's "Sonata for Violin and Piano in A" and with horn Barry Tuckwell, always outstanding, in Brahms' "Trio for Violin, Horn and Piano, Op. 40." This coupling offers exceptional artists at their best.



**CLASSICAL**  
**BEETHOVEN: THE FIVE PIANO CONCERTOS**—Barenboim New Philharmonic Orch. (Klemperer). Angel SD 3752 (S)

Klemperer completes here a wish he has nurtured for many years. To record the concertos. And the listener is well rewarded with a sensitive, penetrating and always brilliant performance. Barenboim is remarkable. His reading is full and exact and shows extreme concentration. All in all, a fusing by both that dispels the generation gap, musically.



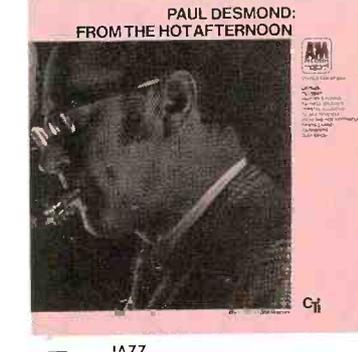
**CLASSICAL**  
**SIBELIUS: SYMPHONY No. 2**—New York Philharmonic (Bernstein). Columbia MS 7337 (S)

Although Sibelius' Symphony No. 2 has been done, at one time or another, by almost every classical music ensemble, yet the New York Philharmonic's interpretation of this major lament of Finland's struggle for political freedom, is refreshingly new and exciting. Masterfully conducted by Leonard Bernstein.



**COUNTRY**  
**GEORGE JONES**—Where Grass Won't Grow. Musicor MS 3181 (S)

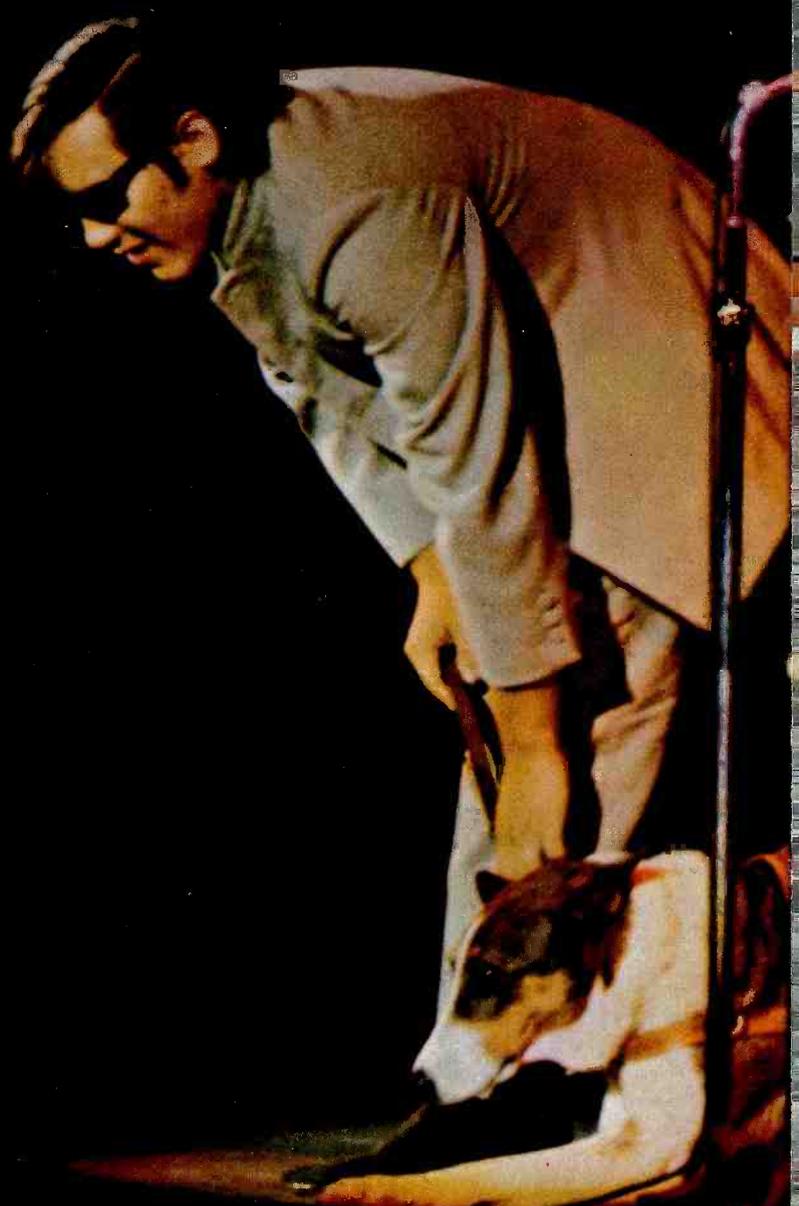
In this era of pop-country it is gratifying to hear the genuine article. Jones has a strong package here. It includes the single hit, "She's Mine," and "No Blues Is Good News" plus "Where Grass Won't Grow" and other powerful material.



**JAZZ**  
**PAUL DESMOND**—From the Hot Afternoon. A&M SP 3024 (S)

Alto saxist Desmond continues his serious flirtation with contemporary Brazilian music (it has moved on a notch or two from the bossa bag) and highlights here the work of two expatriate Brazilians now working on the West Coast, Edu Lobo and Milton Nascimento. Desmond employs strings flutes and voices in the arrangements, but it is the cool dry alto that cuts through everything like a hip scalpel.

# José Feliciano in Concert at the London Palladium



GOD SAVE THE QUEEN ■ HI-HEEL SNEAKERS ■ RAIN ■ NOBODY KNOWS YOU WHEN YOU DANCE ■  
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 TRIP

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LSP-6021(2)

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YOU'RE DOWN AND OUT ■ MALAGUEÑA  
LOVED ■ MAMA DON'T ALLOW IT  
LA ENTRADA DE BILBOA (Battle of Entrada)  
HIPPER ■ A DAY IN THE LIFE

alive alive-o!

VICTOR  
STEREO



# **José Feliciano**

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**RCA**

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**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.)

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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 CHOUGLIN'  
LODI  
PENTHOUSE PAUPER.

POORBOY SHUFFLE  
PORTERVILLE  
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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 in pop circles.

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 lately, David Bromberg, the versatile guitarist who has contributed so much to the popular success of Jerry Jeff Walker. But all by himself, Paxton romanticizes realism 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 psychological 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.

## 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 Ungano's, 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. **FRED KIRBY**

Adding to his brilliant repertoire of broadside ballads and contemporary urban folk-blues, Paxton sang some new compositions, including "Annie'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. **ED OCHS**

## 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 annual winter one-night concert tour, Jan. 16 to Feb. 21. . . . Buddah's **Brooklyn Bridge** plays Motallo, Ala., Thursday (4); Atlanta, Friday (5); Reading, Pa., Saturday (6); Fitchburg, 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 Willigenburg, Philips Phonographic Industries' director for international artist relations. The group has a Dec. 17 engagement at Los Angeles' Whiskey 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 Aliote'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 Wagner**, formerly with RCA Records distributors in Atlanta, has formed his own Atlanta record promotion firm to promote records in the Atlanta, Charlotte and Miami areas. . . . Polydor's **Jerry Corbitt** plays Bismarck, N.D., Dec. 8; Minot, N.D., Dec. 9; Oklahoma

City, Dec. 11; Amarillo, Tex., Dec. 12; and Lubbock, Tex., Dec. 13. . . . Command/Probe's **Dick Jensen** opens a two-week stand at PJ's in Los Angeles, Tuesday (2); he also appears at the Caribe Hilton, San Juan, Dec. 22 to Jan. 8; Caracas Hilton, Jan. 9-10; and the Copacabana, Jan. 22 to Feb. 4.

Polydor's **Tony Williams Lifetime**, who wound up at Slug'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 Elohim in Brooklyn on Friday (12). . . . Columbia's **Stony Brook People** appear at the Cat's Eye, Raleigh, N.C., Wednesday (3). . . . **Wayne Newton** is on a five-city promotion tour for his starring role in Warner Bros. "80 Steps 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). . . . **Gershon Kingsley**, Audio Fidelity composer-performer and a Moog exponent, has been commissioned to compose 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 Apollo engagement, Wednesday (10). . . . The Quendum Co., Inc., will open Tin Pan Alley offices in January with an 11-man staff,

which will concentrate on coordinating the music of **Nate Sasso**, 21, who is writing, arranging and conducting the score for United Artists' "The Way We Live Now."

Reprise's **Jethro Tull**, Atco's **Fat Mattress**, and Capitol's **Grand Funk Railroad** play Fillmore East Friday (5) and Saturday (6).

**Al Ham** composed and arranged the new Breck Shampoo TV spot. . . . Stax has issued **Syd Selvidge's** first album, "Portrait" on its Enterprise label. Stax producer **Don Nix** wrote eight of the album's 12 songs.

**Bee Gees Barry & Maurice** will write a weekly column for "Record Mirror," a British pop publication. . . . Stax's **Albert King** is filming a Miller High Life Beer commercial. . . . **Marlene Ver Planck** sings the title song in the film "Real Gone Girls." . . . Vanguard's **Elizabeth** plays the Main Point, Bryn Mawr, Pa., Wednesday (3). **Michael Cooney** opens a four-night stand at the club, Thursday (4).

FRED KIRBY

#### DALLAS

Capitol Records promoter **Merlin Littlefield** has been promoted to Southwest division promotion manager. He'll continue to work out of the company's district office here. . . . United Artists Records singer **Bobbi Martin** winds up a two-week engagement at the Capitol Village Sunday (6).

Stax/Volt has released the third single of the **Southwest F.O.B.**—"The 59th Street Bridge Song (Feelin' Groovy)" on its Hip label. The Dallas-based group just completed a tour with **Paul Revere & the Raiders**.

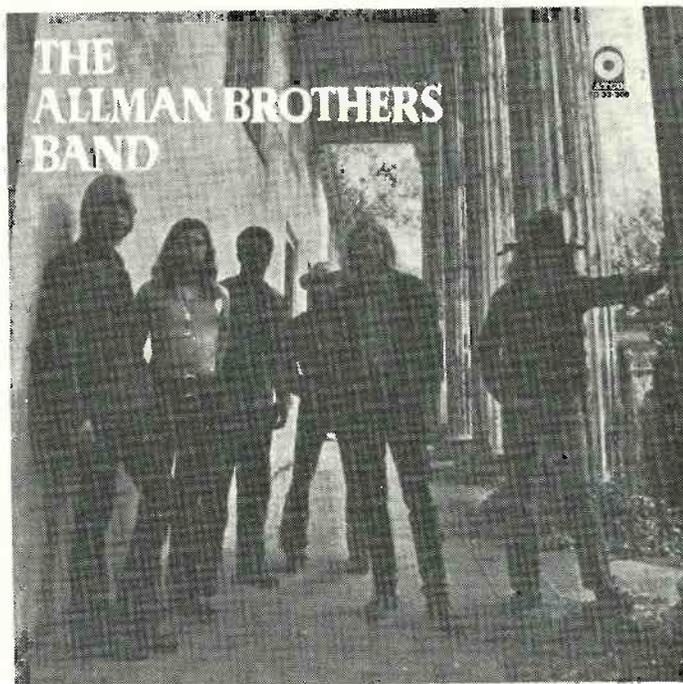
**Bill Cook**, who was promotion man for Big State Record Distributing Corp. here, has joined the national promotion team at Scepter Records. . . . Capitol Records has signed a Fort Worth

(Continued on page 32)

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On Records and 8 Track Cartridges





remember...  
you don't need to be  
stoned to...

grow a friend

# 'Promenade' Campy, High-Stepping Show

(Editor's 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 trade 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 complicated plots of operas to over-dressing the styles of Brecht and Menotti. And it's all done with a twist of Fellini surrealism and a dash of Warhol bitters thrown in.

Clothed behind this rather absurd surface garment are 32 songs which have such nifty titles as "Bliss," "Capricious and Fickle" and "A Mother's Love,"

and a "theme" concerned with unrequited love and with the idle rich, who are endearingly character assassinated by over-emphasis and flaunting 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, not 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 score 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)

# Campus Dates

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

A&M's **Paul Winter & the Winter Consort** appear at the College of the Holy Names, Albany, N.Y., Tuesday (2); Southwestern Massachusetts Technical Institute, Wednesday (3); State University of New York at Cobleskill, Thursday (4); and Rochester Civic Music Association, Friday (5).

Three Star's **Midnight Witch** performs at Wesley College, Dover, Del., Friday (5); Brandewyne College, Wilmington, Del., Friday (12); Pennsylvania Military College, Saturday (13); and Godey Beacom College, Wilmington, Dec. 17.

Elektra's **Rhinoceros** plays Marymount College, Tarrytown, N.Y., Saturday (6); and Junita College, Huntington, Pa., Friday (12).

Columbia's **Stony Brook People** set for Vanderbilt University, Friday (5).

Polydor's **Ten Wheel Drive** appear at Brandeis University, Sunday (14).

Cadet's **Dells** perform at Hampton Institute, Friday (5).



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

# 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 cur-

rent 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 Pathe Records days, including "Enfants de Tous Pays," "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. Macias also is on a Vanguard Records disk.

FRED KIRBY

# Mayall Label to Aid Lenior Widow

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

FRED KIRBY

# TCB Strong Group in Set

NEW YORK — TCB again demonstrated its instrumental strength and togetherness in its first set at Tarot, Nov. 23. The Traffic Records eight-member group also has strengthened itself with the addition of Colleen Peterson, who joined Patrick Karwan in lead vocals.

TCB's brass section, trumpeter Kevin Lager, also saxo-

phonist Gary King and tenor saxophonist Steven Hodgets, again glowed both individually and as a unit.

Frank Yanni Jr., a fine organist, had only one solo, but he made the most of it. The section was in the extended "Magic," the unit's original name. This piece also afforded top sections to Karwan on guitar and to the three brass players. Yanni also was topnotch rhythmically as were bass guitarist Steven Korab and drummer Steven Greene.

"Today's Promises (Are Yesterday's Echoes)" was a good vocal for Karwan and Miss Peterson, as the piece started and ended softly, but excited in the main portion. Miss Peterson also was strong in "How Can I" and a new Karwan number. Tarot, in the Union Square area, is a new club specializing in underground rock, and should prove a useful New York addition.

FRED KIRBY

# King Crimson

Continued from page 22

Fillmore appearance, Cocker has discarded his Ray Charles imitations to make a go at it as a blue-eyed soul singer in the tradition of Bill Medley, but updated for the guts and grits of rock's blue period. A frantic performer who not only gets into the lyrics but the music—and instruments—of the Grease Band as well, Cocker wailed numbers from his latest A&M album, including "She Came In Through the Bathroom Window," "Delta Lady" and "Something."

ED OCHS

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

A Genuine — Funny — Folk Song

Lyrics by STANLEY MURPHY

Music by HENRY I. MARSHALL

1 Talk a bout your subway,  
2 Wife ya home a wait-ing,  
3 Ev-ry-bod-y's hap-py,  
4 Wife-y's home a-ery-ing.

Talk a bout your L Talk a bout your street car lines as well, But  
Dinner in the pot Dishes on the ta-ble and the fire real hot Su-  
Ev-ry-bod-y's glad its the sev-en o'clock drink they've had  
Ly-ing on the bot Hub-bys in the of five with an aw-ful head

when you're liv-ing out where the fields are green You got to go home on the  
Gets a lov-ing mes-sage on the tel-e- phone You got to eat your baked po-ta-toes  
bur-ban quar-ter is stag-ing Home Sweet Home And hub-bys all ex-cit-ed sing-ing  
Lit the blue flame march-ing thro' his brain, Yell-ing All a-board the five

five fif-teen You leave the of- five just at five o'clock, You  
all a lone! The next train home is the sev-en-thirty-eight,  
bar-i- tone He gets home at half-past one,  
fif-teen train! He gets to the de- pot at five o'clock, For-

stop in at the butchers for a steak or chop You get the ev-ing paper and a  
Hub-by goes in to the car-ner to wait, Meet the bog-gest row-thies  
Car-ry-ing a steak and a chop and a bun, Dear the five o'clock and the  
gets it is Sat-ur-day and gets a shock, The guard says "Nuts" get

ing a zane And you run like the de-ck-ens for the five fif-teen  
ev-er seen Sev-en-teen count-ers mind the five fif-teen  
lights turned down, Thro- the steak thro' the train and goes back to town  
out of the way, The five fif-teen does-at run to-day"

CHORUS

Oh, the five fif-teen! Hear the whis-tle blow-in! Oh, the  
Oh, the five fif-teen! Sev-en-teen count-ers, Oh, the  
Oh, the five fif-teen! Sev-en-teen count-ers, Oh, the  
Oh, the five fif-teen! Cause of all the sor-row, Oh, the

five fif-teen Your "in-ger-sol" is slow, Oh, the five fif-teen!  
five fif-teen! Lured up at the bar, Oh, the five fif-teen!  
five fif-teen! Still a round the bar, Oh, the five fif-teen!  
five fif-teen! Brought trou-ble to our house, Oh, the five fif-teen!

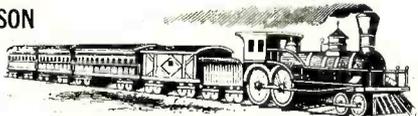
Down the track she's go-in! Bang! goes the gate on the five fif-teen!  
Wife-y's home a-wan-in! No-had-y home on the five fif-teen!  
Hub-bys back to join'em, Now there's a club called the five fif-teen!  
Wife-y's gone to north-er, Bang! does the home on the five fif-teen!

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OTHER MARSHALL HITS: "BE MY LITTLE BABY BUMBLE BEE" — "MARY YOU'RE A LITTLE BIT OLD FASHIONED" — "I WANT TO LINGER" — "SOMEBODY'S WRONG" — "IF YOU EVER GET LONELY" — "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 in England. Now when the poor commuter is in the headlines almost constantly, with problems seemingly insurmountable, "5:15" could give him and his brother the LAUGH they sorely need.

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LAWRENCE WELK, center, receives the original art rendition used to illustrate the cover of a recent American Airlines Fun-in-Flight booklet, which included selections from Welk's Ranwood Records album. Making the presentation is Bill Wardlow, left, Billboard's West Coast general manager, as Larry Welk Jr., vice-president and general manager of Ranwood, looks on.

## Ella Turns 'Contemporary' With Old-Fashioned Grace

NEW YORK — Ella Fitzgerald, now a complete singing machine, technique fully matured, backed spartanly by 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 Reprise 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 distracting. IAN DOVE

## Unusual Style With Talent

• Continued from page 22

town Down," "Animal Crackers," her new single "Any Guy," "I'm Back In Town," and "Bo-Bo's Party." In the one song not of her composing, Dylan's "Mr. Tambourine Man," Melanie transformed its arrangement into an eloquent litany of self-revival.

Overwhelmed by the reception accorded her, Melanie was persuaded into three encores and rallied with a hilarious spoof of sexual hangups to the melody of "Battle Hymn of the Republic"; her poignant "Take Me Home," and "The Birthday of the Rain." With a voice that is perhaps cosmopolitan 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 zesty 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 songs ("Kicks," "We Gotta 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 "Just Between You and Me," "All I Have to Offer You (Is Me)," "Crystal Chandelier," 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 Playton, Marie Santell, Elliott Savage and Carrie Wilson. Book and lyrics are by Maria Irene Fornes; music by Al Carmines. Susan Romann 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 Marc Gordon, who also manages the Fifth Dimension, she'll make radio-TV and press appearances in England, Germany, and France.



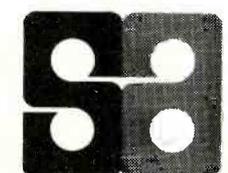
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To me, the most exciting is Floating Bridge.

I'm especially taken with the vocalist, Pat Gossan. He sings now with assurance and drive and much talent. His voice is extremely controlled but not inhibited. He curls his voice around a lyric savagely and gives it life. He has great stage presence, too; a little cooler than, say Jagger or Plant, but you know he's getting into it.

Joe Johansen played for some time for Dave Lewis as well as traveling around with people like Freddy King and the Ventures. A great technician with a gift for the blues. Their bass player, Joe Johnson, has also been around local groups for some time, including Sir Raleigh, a band that was somewhat better than their name. A solid musician.

Michael Marinelli's drumming is subtle (except for his great solos). He works out a theme, not just a beat. A most talented drummer, and there are not too many of them.

Dennis MacLeod (Lead Guitar and Special Effects) express the forward versatility of the Bridge.

Of all the groups in the Northwest this one (and a new group called Ballin' Jack) has a chance to be giant. I think their Sky River appearance will be a step towards that."

SEATTLE HELIX  
 By Pat Macdonald

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# Radio-TV programming

## More Stations Join Hunt In New Sound Campaign

By CLAUDE HALL

NEW YORK—More than 70 key Top 40 radio stations coast to coast 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 search in the past two weeks include KROY, Sacramento; KUDL, Kansas City; WKGK, Knoxville; KALL, Salt Lake City; KJR, Seattle; WREO, Ashtabula, Ohio; WPGC, Washington; KOMA, Oklahoma City; KELP, El Paso; KRIZ, Phoenix; KAKC, Tulsa; WENE, Endicott, N.Y.; KWFR, San Angelo, Tex. WMGW, Meadville, Pa.; WROV, Roanoke, Va.; WAPE, Jacksonville, Fla.; WAKR, Akron, Ohio; KILE, Galveston, Tex.; WAAB, Worcester, Mass.; and KRCB, Council Bluffs.

Also: KOIL, Omaha; KISN, Portland, Ore.; WIFE, Indianapolis; WOKY, Milwaukee; WYYY, Kalamazoo, Mich.; KEYN, Wichita, Kan.; KJRB, Spokane; WFHG, Bristol, Tenn.; WWOD, Lynchburg, Va.; WLAG, La Grange, Ga.; WPGU-FM, Champaign, Ill.; WBRL, Berlin, N.H.; WLOB, Portland, Me.; WBAB, Babylon, N.Y.; KZOK, St. Louis; KRIO, McAllen, Tex.; WBIZ, Eau Claire, Wis.; WITY, Danville, Ill.; WXXX, Hattiesburg, Miss.; KEZU, Rapid City, S.D.; KATY, San Luis Obispo, Calif.; WLAM, Lewiston, Me.; KRBC, Abilene, Tex.; WSJM, St. Joseph, Mich.; and WERK, Muncie, Ind.

Main object of the Search for a New Sound is to local the best groups in each of the markets. Some 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 on-the-air announcements. Billboard Magazine is now preparing a kit featuring a produced spot, entry blanks the station can distribute, and suggested methods of conducting the Search. This kit will be mailed later to the 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 of the tapes of the local winners. Fifty groups or solo performers (the Search is not limited to just groups) will receive professional advice and sent back into the nearest recording studio to produce a more-professional tape. These 50 tapes will come back to Billboard. A select panel of record producers will select six groups to advance to the finals at the National Press Club in Washington, D.C. Expenses for the group, as well as for a representative from the radio station that found them, will be paid by the Tea Association of the U. S., who will also be paying for the recording studio time (\$50 worth) of the 50 first-stage winners.



KNAC PROGRAM DIRECTOR SHANE racks up his third plaque for helping break a hit record. Columbia Records' representatives presented him with plaque for helping break "A Boy Named Sue" from an album by Johnny Cash. From left: Columbia manager Al Bergamo, Denver; Shane; Columbia representative Tony Winter, Salt Lake City, and Nick Hunter, Craig, Denver. KNAC is a Salt Lake City Top 40 station.

## New Disks 'Forced' At Request Station

YORK, S.C.—In order to get new records into his all-request format, program director Roger Alan Jones "force-feeds" the programming. The deejays answer the phone and any record that's in the top 30 is put into one stack when requested. Records are played from the bottom; the stack is fed from the top. Any extra record, such as a new disk picked by the station or an album cut, is placed in a second stack along with records which are requested that are not on the top 30 list. The deejay alternates stacks.

"This means that we play an extra every other record," Jones said. "If we run out of requested extras, we play extras such as new tunes until they become requested again. Experience has shown this amounts to one or two songs an hour, averaged out."

This modus operandi, plus progressive rock programming on Sunday, assures exposure of new records, Jones said. "Our playlist runs 50-70 records, depending on what's being requested."

WYCL recently went to an

all-cartridge operation in order to facilitate the playing of album cuts. "In three months since the changeover, we've found album cuts comprising between 20 and 30 percent of our playlist," Jones said. "And this is strictly because of the audience response. Response to songs . . . not to single records per se."

The York market is unusual, in so far as singles sales are concerned, Jones said. "Records do not move slowly up or move down in logical progression. They gravitate, bounce up and down the chart, before they settle into their 'strength' (usually another two weeks after the record has shown initial response or before they die)." He pointed out that "Ruben James" by Kenny Rogers and the First Edition was No. 5 three weeks ago, two weeks ago was No. 16, and last week was No. 14. "Wedding Bell Blues" and Cupid and "So Good Together" all showed the same type of fluctuating activity. It led him to wonder how many radio stations "truly complete their charts from sales information in their market," he said.

## Billboard Contest for Top DJ's in 5 Classes

• Continued from page 1

er markets. Thus, personalities will be competing against other personalities in their market class.

This is believed to be the first time a national competition of this scale has ever been held.

To enter the contest, which is open to all, air personalities merely have to mail an unedited tape of one of their shows taken off the air. The tape should include music, jingles, patter, commercials—just as the deejay performed his show. It should be a recent tape and recorded at 7½ ips, or the entry may be submitted on cassette. The tape should be at least 30 minutes long; it may be as long as an hour. A radio station may submit entries from all its deejays, if it wishes. Each entry should be on a separate tape.

Only one award will be presented in each format in each

market category. All 15 awards will be presented at the Awards Luncheon of the annual Billboard Radio Programming Forum June 18-21 in New York. Air personalities not able to attend the ceremonies, which will also honor radio stations, general managers, program directors and music directors, will have their awards shipped to them in the following week.

In addition to these awards, Billboard will present certificates of merit to the outstanding 10 personalities in each format.

Billboard magazine will feature profiles of each of the award recipients. This is the first of a series of annual awards in radio. The awards will be established as the most valued trophy in radio and be a symbol of the highest attainment in professionalism.

All tapes should be submitted to Claude Hall, Radio-TV Edi-  
(Continued on page 39)



BERNARD (SPIDER) HARRISON, music and program director of WTLC-FM, Indianapolis, talks to jazz flutist Herbie Mann, right. The soul-format station presented an afternoon reception for Mann at which Mayor Richard G. Lugar proclaimed it as Herbie Mann Day in Indianapolis, and gave him the key to the city.

## WWOD Outs 'Teeny' Play for Hard Rock

LYNCHBURG, Va.—WWOD has switched to hard rock and, without a playlist, is playing strong artists such as Jimi Hendrix and Leslie West. "We've done away with the teenybopper stuff," said program director Harry Kaye.

WWOD, managed by Sam Raymond, had been trying to achieve an image as an "everything" station. The playlist had been a mixture of easy listening, country, and rock records. But that type of programming didn't work out as well as WWOD expected.

"We decided to go strictly after the young adults, the people who're buying most of the cars and clothes," Kaye said. He pointed out that there were three major colleges in the area. For this reason, WWOD will split

its FM programming within the next three months, probably going progressive rock on WWOD-FM. At the same time, both WWOD and 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 a No. 2 record; none of the records are billed as being at a chart position. There are between 50 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 type of rotation pattern on playing the records, but Kaye said he was thinking of formatting the station at some later date.

Air personalities include Allan O'Brien, Steve Raymond, Chuck Holloway, Kaye, and music director David Glass.

## Football Star to Host Variety Show

NEW YORK — A new half-hour music-variety show hosted by former football star Rosey Grier will be distributed by ABC Films Inc., reports Jerry Smith, vice president and national sales manager of the firm. "The Rosey Grier Show" features guest artists as well as Grier singing. KABC-TV, Los Angeles, in association with Circle Seven Productions, produced the show.

ington was the first heavy, major market station that stated they would go on the record, although several small market AM stations and a few FM progressive rock stations were playing it," Sipple said. "But the real success of this record has been due to the college stations."

## 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.

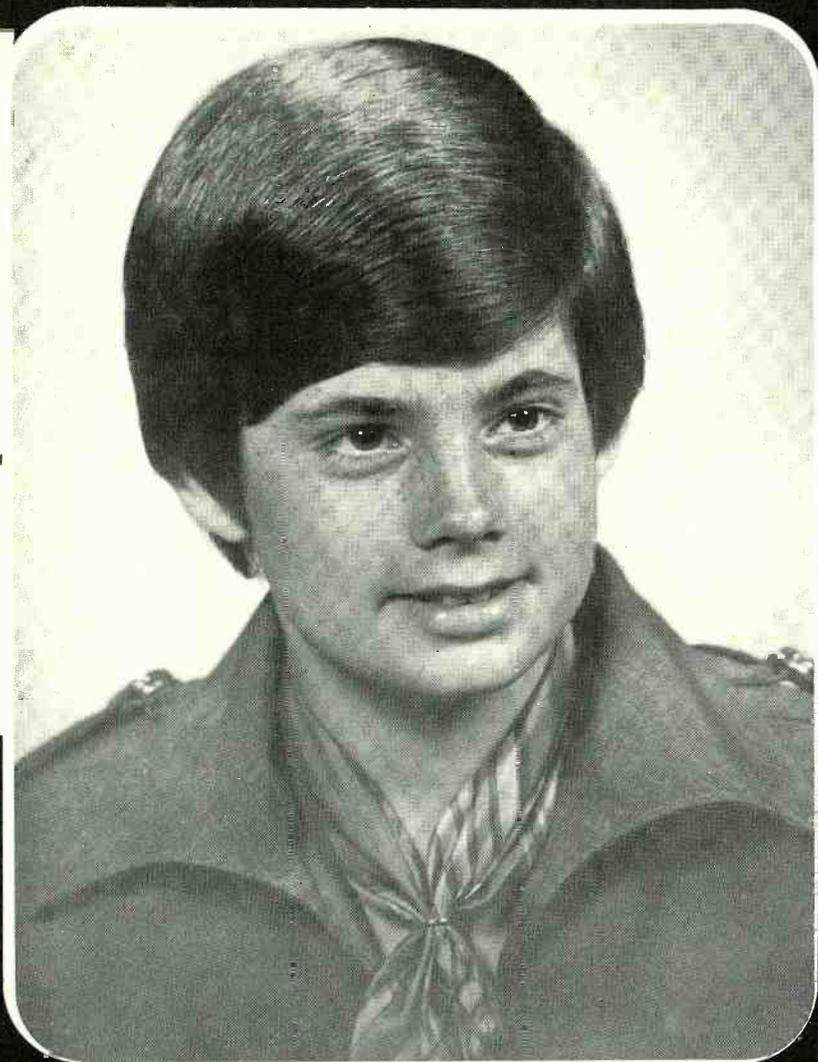
He reeled off a list of college radio stations on the disk, including WNYU at New York University, New York; WBCR, Brooklyn College, New York; WHCB, City University of New York, Bronx, N. Y.; WNUR, Northwestern University; WUVT, Virginia Tech; WLUC, Loyola University; KSMU, Southern Methodist University; 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, WPGC in Wash-



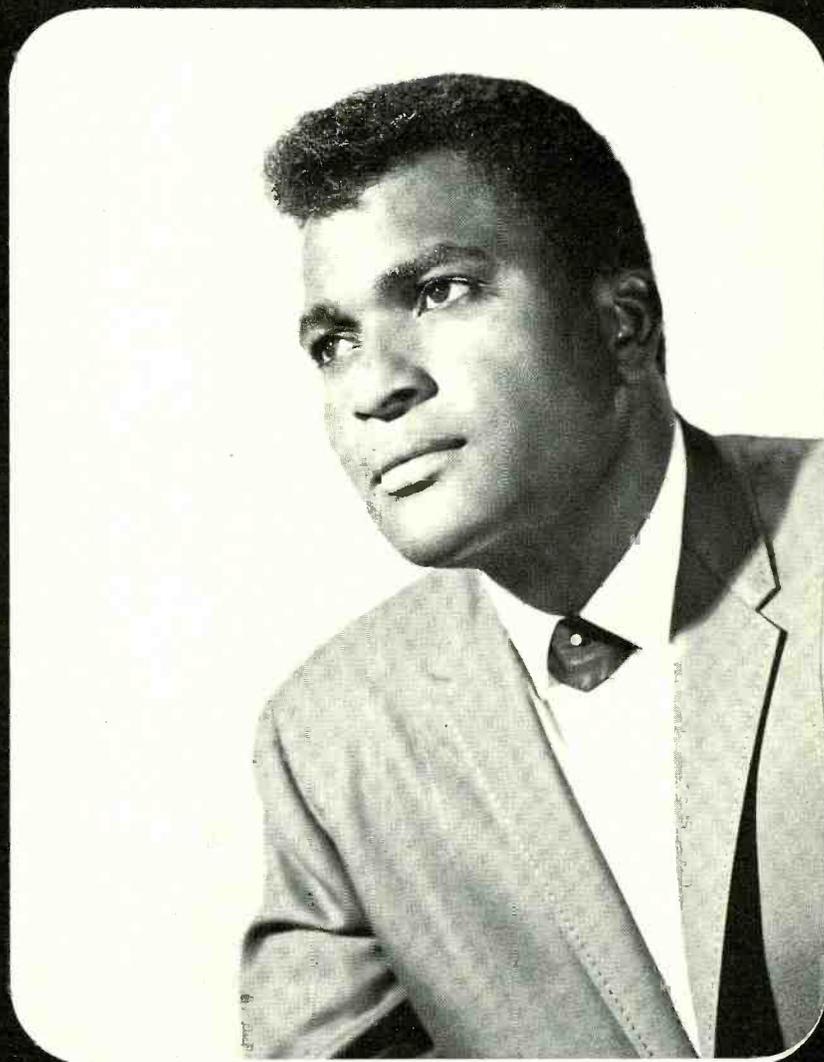
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# Programming Aids

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

## HOT 100

**Wilmington, Del. (WAMS), Jay Brooks, Music Director, Personality**

**BP:** "She's Ready," Spiral Starecase. **BLFP:** "Song That Never Comes," Common Ground. **BH:** "I Want You Back," Jackson Five. **BLFH:** "Hi There Lonely Girl," Eddie Holman.

**Albany, N. Y. (WSUA), Eric Lonschein, Assistant Music Director**

**BP:** "What You Gave to Me," Marvin and Tammi, Tamla. **BLFP:** "Going to Bethel," Route 17, RCA. **BH:** "Volunteers," Jefferson Airplane, RCA. **BLFH:** "Tired of Waiting," Flock, Columbia.

**Babylon, N. Y. (WBAB)**

**Mike Jeffries, Music Director**

**BP:** "Don't Cry Daddy," Elvis Presley, RCA. **BLFP:** "Don't Go Walking in the Rain," Popcorn Rebellion, Smash. **BH:** "Kiss Him Goodbye," Steam, Fontana. **BLFH:** "When Julie Comes Around," Cuff Links, Decca.

**Bay City, Mich. (WBCM), Jack Hood, Music Director, Personality**

**BP:** "She Lets Her Hair Down," Gene Pitney, Musicor. **BLFP:** "Sunday Morning," Oliver, Crewe. **BH:** "Don't Cry Daddy," Elvis Presley, RCA. **BLFH:** "In the Year 2525," Art Gallery Album.

**Culver City, Calif. (KRNB), Gary Londer, Program Director, Personality**

**BP:** "When Julie Comes Around," Cuff Links, Decca. **BLFP:** "How Does It Feel," The Illusion, Steed. **BH:** "Come Together," Beatles, Apple. **BLFH:** "Cherry Hill Park," Billy Joe Royal, Columbia.

**Danville, Ill. (WITY)**

**Lee Patrick, Music Director**

**BP:** "Whole Lotta Love," Led Zeppelin, Atlantic. **BLFP:** "Schoolgirl," Argent, Date. **BH:** "Cold Turkey," Plastic Ono Band, Apple. **BLFH:** "Jennifer Tomkins," Street People, Musicor.

**De Kalb, Ill. (WLBK), Jerry Halasz, Music Director, Personality**

**BP:** "Something," Beatles, Apple. **BLFP:** "Evil Woman," Crow, Amaret. **BH:** "Leaving on a Jet Plane," Peter, Paul and Mary, Warner Bros. **BLFH:** "Somebody We'll Be Together," Diana Ross, Motown.

**De Kalb, Ill. (WNIU-AM)**

**Curt Stalheim, Music Director**

**BP:** "Winter World of Love," Engelbert Humperdinck, Parrot. **Best LP Cut:** "Roberta," Locomotive, MGM. **BH:** "Whole Lotta Lovin'," Led Zeppelin, Atlantic. **Most Pop. LP Cut:** "Rollin'," Crow, Amaret.

**Denver, Colo. (KTLK)**

**Jeff Starr, Music Director**

**BP:** "Don't Cry Daddy," Elvis Presley, RCA. **BLFP:** "Walk on By," Isaac Hayes, Enterprise. **BH:** "Take a Letter Maria," R.B. Greaves, Atco. **BLFH:** "Tightrope," from "10 Wheel Drive LP" on Polydor.

**Houma, La. (KJIN)**

**Ken Kramer, Music Director**

**BP:** "Take a Letter Maria," R.B. Greaves, Atco. **BLFP:** "We Love You, Call Collect," Art Linkletter, Capitol. **BH:** "Come Together," Beatles, Apple. **BLFH:** "Midnight Cowboy," Ferrante and Teicher.

**Ithaca, N. Y. (WVBR-FM Stereo), George Hiller, Music Director, Personality**

**BP:** "Wonderful World, Beautiful People," Jimmy Cliff, A&M. **BLFP:** "Feed Me," Kingsmen, Earth. **BH:** "Undun," Guess Who, RCA. **BLFH:** "Smile a Little Smile for Me," Flying Machine, Congress.

**Lewiston, Maine (WLAM), Bob Ouellette, Music Director, Personality**

**BP:** "Dance, Dance, Dance," Sands, Critique. **BLFP:** "Hey, Hey, Woman," Joe Jeffrey, Wand. **BH:** "You Are My Life," H. Alpert and TJB, A&M. **BLFH:** "Time and Love," Laura Nyro, Columbia.

**Middletown, N. Y. (WALL)**

**Larry Berger, Program Director**

**BP:** "Don't Cry Daddy," Elvis Presley, RCA. **BLFP:** "What You Gave Me," Marvin and Tammi, Tamla. **BH:** "Take a Letter Maria," R.B. Greaves, Atco. **BLFH:** "Leavin' on a Jet Plane," Peter, Paul and Mary, Warner Bros.

**Orangeburg, S. C. (WORG)**

**Ron Shuler, Music Director**

**BP:** "Take a Letter Maria," R.B. Greaves, Atco. **BLFP:** "Backfield in Motion," Mel and Tim, Bamboo. **BH:** "Holly Holy," Neil Diamond, Uni. **BLFH:** "A Brand New Me," D. Springfield, Atlantic.

**Pittsfield, Mass. (WBEC), Paul Delaney, Music Director, Personality**

**BP:** "Jingle Jangle," Archies, Kirshner. **BLFP:** "Jingo," Santana, Columbia.

**BH:** "Leaving on a Jet Plane," Peter, Paul and Mary, W7. **BLFH:** "We Love You," Art Linkletter, Capitol.

**San Antonio, Tex. (KTSA)**

**Kahn Hamon, Program Director**

**BP:** "Jingle Jangle," Archies, Kirshner. **BLFP:** "Mind, Body and Soul," Flaming Ember, Hot Was. **BH:** "Leaving on a Jet Plane," Peter, Paul and Mary, WB. **BLFH:** "Still Believe in Tomorrow," J. and A. Ryder, Decca.

**Savannah, Ga. (WSGA), Jerry Rogers**

**BP:** "When We Get Married," 1910 Fruitgum Co. Buddah. **BLFP:** "Early in the Morning," Tokens, Buddah. **BH:** "Hold Me (No. 1)," Baskerville Hounds, Avco. **BLFH:** "Trouble Maker," Lee Hazlewood, LHI.

**Sayre, Pa. (WATS)**

**Lee Potter, Music Director**

**BP:** "She's Ready," Spiral Starecase, Columbia. **BLFP:** "Holly Go Softly," the Magnificent, Mercury. **BH:** "Sugar in the Woods," Jimmy Gilmer, Atco. **BLFH:** "Memories of a Broken Promise," Motherlode, Buddah.

**Springfield, Mass. (WCRX)**

**Lou Jones, Personality**

**BP:** "Motor City Funk," Brightlights, Silverfox. **BLFP:** "I'll Be Sweeter Tomorrow," Linda Jones, Neptune. **BH:** "Baby I'm for Real," Originals, Soul. **BLFH:** "I'll Never Forget You," Nolan Chance, Thomas.

**State College, Pa. (WRSC)**

**J. Martin, Personality**

**BP:** "Someday We'll Be Together," Supremes, Motown. **BLFP:** "She Lets Her Hair Down," Tokens, Buddah. **BH:** "Leaving on a Jet Plane," Peter, Paul and Mary, Reprise. **BLFH:** "Gotta Find a Way," Myrth, RCA.

**Troy, N. Y. (WTRY), Mike Mitchell**

**BP:** "Hey, Hey, Woman," Joe Jeffrey, Wand. **BLFP:** "Baby Take Me in Your Arms," Jefferson Airplane, Janus. **BH:** "Jingle Jangle," Archies, Kirshner. **BLFH:** "Raindrops Keep Fallin'," B.J. Thomas, Scepter.

**Wichita, Kan. (KEYN AM & FM)**

**Greg Dean, Program Director**

**BP:** "Victoria," Kinks, WB. **BLFP:** "Why Should I Cry," Gentrys, Sun. **BH:** "Fortunate Son," C.C.R., Fantasy. **BLFH:** "Goodbye Joe," Laura Nyro, Verve.

**Winston-Salem, N. C. (WAIR), Mike Craft, Music Director, Personality**

**BP:** "I'm Gonna Love You," Intrigues, Yew. **BLFP:** "She Lets Her Hair Down," Tokens, Buddah. **BH:** "Someday," Supremes, Motown. **BLFH:** "Undun," Guess Who, RCA.

## EASY LISTENING

**Atlanta, Ga. (WSB Radio)**

**Chris Fortson, Music Librarian**

**BP:** "Happy," Paul Anka, RCA Victor. **BLFP:** "Glad Rag Doll," Buddy Fite, Cyclone. **BH:** "Someone's in Love," Leapy Lee, Decca. **BLFH:** "Fancy," Bobbie Gentry, Capitol.

**Miami, Fla. (WIOD)**

**Yolanda Parapar, Music Director**

**BP:** "Winter World of Love," Engelbert Humperdinck, Parrot. **BLFP:** "Happy," Paul Anka, RCA. **BH:** "Fancy," Bobbie Gentry, Capitol. **BLFH:** "Come Saturday Morning," Sandpipers, A&M.

**Midland, Mich. (WMDN), Ralph W. Ricks, Music Director, Personality**

**BP:** "Take Care of My Brother," Nancy Priddy, WB/7 Arts. **BLFP:** "Tomorrow," Cinema, Beverly Hills. **BH:** "End of the World," Tokens, WB/7 Arts. **BLFH:** "And I'll Go," Vikki Lawrence, Elf.

**San Antonio, Tex. (WOAI)**

**Bill Stanley, Personality**

**BP:** "Whistle Happiness," Peggy Lee, Capitol. **BLFP:** "When the World Changes," Younger Generation. **BH:** "Ballad of Easy Rider," Byrds. **BLFH:** "White Bird," Beautiful Day.

**Springdale, Ark. (KSPR), Dave Sturm**

**BP:** "Don't Cry Daddy," Elvis Presley, RCA. **BLFP:** "Have a Little Talk With Myself," Ray Stevens, Monument. **BH:** "Sunday Mornin'," Oliver, Crewe. **BLFH:** "Magic of Your Smile," Jerry Hayes, Capitol.

**Springfield, Mass. (WSPR)**

**Budd Clain, Program Director**

**BP:** "Baby Without You," Terry Williams. **BLFP:** "Fill the World With Love," Roger Williams. **BH:** "You Are My Life," Herb Alpert. **BLFH:** "She Lets Her Hair Down," Gene Pitney.

**Springfield, Mo. (KTTS)**

**Ray Shermer, Music Director**

**BP:** "Yester-Me, Yester-You, Yester-You," (Continued on page 41)

# Soul Play Cut At Stations

• Continued from page 1

lists of some Top 40 stations. Today, George Wilson, a vice-president of Bartell Broadcasting and program director of WOKY in Milwaukee, has only five records on his top 36 that are by black artists. A couple of these are the Supremes and the Fifth Dimension, who are considered pop artists rather than soul artists. But Wilson pointed out that Milwaukee is "a pretty white market. In fact, I think we're the bubblegum capital of the world." WOKY doesn't play a soul record until forced on it by local sales generated from local soul-format stations. "The college kids a few months ago used to dig soul because they thought it was hip. But I think the growth in popularity of progressive rock on the campuses has hurt soul; the students now dig progressive rock." He pointed out that many of the groups today in progressive rock are integrated groups. Thus, black artists are not suffering, per se.

## Steeped in Soul

Shreveport is a market steeped in soul, yet KEEL doesn't play the "gut-bucket stuff," said program director Larry Ryan. At least, not any more. At one time the station's playlist was 40 percent soul. Now, "I think there's a backing off." "Most of it you've heard before and the public got tired of it." He claimed that some of the major artists of a year ago were not getting played today. The current popularity of such groups as the Creedence Clearwater Revival and the Fifth Dimension is based on these groups going back to basic rock, he said.

Another reason for the possible decline of soul on Top 40 stations according to Ryan, is that "KEEL already has the kids. So, we're after more adult listeners. And we have to play records that appeal to them. This is why, if a record has a bright and happy sound, I'll gamble on it. Most soul doesn't fit in that bag."

Skip Broussard, program director of WKGN in Knoxville, says his playlist is still 50 percent soul, "but this is a peculiar market. Some things I can play, some I can't. A good barometer is the local soul station. It's a daytimer. We play, after they sign off the air, what they've caused to sell in this market. And the sales are there. In the white shops."

Broussard believes there is somewhat of a backlash against soul, but this may be coming from the black people more than the white in the Knoxville market. The Negro wants to be a first class citizen and I think he is dropping a lot of his old habits. So, the identification with heavy soul music may be diminishing. The record companies are going to have to come up with better product if they want soul music to persist as a separate form on a high sales volume." He also felt there would continue to be a merging of the music categories through the integration of groups.

Johnny Bridges, program director of KOMA in Oklahoma City, feels that his market is not a strong soul market and will wait on a record until it has proved itself through local sales. He plays, however, such groups as the Fifth Dimension, the Supremes, and the Tempta-

tions as ordinary pop records. Thus, about 10 percent of his playlist is soul-originated.

Phoenix program director Pat McMahon of KRIZ said, it's a very bad market for family records tape pop, and only occasionally will a funky record make it. He pointed to the Led Zeppelin, Joe Cocker, and Three Dog Night as being especially successful in Phoenix, along with

R.B. Greaves. Phoenix has always been a market where the broadest possible cross-section of music was acceptable, he said, pointing out that Peter, Paul & Mary; the Plastic Ono Band; and "Midnight Cowboy" by Ferrante & Teicher all score equally well. "You have to take it record for record in this market, but it's not a large soul market at all."

# Selling Sounds

What's doing among the major music houses. Items should be sent to Charlene St. Croix, Billboard, 165 W. 46th St., New York, N.Y. 10036.

WEEK OF 23-27 NOV.

**SYNCRON SOUND STUDIOS, INC., Conn.—203-269-4465 (Jack Soos reporting)**

- The Dick Pillar Orchestra started off a busy week at SSSI. They recorded eight polka tunes for immediate release of an LP on Steljo Records. Warren Whitcomb from Boston produced a jingle and single session with a group called "Chain." The jingle was recorded for a major national advertiser. Original music by Jeff Fuller was recorded for "The Marian Anderson Story." The film is part of Rediscovery Productions Black History series distributed by The New York Times. Original music for a multimedia presentation by the Greater Hartford Chamber of Commerce was cut for producer Paul Gionfridd by studio musicians. Paul later brought in the unlikely "Sugar and Thunder" team of Mason Adams and Jackson Beck for the narration on this fine piece. Producer Johnny Paris brought in two new groups: "Tension Inc." and "Harvey." Both cut singles scheduled for January release. Joe Whiting of Pop Renaissance Ent. cut a fine group called "Free Will." Production deals with the group are being made with Daramus Productions of New York.

**CIMEMA-AUDIO INC. RECORDING STUDIOS, Manila—Tel. 7-47-14**

- Schedules for the week Nov. 4-7, 1969 Nov. 4.
  - Studio A—Mr. Rudy Carrion of Admakers-Dentsu Phils. Inc. did some editing, mixing and dubbing for the Tancho Tique Corp.
  - Studio B—Conception Industries Inc. had Mr. Narciso Leano Jr. doing for them voicing, editing and mixing for TV-cinema.

- Nov. 5
  - Studio A—Fortune Ads had Mr. Noly Carpio dubbing and leadering for Reve D'Or (Oceanic).
  - Studio B—Grant Advertising had Mr. Jackie Cordoba Jr. doing for them a commercial for Colgate-Palmolive Phils. Inc. (Ultra-Brite commercial).

- Nov. 6
  - Studio A—Mr. Orly Ilacad, who heads Vicor Records, did some dubbing with Thelma Kennedy as his talent. The New Versions Combo did one 45 rpm single for release.
  - Studio B—Mr. Rafael Corrales, who represents Pilgeora Records, did some mastering of songs by Pilita Corrales recorded previously.

- Nov. 7
  - Studio A—Mr. Dave Namerow of McCann-Erickson Inc. (Phils.) recorded a jingle for Esso Phils. Musical arrangement was done by Mr. Emil Mijares ("New Filipina").
- Schedules for the week Nov. 13-16, 1969
  - Nov. 13
    - Studio A—Mr. Orly Ilacad, who heads Vicor Records, did an instrumental recording with Helen Gamboa, Pauline Sevilla and Edgar Mortiz as his talents. Music was supplied by the Cravens, a popular local combo.
    - Studio B—Vicor Records also occupied this studio the same day. Recordings of Tirso Cruz and Helen Gamboa were dubbed.

- Nov. 14
  - Studio A—Mr. Rene Roldan from Ideas Incorporated did a 60' commercial for Filoil.
  - Studio B—Sonny Lozano recorded for Admakers Dentsu Phils. Inc. Jingles were made for Nalko Tile Wood and Kiss Me Cosmetics. Original compositions were by Freddy Lozano and recording was done by the Moonstructs, a very popular local group.
  - Studio C—Janal Records recorded the Impossibles for release on 45 rpm single.

- Nov. 15
  - Studio A—Philprom Advertising has Mr. Bobby de Vera doing for them a jingle for La Tondera.
  - Studio B—Mr. Bobby de Vera, who heads Alpha Records, had as his talent Nora Aunor, doing some Christmas songs to be released for the Christmas season.
  - Studio C—Grant Advertising has Mr. Jackie Cordoba Jr. recording a jingle for Colgate-Palmolive, Phils. (Veto deodorant 7 Germicidal soap); 30 second commercial.

- Nov. 16
  - Studio A—NGI Productions recorded a movie soundtrack for "Our Lady of Penafrañca."

**TANGERINE/RPM SOUND STUDIOS, Calif.—(213) 732-0171**

- Week of Nov. 10
  - Gallo Wines; Erwin Wasey Agency; Rene Hall, producer; David Braithwaite, engineer; a radio spot with George Freeman and Anne Hayward as the vocalists and Adolph Caesar as the announcer.
  - The Raelets; producer was Ray Charles; engineer, David Braithwaite.

**NATIONAL RECORDING STUDIOS, INC., N.Y.—PL 7-6440**

- At Edison Hall: Ted Cooper and Mills Music recording an album. Galt McDermott, (Continued on page 39)

# Selling Sounds

Continued from page 38

composer of "Hair," finishing the background music for a new French film, "St. Laurant." Joe Silvia conducting Ford jingles. Gary Freedman in with Gillette music. Glen Osser wielding the baton for Bayer Aspirin. Belafonte Enterprises finishing the "Angel Levine" score. Garisto Productions recording John Hancock and Singer Sewing Machine music. At 730 Fifth Avenue: Ted Bates and Arnold Eidus recording M&M jingles. Smith-Greenland in with Phyllis Diller for Fifth Carpets. Nipsey Russell recording Wild Irish Rose Wine commercials for Helfgott & Partners.

## KALEIDOSCOPE/STUDIO, Conn.

- Bob Gardner finished mastering tapes for his forthcoming album to be released on his own label.
- Jim Morcaldi taped 6 new tunes for his publisher, Beacon Street Music. Jim Michmerhuizen engineered.
- The Plush, recording for Kaleidoscope Music, taped band tracks of Mornin' Five, Such a Shame and Barefoot girl. Produced by Dave Speer.
- Jake's Hope, Kaleidoscope's newest group, moved into the studio for 2 weeks of taping. Again Dave Speer produces.

## ST. JAMES RECORDING STUDIO, N.Y.—516-724-2828

- "New York Jets Stage Band" for Bob Cheveland Enterprises. Sixsides, Bob Cheveland is music director for N.Y. Jets Football Games.
- Rhys O'Brien, Laurie Records recording artist recorded his next release, "The Worlds Not Ready for Love," flip, "Thinking About the Good Times," produced by St. James Productions, executive producer Artie Schiff, master engineer Michael Ingrahm.
- Movie score for film, "Take a Good Look," produced by Rafilm Inc. for the national Retail Merchants Association.
- Soundtrack done on location of the "Forest Hills Rock Festival," produced by Louis Lofredo Assoc. Mike Ingrahm engineer.
- Record date—Little Curtis & The Big Men, "Peace" and the flip "Try a Little Tenderness" produced by G.F. Productions.
- Folk Mass of St. Thomas Moore, Roman Catholic Church, Hauppauge, L. I. Produced and directed by Bill Marinell, recorded a full 33 rpm album.

# Vox Jox

Country station WBMD's new address is 5200 Moravia Rd., Baltimore, Md. 21206. . . . Frank (Hot Dog) Halerin from a Washington-Baltimore soul station is now with KCOH, Houston. . . . Bill Stewart, program director of WNOE in New Orleans, easy listening station, is handing out membership cards in Dean Martin Marauders against rock 'n' roll and loud psychedelic music. . . . At KRCB in Council Bluffs, Iowa: Charles (Jay Charles) Hoffman, program director Walt Gibbs, Dennis Blyth, Phil (Danny O'Shay) Sonksen. Blyth, would you believe, is using the air name of Bill Drake "under strong protest," he says.

★ ★ ★

Jack Warnicke has joined KMOX, St. Louis. He's a veteran broadcaster and had been on some other local station. . . . Charles Cunningham, who only recently joined WGIV in Charlotte from WRDW in Augusta, Ga., has been named program director. . . . Bob Wood is now production director and 8-midnight personality at WAMS, Wilmington, Del. Rich Allen left WAMS to join WING in Dayton. . . . Ah, yes. I'm slowly catching up. And it looks as if this is going to be the longest Vox Jox in history.

★ ★ ★

The lineup at KTOP, Topeka,

## Billboard Contest

Continued from page 36

tor, Billboard Magazine, 165 W. 46th St., New York, N.Y. 10036. A panel of Billboard members will screen all entries.

A select panel of air personalities, radio station managers, and program directors will judge all tapes that reach the finals.

All the tapes will be available for study to radio men attending the third annual Billboard Radio Programming Forum this coming June in New York.

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

Kan., includes Bob Barber, program director Joseph A. Monteith Jr., Bob Potter, Monteith again on a 3-6 p.m. shift, Tom Roach, Darrell Hippensteel, and Steve Trainer. KTOP is an uptempo easy listening station. . . . Dick Dyszel has joined WDXR in Paducah, Ky. Music director Frank R. Carvell of KDXR is seeking oldies. WDXR is moving into new studios and will be putting everything onto CARtridges. Send to Box 298. Lineup at WDXR now includes Jim Youngblood, Johnny Mack, Dyszel, program director Ernie Mitchell, Carvell, and Al Gurka. Not a bad lineup, you've to admit, for the No. 1 station in the 298th-largest market in the country.

★ ★ ★

Ronn Thorne from KBEE in Modesto, Calif., is with KART in Jerome, Idaho, now. He replaces Everett Main, who was killed in an automobile accident. Rest of lineup includes program director Phil Gray, Junior Walden, and Bob Jackson. Gray reports "crummy album service" from Capitol and Decca Records. . . . Yes, I'm still trying to save singles. But there's an album cut I heard the other day on WCBS-FM, New York. Personality Tom Clay played "A Whole Lot of Lovin'," by the Led Zeppelin. Really a great cut.

★ ★ ★

Bobby Noonan, program director of KISN, Portland, Ore., wants to be on the national mailing list of record companies. . . . Got a note addressed: "Dear Clyde Hull. I can understand your wanting to misspell Lee Wilder's name, but why me? And it was signed: John Mazer. . . . Whoops!

★ ★ ★

Dave Pearce is reported to be the program director now of WICE in Providence, R.I. Don Burns of WICE has left for the National Guard for three months. . . . Del Shields, WLIF-FM, New York, air personality, and executive director of the National Association of Television and Radio Announcers, is on a trip to Israel. He's recording interviews in that country for subsequent use on black-oriented radio stations here. Tour was arranged through the

(Continued on page 40)

# RADIO-TV MART

This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

RADIO-TV JOB MART  
Billboard  
165 W. 46th St.  
New York, N. Y. 10036

## POSITIONS OPEN

Is your telephone a black plastic tomb, or a christmas tree? I'm looking for a first-ticket somebody that loves the job he does on the air. We're top 40 heavy personality, #1 in a 50,000-population market. You will need to know what it's like to turn on an audience. If you want a better chance to do just that, call me collect. Roger Alan Jones, WYCL, York, S. C. 803; 684-4242.

First phone personality for up-tempo MOR. Top rated in major Central California city. Must be great—not just an announcer! Work week-ends only, two six-hour shifts, and earn \$400 a month, union scale plus. Use the other five days to do your own thing, go to one of three nearby colleges, or commute to weekday work in nearby city. Opportunity to move west to beautiful setup if you're great! Send long, nonreturnable aircheck or MOR audition with resume and references to: Marv Allen, PD, KARM AM/FM, P.O. Box 669, Fresno, Calif. 93721.

Top 40 air personality needed. Contact operations director Bob Hollands, WAMS, Box 3677, Wilmington, Del. 19807.

Need news director for our new News Department, \$150 per five-day week plus talent, and expenses. Liberal completely paid benefit program. Want ambitious man who enjoys being the best. Write Billboard, Box #0189, 165 W. 46th St., N. Y. 10036.

Denver market needs DJ rock or MOR. Send tape and resume to Ev Wren Program Consultants, 7075 W. Hampden, Denver, Colo. 80227.

Immediate opening for contemporary night personality in Burlington, Vt., market 120,000. Drake concept with personality plus late night progressive show. Must be into music and production minded. Top flight professional staff, new modern studios. Rush tape and resume plus salary requirements (no phone calls) to: Mark Young, Program Director, WDOT, 395 College St., Burlington, Vt. 05401.

Soul personality with 1st ticket needed for leading southern soul station. Excellent working conditions among congenial personnel. Aircheck and resume to program director Avery Davis, KXOX, 6819 Cezanne St., Baton Rouge, La. Phone is 504-927-7060.

WENO, 5,000-watt country music station in the country music capital of the world, needs a smooth, polished professional personality with a first ticket. Excellent working conditions for a growing broadcasting chain; good, friendly staff. Contact program director Mac Curtis, WENO, Box 5236, Nashville, Tenn. 37115. Willing to listen to airchecks from small and medium market personalities.

WPLO, modern country music station of the Plough Broadcasting system, is looking for a good, established, professional air personality who knows good radio and wants to settle down as part of a stable staff. Air checks and resumes to program director John Fox, WPLO, 805 Peachtree St., N.E., Atlanta, Ga. 30308.

Young creative British deejay seeks position with radio station or discotheque in U. S., preferably West Coast. Cool, cultured English voice. In-depth knowledge of British-American music. Excellent contacts in music field. For air check, photo, contact Geoff A. Lukes, 15 Victoria Rd., Wood Green, London N.22, England.

WRMA, 135 Commerce St., Montgomery, Ala., is searching for a good swinging soul personality. Airchecks to program director Steve Soul. Professionals may call 205-264-6440. Willing to listen to airchecks from everybody. Pay \$100 per week or more, depending on the man. Record hops in area can add to your income.

WAVZ occasionally loses a top-flight air personality to a major market. Now seeking a replacement for our latest loss. Air check and resume to program director or general manager Marvin Rosenblatt, 152 Temple St., New Haven, Conn. 06510. Professionals with three or more years of experience may call program director at 203-777-4761.

Adult, mature-sounding personality wanted for Hot 100 format station in the southern part of scenic Vermont. One year's exp. minimum to work for this 5,000-watt (as of Sept. 15) daytimer. Must be good with news. Also interested in hearing from those seeking news director position which would include moderating a telephone talk program. Must have news exp. Brand-new air-conditioned studios. . . . good benefits. . . . send tape (include news, DJ, commercials) to: Program director Ron Eastone, WCFR, Box 800, Springfield, Vt. 05156.

Our new station in Ohio will soon need first phone personalities who can do a smooth job with a Top 40 format. Only quality jocks need send a tape and resume—people who would like a high paid but low pressure professional climate type job. Contact Ed Pike, WCVL, Box 603, Crawfordsville, Ind. 47933.

First tickets needed for KGA, 50,000-watt country station. Send resume and tape to program director, KGA, 714 Sprague Ave., Spokane, Wash. 99210. Pros call 509-RI 7-3140.

Serious broadcast professionals, managers, salesmen, sales managers, announcers, combos. Opportunity for advancement to top earnings and responsibility in group station operation, all formats, small and medium markets. Resume and tapes to: Bob Bickett, Group Manager, Curtis Radio Group, Box 512, Laurinburg, N. C. 28352.

One of our boys is moving up the ladder with our blessings. We need a first ticket announcer-D.J. No maintenance. Our people are mature sounding, professionals. Our format is pop-contemporary. Salary is commensurate with experience. Send resume, tape and references first letter to Bill Sullivan, WAHT-Radio, P.O. Box 15, Lebanon, Pa.

WLAG has full-time opening in a booming, aggressive radio market for a MOR announcer with ability to handle news. Job offers opportunity for sales. Send tape and resume to Ed Mullinax, WLAG, La Grange, Ga. 30240.

For 15 years I have been an on-the-air personality and/or programmer for major stations (Chicago, Boston, Cleveland) and most recently with headquarters of a group. Major upheaval within company forces me to look elsewhere. I am the author of a well-known music control system and have recently perfected a format procedure which can put your MOR or contemporary station in the ball game right now! Refer to ad when calling: (401) 274-4700, (401) 423-0645. Bruce Lee, or write: Billboard, Box 0194, 165 W. 46th St., N. Y. 10036.

Swinging MOR outlet in University City needs sharp, professional, experienced MOR jock with good production! Pay according to ability! Rush tape, photo and resume to General Manager, P.O. Box 1024, Gainesville, Fla. 32601.

## POSITIONS WANTED

If you're a Top 40 or MOR station that takes pride in your sound and your jocks and need one bright sounding personality—then I'm your man. 2 yrs. exp. armed forces radio, some Top 40 comm. exp. 3rd endorsed, 23 single. Contact: Mickey J. (212) 525-7168.

Limited experience—but willing to work really hard. Will locate anywhere to learn. D.J. school and third phone. Draft exempt. Call Don Polidori, (404) 422-1638 after 6:00 p.m.

Porky Chedwick, veteran radio personality, desires Top 40, soul, or progressive rock radio position in medium or large market. Vast lore in the music that has shaped this nation. Proven ability to attract and command a listening audience—once drew 6,000 to movie promotion. Veteran of more than 2,000 record hops. Willing to become involved in programming or music director duties, just as long as I can also do a radio show. Charles I can also do a radio show. Charles I can also do further information available by writing Porky Chedwick, 1619 Edna St., Pittsburgh, Pa. 15219.

Top 40 program director (DJ), winning personality, proven to hold ratings, induces perfection and cooperative work, knows music. 3rd class, employed now 500,000 + market, married, 27. (Specialize—new or changing to top 40.) Radio modeneering for the 70's in mind. (513) 631-5428.

If your station can challenge my mind, I'll be glad to send you a tape and resume. Four years of exp.—first phone, tight board. Single, 24, draft exempt, and prefer up-tempo format. I have the desire to be the best and will. Call 309-797-3626.

Young, creative, ambitious personality, experience. Selling, Copywriting, News and Sports Coverage and Writing, some play-by-play. All music formats all times of day and night, except graveyard. Currently P.D., M.D., Prod. Mgr. 3 years in biz, Broadcast School grad, 3rd endorsed, 22, married, permanent, will relocate. Let's talk. Write James L. Schulz, 2219 S. 15th St., Sheboygan, Wis. 53081. Phone after 8 p.m. CDT: 414-458-4775.

Available Immediately: Top-notch "Pro" top 40 man. 10 years' experience, excellent references, age 25. Real strong on news and production, experienced in copy writing and sales. Good voice, strong personality, has "Major Market Sound." For tape and resume call (601) 483-5029.

Announcer with three years' experience with MOR station seeks employment at MOR station within the Southeastern U. S. Tape and info available upon request. Prefers small market. Contact: Randy Gallier, 3907 Angol Place, Jacksonville, Florida 32210, or call: (904) 771-2905.

Roger Lifeset. Married. College graduate in broadcasting. Two years' professional experience, plus college radio background. Seeking Top 40 or MOR position in medium market. For an air check call: 603-669-5986.

Six years' experience in radio with top ratings with knowledge and love of Top 40 and country music. Former member of Box Tops. Already given notice at WDOJ in Chattanooga where I was program director (I just couldn't communicate with management there). If you'd like an air personality and/or program director with vast storehouse of promotion ideas and drive to carry them through, call 615-266-5117 or 615-875-2927 (home).

Currently working Top 40. 5 years' experience as DJ. Seeking position in Country & Western or Top 40. Single, 24 years old, visa free, strong voice, good personality, good references. Write Billboard, Box #0192, 165 W. 46th St., N. Y. 10036.

Syracuse, Boston. Am applying to colleges in your area. Pending their acceptances, will begin my search for part-time work. 3 years' experience news. Some DJ, talk. First ticket. Resume and tape on request. Help! Write: Billboard, Box 0197, 165 W. 46th St., N. Y. 10036.

Top 40 D.J. . . . Former keeper of the nights at one of New England's No. 1 stations, available immediately. 27, married, 2 children, 1 dog, 3 gerbils, 2 cats. . . . unable to afford a partridge in a pear tree. Write, wire or phone: Dick Jones, 995 Warren Ave. East Providence, R. I. (401) 434-1918.

Available immediately—"Rock" jock ready to work hard. 2 1/2 years' experience at No. 1 station in 100,000 plus market. Salary: open. For more information, tape and resume, call: (616) 345-1795 any time or (616) 382-4264 (after 7 p.m.).

Experienced DJ announcer looking for work in station with Top 40, or modern country and western format. Willing to travel. Single, 3 years' experience, some production, third class endorsed, now available. Contact: Tim Tolbert, Route 2, Orleans, Ind. 47452. Phone: (812) 865-3988.

Attention, Canadian Stations! Young Canadian announcer with 4 years' MOR experience seeks position with medium market MOR station. Prefer Ontario—will consider all. Tape resume and photo available now! Write Billboard Publications, Box #0198, 165 W. 46th St., N.Y. 10036.

## 45 rpm RECORDS oldies by mail

# OLDIES from 1955 to 1969

All original artists. For complete catalog send \$1.00. (deductible from first order) to:

BLUE NOTE SHOP  
156 Central Ave., Albany, N.Y. 12206

## Soul Sauce

**BEST NEW RECORD  
OF THE WEEK:**

**"Gotta Find a  
Brand New Lover"**  
**SWEET INSPIRATIONS**  
(Atlantic)



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, reports in his recent interview with **Aretha Franklin** that **Ray Charles** has agreed to do an album with Aretha, produced by **Jerry Wexler**, who has recorded both while at Atlantic. Cuts from Aretha's upcoming album include: "This Girl's in Love With You," "Son of a Preacher Man," "Dark End of the Street," "You Keep Me Hangin' On," "The Moment," "Anyone Who Had a Heart" and "Putting On," written by **Carolyn Franklin**. . . . **Ebony's Phyl Garland** has written "The Sound of Soul," a new book from the Henry Regnery Company, Chicago. . . . New from **Ella Washington:** "Sweeter and Sweeter," on SS7. . . . **Laura Lee's** Cotillion debut has been flipped to "What a Man." . . . Delayed reaction on the **Marvettes'** "That's How Heartaches Are Made." Don't miss it. . . . **James Brown** will be featured on NBC-TV's "First Tuesday," Wednesday (2). . . . **Ike & Tina Turner's** incredible performance at Madison Square Garden last week has officially awarded the spotlight to Blue Thumb, whose album "The Hunter" also features blues guitarist **Albert Collins**. . . . Choice cut from **Joe Simon's** "Better Than Ever" LP: "Silver Spoons and Coffee Cups," on Sound Stage. . . . Believe it or not, the **Music Scene Singers** are picking up play on their pop-gospel version of "Sugar, Sugar." . . . Choice cut from the **Dells'** album: "A Little Understanding," on Cadet. . . . Upstate New Yorkers can catch some fine bluesmen at the University of Rochester when the school presents on Friday & Saturday (5 & 6) **Magic Sam, M. T. Murphy, John Little John**, and a local blues trio, **Herman & the Rockets**. . . . New from **Shelby Singleton's** SSS Int'l 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 Deejay in Your Town." . . . **Foxy**, new femme vocal trio on Double Shot, is strong with their opener, "Call Me Later." . . . As predicted by **Soul Sauce**, Tupelo, Miss., just 100 miles south of Memphis, is turning into another capital. **Larry Eades'** Triangle Sound has opened for business with a staff band composed of **Larry Nichols**, former organ and piano player for **Jerry Lee Lewis; Johnny Wiginton**, guitar; **Wayne Reynolds**, electric bass; and **Jimmy Morgan**, drums. . . . The music and lyrics to the Broadway play, "Buck White," were written by **Oscar Brown Jr.** . . . **Soul Sauce** likes the dark meat on his Thanksgiving turkey. Do you?

## Vox Jox

• Continued from page 39

Urban Affairs Department of the Anti-Defamation League of B'nai B'rith, and Shields is the only radio man on the trip; the rest are from newspapers.

★ ★ ★  
**Steve Byrd**, formerly with WHAT in Philadelphia, has joined WBG, Philadelphia. He's the latest soul personality to make the switch into Top 40. . . . **Harvey Wittenberg**, formerly manager of WLS-FM in Chicago, has been appointed director of research and sales promotion for Century Broadcasting; he'll headquarter in Chicago. . . . The only single lately that has really impressed me is "The Last Time" by the **Buchanan Brothers** on Event Records. I don't know how you Top 40 stations can get a copy if you don't already have one, but please try. It's good.

★ ★ ★  
**Johnny Holliday**, a would-be basketball player, is taking over an afternoon slot on WWDC, Washington, an easy listening station. He'd last been with KYA, San Francisco, Top 40 station, but had most recently done some television sports. . . . **Bob McNeil**, the 9-

noon air personality on rock-formatted WABB, 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 a record promotion man I'd give them a telephone call. . . . **Robert D. Hudson Jr.** has been appointed general manager of WYLD, soul station in New Orleans. **Hudson**, who has worked for Rounsaville 16 years, had been program director of WCIN in Cincinnati the last couple of years. He's the third black man to be appointed within the past two years as general manager of Rounsaville radio stations.

★ ★ ★  
The lineup at WHIL-FM, Boston, includes **Larry Lepore**, program director **Larry Kaye**, **Andy Francis**, **Dave Sheehan**, and **Tom Blakely**. . . . **Paul Bernstein** at WRPN-FM, Riton College, Riton, Wis. 54971, pleas 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 them all), are in San Francisco and Philadelphia. Detroit may be

BEST SELLING

## Billboard Soul Singles



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

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	BABY, I'M FOR REAL Originals, Soul 35066 (Jobete, BMI)	11	25	37	TOO MANY COOKS (Spoil the Soup) 100% Proof Aged in Soul, Hot Wax 6904 (Gold Forever, BMI)	4
2	6	SOMEDAY WE'LL BE TOGETHER Diana Ross & the Supremes, Motown 1156 (Jobete, BMI)	4	26	11	I CAN'T GET NEXT TO YOU Temptations, Gordy 7093 (Jobete, BMI)	15
3	7	THESE EYES Jr. Walker & the All Stars, Soul 35067 (Dunbar, BMI)	5	27	23	WE MUST BE IN LOVE 5 Stairsteps & Cubie, Curtom 1945 (Camad, BMI)	7
4	4	FRIENDSHIP TRAIN Gladys Knight & the Pips, Soul 35068 (Jobete, BMI)	5	28	—	MY HONEY AND ME Luther Ingram, KOKO 2104 (Klondike, BMI)	1
5	5	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla 64188 (Stein/Van Stock, ASCAP)	6	29	—	HELLO SUNSHINE Rev. Maceo Woods & the Christian Tabernacle Baptist Church Choir, Volt 4025 (Cotillion/Killynn, BMI)	1
6	3	BACKFIELD IN MOTION Mel & Tim, Bamboo 107 (Cachand/Patchal, BMI)	8	30	30	THE SWEETER HE IS Soul Children, Stax 0050 (Birdees, ASCAP)	12
7	9	ELEANOR RIGBY Aretha Franklin, Atlantic 2683 (Maclen, BMI)	3	31	26	JEALOUS KIND OF FELLOW Garland Green, Uni 55143 (Colfam, BMI)	16
8	2	LET A MAN COME IN AND DO THE POPCORN (Part 1) James Brown, King 6255 (Dynatone, BMI)	7	32	17	GIRLS IT AIN'T EASY The Honey Cone, Hot Wax 6903 (Gold Forever, BMI)	9
9	10	YOU GOT TO PAY THE PRICE Gloria Taylor, Silver Fox 14 (Myto, BMI)	8	33	33	NA NA HEY HEY KISS HIM GOODBYE Steam, Fontana 1667 (MRC/Little Heather, BMI)	4
10	20	AIN'T IT FUNKY NOW James Brown, King 6280 (Golo, BMI)	2	34	34	IT'S HARD TO GET ALONG Joe Simon, Sound Stage 7 72641 (Cape Ann, BMI)	8
11	14	I WANT YOU BACK Jackson 5, Motown 1157 (Jobete, BMI)	3	35	46	TO BE YOUNG, GIFTED AND BLACK Nina Simone, RCA 74-0276 (Ninandy, BMI)	3
12	12	TAKE A LETTER MARIA R. B. Greaves, Atco 6714 (Four Star Television, BMI)	6	36	39	HOW CAN I TELL MY MOM & DAD Lovelites, Lock 723 (Moo-Lah, BMI)	5
13	13	(Sittin' on the) DOCK OF THE BAY Dells, Cadet 5658 (East/Time/Redwall, BMI)	5	37	27	CAN'T TAKE MY EYES OFF YOU Nancy Wilson, Capitol 2644 (Saturday/Seasons Four, BMI)	4
14	8	GOING IN CIRCLES Friends of Distinction, RCA 74-0204 (Perpete, BMI)	15	38	41	HE KNOWS THE KEY (Is Always in the Mailbox) Vivian Copeland, D'Oro 3500 (Greenlight, BMI)	2
15	15	JUST A LITTLE LOVE B. B. King, BluesWay 61029 (Sounds of Lucille/Pamco, BMI)	6	39	43	GO FOR YOURSELF Soul Tornadoes, Burt 4000 (Delrick, BMI)	2
16	21	IS IT BECAUSE I'M BLACK Syl Johnson, Twinight 125 (Nuddato-Syl-Zel-Highton, BMI)	5	40	40	ANY WAY THAT YOU WANT ME Walter Jackson, Cotillion 44053 (Blackwood, BMI)	2
17	16	SAY YOU LOVE ME Impressions, Curtom 1946 (Curtom, BMI)	8	41	22	BAD CONDITIONS Lloyd Price, Turntable 506 (Cissi, BMI)	8
18	31	I LOVE YOU Otis Leavill, Dakar 614 (Dakar, BMI)	3	42	—	BLESS YOUR HEART Isley Brothers, T-Neck 912 (Triple 3, BMI)	1
19	35	BEEN A LONG TIME Betty Everett, Uni 55174 (Parabut/Assorted, BMI)	2	43	45	HURRY CHANGE Tension Stephens, Aires 2076 (Kelton/Lyman/Feldman, BMI)	4
20	25	HOW I MISS YOU BABY Bobby Womack, Minit 32081 (Tracebob/Unart, BMI)	5	44	44	GET ON THE CASE Infinity, Fountain 1102 (Infinite, ASCAP)	2
21	18	CRUMBS OFF THE TABLE Glass House, Invictus 9071 (Gold Forever, BMI)	11	45	—	LOOK-KA PY PY Meters, Josie 1105 (Marsaint, BMI)	1
22	49	DON'T LET LOVE HANG YOU UP Jerry Butler, Mercury 72991 (Assorted/Parabut, BMI)	2	46	—	MY BABY LOVES ME David T. Walker, Revue 11060 (Jobete, BMI)	1
23	24	WEDDING BELL BLUES 5th Dimension, Soul City 779 (Celestial, *BMI)	7	47	—	OLD LOVE Intruders, Gamble 240 (Assorted, BMI)	1
24	19	YOU'VE LOST THAT LOVIN' FEELIN' Dionne Warwick, Scepter 12262 (Screen Gems-Columbia, BMI)	10	48	—	HEY THERE LONELY GIRL Eddie Holman, ABC 11240 (Famous, ASCAP)	1
				49	50	SOMEBODY PLEASE Vanguards, Whiz 612 (Hot Shot, BMI)	2
				50	—	HE MADE A WOMAN OUT OF ME Betty Lavette, Silver Fox 17 (Green Isle, BMI)	1

\* In litigation

shaping up soon as the scene of a bloody battle. But the blood is already flowing in Denver. KTLK continues to put the mojo on KIMN. I don't think the ratings are there yet, but the "psyching" goes on. KTLK continues to issue statements like: "Handleman Distributors has now switched from using the KIMN survey to KTLK's survey. It's very simply based on the fact that we play what we say is on our list. One of your problems in this area has been first getting the record exposed, and second, getting concentration play. I am not up tight about exclusives. KIMN is playing an old game that is really futile. We are now developing the kind of strength and I can only say, if service is not equal for the two rockers in this market, I've got a long memory and will not be cooperative with a company or publisher that does it. It's ridiculous to say that this station or any station will be forced on a hit. It just ain't so. There's so much good

music there are hits we can live without." KTLK program director **Joe Finan** also stated that service, for the most part, has been excellent with a couple of exceptions, then, "They will know who they are when they don't show up on our list and don't make their quota in the market." He pointed out that the KIMN-KTLK battle is "not the record business's fight—it can only benefit the business." Finan ends up his statement with the information that KTLK plays an average of 17-18 records an hour, "about 30 percent more music than KIMN." All of this psyching must be working. KIMN also released a "statement" about a week ago. Well, at any rate, it's invigorating to see Denver back in action. I remember when the program directors of two competing rock stations there a few years ago once threw rocks at each other.

★ ★ ★  
**Greg Austin**, weekend man at  
(Continued on page 41)

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

# Programming Aids

• Continued from page 38

terday," Stevie Wonder. **BLFP:** "Walkin' in the Rain," Jay and the Americans. **BH:** "Land of 1,000 Dances," Electric Indian. **BLFH:** "Why or Where or When," Sergio Franchi.

## Portland, Ore. (KPOJ)

**BP:** "Right or Left at Oak Street," Roy Clark. **BLFP:** "Natural to Be Gone," John Hartford. **BH:** "Leaving on a Jet Plane," Peter, Paul and Mary. **BLFH:** "Groovy Grubworm," Harlow Wilcox and the Oakes.

## COUNTRY

### Ashland, Ky., and Huntington, W. Va. (WTCR), Mike Todd, Program Director, Personality

**BP:** "The Promised Land," Chuck Howard, Stop. **BLFP:** "Atlanta," Johnny Roker, Stop. **BH:** "Hello," I'm a Jukebox," George Kent, Mercury. **BLFH:** "Heartbreak Ave.," Carl Smith, Columbia.

### Burbank-L.A. Calif. (KBBQ), Corky Mayberry, Music Director, Personality

**BP:** "Your Everlasting Love," Bobby Austin, Capitol. **BLFP:** "Freaked Out," George Lindsey, Cap. **BH:** "Six White Horses," Tommy Cash, Epic. **BLFH:** "Honey Eyed Girl," Jerry Wallace, Liberty.

### Chester, Pa. (WEEZ), Bob White, Music Director, Personality

**BP:** "Something to Think About," Luke the Drifter Jr., MGM. **BLFP:** "Heartbreak Avenue," Carl Smith, Columbia. **BH:** "There's a Story," Dottie West/Don Gibson, RCA. **BLFH:** "Drifting Too Far," June Stearns, Columbia.

### Cincinnati, Ohio (WUBE), Bob Tiffin, Music Director, Personality

**BP:** "Don't Cry Daddy," Elvis Presley, RCA. **BLFP:** "Roll Over Beethoven," Linda & Jerry Lee Lewis, Smash. **BH:** "Try a Little Kindness," Glen Campbell, Capitol. **BLFH:** "I Started Loving You Again," Al Martino, Capitol.

### Fairfield, Ohio (WCNW), Marv Wallace, Music Director, Personality

**BP:** "Mr. Work & Mrs. Play," B. Wilbourne & K. Morrison, United Artists. **BLFP:** "Little Pink Elephants," Bob Blum. **BH:** "I'll Still Be Missing You," Warner Mack, Decca. **BLFH:** "Not Going Back to Jackson," Rodney Lay, Blue Book.

### Flint, Mich. (WKMF), Jim Harper, Program/Music Director, Personality

**BP:** "I'm a Lover," Skeeter Davis, RCA.

## Vox Jox

• Continued from page 40

WHB in Kansas City, has joined WMID in Atlantic City. General manager **Bob Badger** reports that the current WMID lineup also includes **Joey Sherwood** from WKWK, Wheeling, W. Va., and **Mike Clay**, just returned from the Army. . . . **Robert L. Myers** has been appointed vice president and general manager of KFMB, KFMB-FM, and KFMB-TV, San Diego, replacing **George Whitney** who has joined Pacific Southwest Airlines. **Ed Peters** remains as general manager of the two radio stations.

★ ★ ★

The August Pulse for Shreveport, La., shows KEEL with a 38-share the 6-10 a.m. period, a 47 between 10 a.m.-3 p.m., and a 51 from 3-7 p.m. Only KWKH comes close and only in the morning then. I guess the power of KEEL is indicated by KEEL program director **Larry Ryan**, who states he didn't buy the 7-midnight Pulse "because we totally dominate that period." . . . KXLR, Box 3014, Little Rock, Ark., needs country oldies. It's a 5,000-watt full time country station. . . . Formats Unlimited, 1654 Central Ave., Albany, N.Y. 12204, a programming consulting firm headed by **Dick Lawrence**, is now putting together a library of 9,000 oldies which he'll make available to subscribers as well as non-subscribers. Lawrence, besides consulting on

(Continued on page 51)

**BLFP:** "I Sure Do Enjoy Lovin' You," Snuffy Miller, Stop. **BH:** "She's Mine," George Jones, Musicor. **BLFH:** "Drink, Boys, Drink," Jim Ed Brown, RCA.

### Midland, Mich. (WMDN), Ralph W. Ricks, Music Director, Personality

**BP:** "I'm a Lover (Not a Fighter)," Skeeter Davis, RCA. **BLFP:** "She Belongs to Me," Rick Nelson, Decca. **BH:** "Okie From Muskogee," Merle Haggard, Capitol. **BLFH:** "Atlanta, Ga. Stray," Kenny Price, RCA.

### Providence, R. I. (WHIM), Kevin P. McCourt, Music Director, Personality

**BP:** "Right or Left at Oak Street," Roy Clark, Dot. **BLFP:** "Before the Next Drop Falls," Linda Martell, Plantation. **BH:** "One Minute Past Eternity Sun," Jerry Lee Lewis. **BLFH:** "Daddy I Love You," Billy Jo Spears, Capitol.

### Puyallup, Wash. (KAYE)

**BP:** "A Boy Who Doesn't Dig," Jimmy Gateley, Chart. **BLFP:** "Man Walks Among Us," Bob Bishop, ABC. **BH:** "The One Man Band," Sheb Wooley, MGM. **BLFH:** "Sing a Song About Love," Bobby Wright, Decca.

### Memphis, Tenn. (WDIA), Bill Thomas

**BP:** "We'll Be Together," Supremes, Motown. **BLFP:** "You Got to Pay the Price," Gloria Taylor, Silver Fox. **BH:** "A Brand New Lover," Sweet Inspirations, Atlantic. **BLFH:** "How I Miss You," Bobby Womack, Minit.

## PROGRESSIVE ROCK

### Bethlehem, Pa. (WLUR), A. James Cameron, Program Director, Personality

**BP:** "Abalony," Love, Blue Thumb. **BLFP:** "Astronomy Domino," Pink Floyd, Capitol. **BH:** "Big City Car," Locomotive, MGM. **BLFH:** "A Summer Night," Montreal, Stormy Forest.

### Eau Gallie, Fla. (WTAL), Lee Arnold, Music Director, Personality

**BP:** "She Came in Through the Bathroom Window," Joe Cocker, A&M. **BLFP:** "Down Man," Brain Box, Elektra. **BH:** "Volunteers," Jefferson Airplane, RCA. **BLFH:** "Rocky Raccoon," Richie Havens, Stormy Forest.

### Newton, Mass. (WNTN)

**BP:** "As Safe as Yesterday," Humble Pie, Immediate. **BLFP:** "Carl Perkins on Top," Carl Perkins, Columbia. **BH:** "We Could Be Together," Jefferson Airplane, RCA. **BLFH:** "Rocket Top," Dillard and Clark, A&M.

## COLLEGE

### Albion, Mich. (WEXL)

**BP:** "Carry That Weight/Golden Slumber," Trash, Apple. **BLFP:** "My Front Pages," Arlo Guthrie Running Down the Road, W/Reprise. **BH:** "Heaven Knows," Grass Roots, Dunhill. **BLFH:** "Together," The Illusion, Steed.

### Boston, Mass. (WCSB)

**BP:** "Sleep Tight Honey," The Committee, Janus. **BLFP:** "There's a Better Day Coming," Crazy Elephant, Bell. **BH:** "Eli's Coming," Three Dog Night, Dunhill. **BLFH:** "Stomp," NRBQ, Columbia.

### Bronx, N. Y. (WHCB), Harris Semegram, Station Manager, Personality

**BP:** "Heavy on My Mind," Dale Hawkins, Bell. **BLFP:** "Just a Passing Fancy in a Midnight Dream," Steve Miller, Capitol. **BH:** "Roosevelt & Ira Lee," Tony Joe White, Monument. **BLFH:** "Angel of Mercy," Tommy Flanders, Verve/Forecast.

### Collegeville, Minn. (KSJU)

**BP:** "Volunteers," Jefferson Airplane, RCA. **BLFP:** "Eli's Coming," Three Dog Night, Dunhill. **BH:** "Led Zeppelin II," Led Zeppelin, Atlantic. **BLFH:** "Whole Lotta Love," Led Zeppelin, Atlantic.

### Dallas, Tex. (KSMU), Lee Michaels, Program/Music Director

**BP:** "Time & Love," Laura Nyro, Columbia. **BLFP:** "Clancy," Fever Tree, UNI. **BH:** "Jingo," Santana, Columbia. **BLFH:** "Sunlight," Youngbloods, RCA.

### Durham, N. H. (WUNH)

**BP:** "Rubberneckin'," Elvis Presley, RCA. **BLFP:** "Eli's Coming," Three Dog Night, Dunhill. **BH:** "Dirty Old Town," Rod Stewart, Mercury. **BLFH:** "She Came in Through the Bathroom Window," Beatles, Apple.

## BEST SELLING

# Soul LP's

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

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title Artist, Label, No. & Pub.	Weeks on Chart
1	1	PUZZLE PEOPLE Temptations, Gordy GS 949	9	26	24	THE WAY IT WAS/THE WAY IT IS Lou Rawls, Capitol ST 215	27
2	2	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	22	27	27	TEMPTATIONS SHOW Temptations, Gordy GS 933	18
3	3	MY CHERIE AMOUR Stevie Wonder, Tamla TS 296	9	28	28	M. P. G. Marvin Gaye, Tamla TS 292	27
4	4	LOVE IS BLUE Dells, Cadet LSP 829	16	29	29	GREATEST MOTION PICTURE HITS Dionne Warwick, Scepter SPS 575	17
5	5	IT'S A MOTHER James Brown, King 1063	9	30	30	BABY, I'M FOR REAL Originals, Soul SS 716	3
10	10	TOM JONES LIVE IN LAS VEGAS Parrot PAS 71031	3	31	33	RIVER DEEP, MOUNTAIN HIGH Ike & Tina Turner, A&M SP 4178	10
7	6	TOGETHER Diana Ross & the Supremes & the Temptations, Motown MS 692	7	32	31	GREATEST HITS Dells, Cadet LPS 824	26
8	7	STAND Sly & the Family Stone, Epic BN 26456	32	33	35	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393	11
9	9	SOUL CHILDREN Stax STS 2018	9	34	34	SPOTLIGHTIN' THE MAN Bobby Bland, Duke DLP B9	13
10	11	AT HOME WITH O. C. SMITH Columbia CS 9908	8	35	39	HOT DOG Lou Donaldson, Blue Note BST 84318	11
11	13	THE DELFONICS' SUPER HITS Philly Groove PG 1152	3	36	37	ISLEY BROTHERS LIVE AT YANKEE STADIUM T-Neck TNS 3004	4
12	8	ICE ON ICE Jerry Butler, Mercury SR 61234	11	37	47	CREAM OF THE CROP Diana Ross & the Supremes, Motown MS 694	2
13	12	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	29	38	32	BLOOD, SWEAT & TEARS Columbia CS 9720	33
14	14	HIGHLY DISTINCT Friends of Distinction, RCA Victor LSP 4212	7	39	36	ICE MAN COMETH Jerry Butler, Mercury SR 66188	48
15	16	GREATEST HITS, VOL. II Dionne Warwick, Scepter SPS 575	6	40	40	IN A SILENT WAY Miles Davis, Columbia CS 9875	5
16	17	NITTY GRITTY Gladys Knight & the Pips, Soul SS 713	7	41	41	HERBIE MANN AT THE WHISKEY A GO GO Atlantic SD 1536	3
17	15	ARETHA'S GOLD Aretha Franklin, Atlantic SD 8227	21	42	38	BEST OF BILL COSBY Warner Bros.-Seven Arts WS 1798	14
18	18	POPCORN James Brown, King KSD 1055	16	43	43	LOVE MAN Otis Redding, Atco SD 289	20
19	20	LIVE AND WELL B. B. King, BluesWay 6031	24	44	—	FOUR IN BLUE Smokey Robinson & the Miracles, Tamla TS 297	1
20	25	BROTHERS ISLEY Isley Brothers, T Neck TNS 3002	3	45	—	WHO'S MAKING LOVE Johnny Taylor, Stax STS 2005	26
21	21	TIME OUT FOR SMOKEY ROBINSON & THE MIRACLES Tamla TS 295	19	46	48	KEEM-O-SABE Electric Indian, United Artists UAS 6728	3
22	19	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149	31	47	46	SMASH HITS Jimi Hendrix Experience, Reprise RS 2025	16
23	22	CLOUD NINE Temptations, Gordy GLPS 939	39	48	50	YOUR GOOD THING Lou Rawls, Capitol ST 325	2
24	26	I'VE GOT DEM OL' KOZMIC BLUES AGAIN, MAMA Janis Joplin, Columbia KCS 9913	8	49	42	JR. WALKER & THE ALL STARS' GREATEST HITS Soul SS 718	23
25	23	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529	17	50	45	SON OF A PREACHER MAN Nancy Wilson, Capitol ST 234	23

### Indianola-Des Moines, Iowa (KBAB)

**BP:** "Don't Let Him Take Your Love," The Four Tops. **BLFP:** "Venus," The Shocking Blue. **BH:** "Feed Me," The Kingsmen. **BLFH:** "Feed Me," The Kingsmen.

### Ithaca, N. Y. (WICB), Ron Kobosko, Music Director, Personality

**BP:** "Victoria," Kinks, Reprise. **BLFP:** "Ready to Ride," Southwind, Blue Thumb. **BH:** "Backfield in Motion," Mel & Tim, Bamboo. **BLFH:** "Sunlight," Youngbloods, RCA.

### Laurinburg, N. C. (WSAP)

**BP:** "She's Ready," Spiral Starecase, Columbia. **BLFP:** "Walking in the Rain," Jay and the Americans, UA. **BH:** "Raindrops Keep Falling on My Head," BJ Thomas, Scepter. **BLFH:** "Oh Me, Oh My," Lulu, Atco.

### Lubbock, Tex. (KTXT)

**BP:** "Take a Letter Maria," R.B. Greaves, Atco. **BLFP:** "No One Better Than You," Petula Clark, WB 7-Arts. **BH:** "Eli's Coming," Three Dog Night, Dunhill. **BLFH:** "Kiss Him Goodbye," Steam, Fontana.

### Oswego, N. Y. (WOCR)

**BP:** "Cold Turkey," Plastic Ono Band,

Apple. **BLFP:** "Walkin' in the Rain," Jay & the Americans, UA. **BH:** "Eli's Coming," Three Dog Night, Dunhill. **BLFH:** "Jingle Jangle," Archies, Calendar.

### Philadelphia, Pa. (WRTI)

**BP:** "Octopus's Garden," Beatles. **BLFP:** "Up on Cripple Creek," Band. **BH:** "Venus," Shocking Blue. **BLFH:** "Groovin'," Newbeats.

### Pittsburgh, Pa. (WPGH), Rick Cohen

**BP:** "Whole Lotta Love," Led Zeppelin, Atlantic. **BLFP:** "Undun," Guess Who, RCA. **BH:** "Heartbreaker," Led Zeppelin, Atlantic. **BLFH:** "Christmas Dinner," Peter, Paul & Mary, WB 7-Arts.

### Springfield, Mo. (KULR)

**BP:** "Jingo," Santana, Columbia. **BLFP:** "Gotta Make You Mine," Velvet Crest, Liberty. **BH:** "Down on the Corner," CC Revival, Fantasy. **BLFH:** "Penthouse Pauper," Five by Five, Paula.

### University Park, Pa. (WHR)

**BP:** "Rubberneckin'," Elvis Presley, RCA. **BLFP:** "Hold Me, Thrill Me, Kiss Me," Diane Renay, Fontana. **BH:** "And When I Die," Blood, Sweat & Tears, Columbia. **BLFH:** "Na Na Hey Hey Kiss Him Goodbye," Steam, Fontana.

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# Classical Music

## Everest Highlight Disks Star Operatic Headliners

### BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 11/29/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194	54
2	2	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE ST 13	69
3	3	SCENES AND ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17163	9
4	5	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG 138783	96
5	12	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3113	7
6	13	MOONDOG Columbia MS 7335	7
7	7	MOOG STRIKES BACH RCA LSC 3125	5
8	4	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 2575 (S)	192
9	8	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	129
10	6	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	26
11	27	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	3
12	9	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	25
13	31	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	5
14	10	VERDI: OTELLO (3 LP's) McCracken/Jones/Fischer-Dieskau/Various Artists/New Philharmonia Orch. (Barbirolli), Angel SCL 3742	9
15	15	MISSA LUBA Troubadours du Roi Baufovin, Philips PCC 606	17
16	11	LA DIVINA (3 LP's) Maria Callas, Angel SCB 3743	9
17	14	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051	49
18	17	DEBUT Henry Mancini/Philadelphia Orchestra Pops, RCA LSC 3106	6
19	16	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	71
20	19	VAUGHAN WILLIAMS: SEA SYMPHONY Sheilah Armstrong, John Carol Case, London Philharmonic Choir, London Philharmonic Orch. (Boult), Angel SB 3739	16
21	20	R. STRAUSS: SALOME (2 LP's) Caballe/Various Artists/London Symphony (Leinsdorf), RCA LSC 7053	5
22	24	E. POWER BIGGS' GREATEST HITS Columbia MS 7269	24
23	22	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Jalas), Westminster WST 17143	52
24	23	VERDI: LA TRAVIATA (2 LP's) Lorengar/Avagall/Fischer-Dieskau/Various Artists/Deutsch Opera, Berlin (Maazel), London OSA 1279	12
25	—	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502	23
26	—	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282	1
27	—	MASSENET: WERTHER (3 LP's) De Los Angeles/Gedda/Various Artists/Orchestre De Paris (Pretre), Angel SCL 3736	1
28	29	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	62
29	21	WAGNER: SIEGFRIED (5 LP's) Berlin Philharmonic (Karajan), DGG 138234/238	7
30	18	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041	65
31	33	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Boehm), DGG 136001	20
32	30	TCHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orchestra (Kondrashin), RCA LSC 2252	27
33	—	ORGAN IN SIGHT AND SOUND E. Power Biggs, Columbia KS 7263	1
34	26	BEETHOVEN: THE 9 SYMPHONIES (8 LP's) Berlin Philharmonia (Karajan), DGG SKL 101/8	17
35	—	BERLIOZ: TE DEUM London Symphony Orch. & Chorus (Davis), Philips 3724	1
36	25	BERIO: SINFONIA Swingle Singers/New York Philharmonic (Berio), Columbia MS 7268	6
37	37	MAHLER: SYMPHONY NO. 1 Philadelphia Orch. (Ormandy), RCA LSC 3107	3
38	38	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176	69
39	39	WAGNER'S GREATEST HITS Various Artists, Columbia MS 7511	2
40	40	MOZART: THE GREAT SYMPHONIES 25-41 (7 LP's) Berlin Philharmonic (Boehm), DGG 109173/79	6

NEW YORK — Everest Records has a welcome release in 24 albums of highlights from the company's first Cetra operatic albums. Featured are such name artists as sopranos Maria Callas, Renata Tebaldi, Lina Pagliughi, and Rosanna Carteri; tenors Ferruccio Tagliavini, Carlo Bergonzi, Franco Corelli and Cesare Valletti; mezzo-sopranos Giulietta Simionato, Fedora Barbieri and Ebe Stignani; baritones Giuseppe Taddei, Paolo Silveri and Carlo Tagliabue; and basses Cesare Siepi, Italo Taso, Fernando Corena, Giulio Neri and Sesto Bruscantini. Most of the sets feature the orchestra of Italian Radio-Television.

A memorable set is Ponchielli's "La Gioconda" with Miss Callas, Silveri, Neri, Miss Barbieri, Neri and tenor Gianni Poggi. Antonio Votto conducts. Miss Tebaldi also is featured in a selection from a famed recording in Giordano's "Andrea Chenier" with Arturo Basile conducting. Tenor Jose Soler and baritone Ugo Savarese also are featured.

Taddei is outstanding in five sets, including selections from the only complete recording of Rossini's "William Tell," which also contains performances by sopranos Graziella Scutti and Miss Carteri. Tenor Mario Fi-

lippeschi, and basses Giorgio Tozzi, Plinio Clabassi and Corena. Mario Rossi conducting.

#### Taddei Strong

Taddei's strong performances also are keystones of Puccini's "Madame Butterfly" and the title roles in Mozart's "Don Giovanni," and Verdi's "Falstaff" and "Rigoletto." The "Madame Butterfly" also stars soprano Clara Petrella and Tagliavini.

Max Rudolf conducts the Italianate "Don Giovanni" with sopranos Mary Curtis-Verna, Carla Cavazzi and Elda Ribetti; Valletti, and Tajo. The "Falstaff" under Rossi also features Miss Pagliughi, Miss Carteri, tenor Emilio Renzi, and baritone Saturno Meletti. The cast of "Rigoletto" under Angelo Questa includes Miss Pagliughi, Tagliavini, and Neri.

The other Mozart disk is "The Marriage of Figaro" with Fernando Previtali conducting. The cast includes Bruscantini, Tajo, Corena, and sopranos Gabriella Gatti and Alda Noni. Miss Curtis-Verna also is featured in a Verdi "Aida" pressing led by Questa. The name cast also includes mezzo-soprano Miriam

Pirazzini, Corelli, baritone Giangiaco Guelfi and Neri.

#### Donizetti Sets

Four delightful Donizetti sets are included as Questa conducts "La Favorita," Rossi conducts "The Daughter of the Regiment" and "Don Pasquale," and Giangiaco Gavazzeni conducts "The Elixir of Love." Heading the cast of "La Favorita" are Miss Barbieri, tenor Gianni Raimondi, Tagliabue and Neri.

Valletti and Bruscantini, two experts in early Italian opera, glow in the other three Donizetti titles. Also featured in "The Elixir of Love" are Miss Noni and baritone Afro Poli, in "Don Pasquale" are Miss Noni and baritone Mario Borriello, and in "The Daughter of the Regiment" are Miss Pagliughi, and mezzo-soprano Rina Corsi.

Manno Wolf-Ferrari conducts selections from the only available recording of Cimarosa's "Il Matrimonio Segreto," ably sung by Miss Noni, Miss Simionato, Valletti and Bruscantini. Previtali conducts highlights from another Italian comedic gem, Rossini's "The Barber of

(Continued on page 64)

## Artistry Shown By Johannesen

NEW YORK — The Little Orchestra Society offered an enjoyable, if uninspired, concert at Philharmonic Hall Nov. 18. The program opened with Douglas Moore's light and animated "Farm Journal," and continued with Mozart's "Symphony No. 33."

Throughout the symphony and the Mozart "Piano Concerto No. 24," which followed, the orchestra was vaguely unsatisfying, particularly in the string section. The 40-piece ensemble could not produce the expansive, full sound that suits Mozart so well, and that would have been possible with a larger, or more precise orchestra.

Pianist Grant Johannesen who records for Golden Crest Records proved himself an admirably skilled artist, both in the Mozart concerto and in the Milhaud "Concerto No. 1," which ended the concert. Although Johannesen's performance was notable more for its technical quality than for any depth of feeling, the fluency and grace of his style added a pleasing elegance to the music.

NANCY ERLICH

## Houston Selects 4 Guest Conductors

HOUSTON—Four guest conductors for the 1970-71 season of the Houston Symphony Orchestra have been selected including Antonio de Almeida, this season's principal guest conductor.

Each of the conductors will be considered for the position of permanent conductor of the Houston Symphony, which has been without a permanent conductor since the exit of Andre Previn in May.

## Miss Sills Opens Season

NEW YORK — Beverly Sills sings the title role in Donizetti's "Lucia di Lammermoor" to open the spring 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 Brooks, Andre Jobin, making his debut with the company, and Louis Quilico.

Revivals during the 16-opera

season, which closes on April 19 with Massenet's "Manon," will be Benjamin Britten's "The Turn of the Screw," Shostakovich's "Katerina Ismailova," the twin bill of Stravinsky's "Oedipus Rex" and Orff's "Carmina Burana," Rossini's "La Cenerentola," and Mozart's "The Magic Flute."

Also in the repertoire are Boito's "Mefistofele," Puccini's "La Boheme," Verdi's "La Traviata," Gounod's "Faust," Verdi's "Rigoletto," Puccini's "Madame Butterfly," and Mozart's "The Abduction from the Seraglio."

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# CASSETTE



*A Billboard Special Report*



**ARE  
CASSETTES  
HERE TO  
STAY?**



**"OH... YES"**



By Bruce Weber

**T**he 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 upswing shows signs of faltering, something 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). Beside 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 5.1 million. In 1966, about 200,000 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 85 million by 1970, 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 2½ by ½ inches), more foolproof than the cartridge, and off-the-air record capabilities.

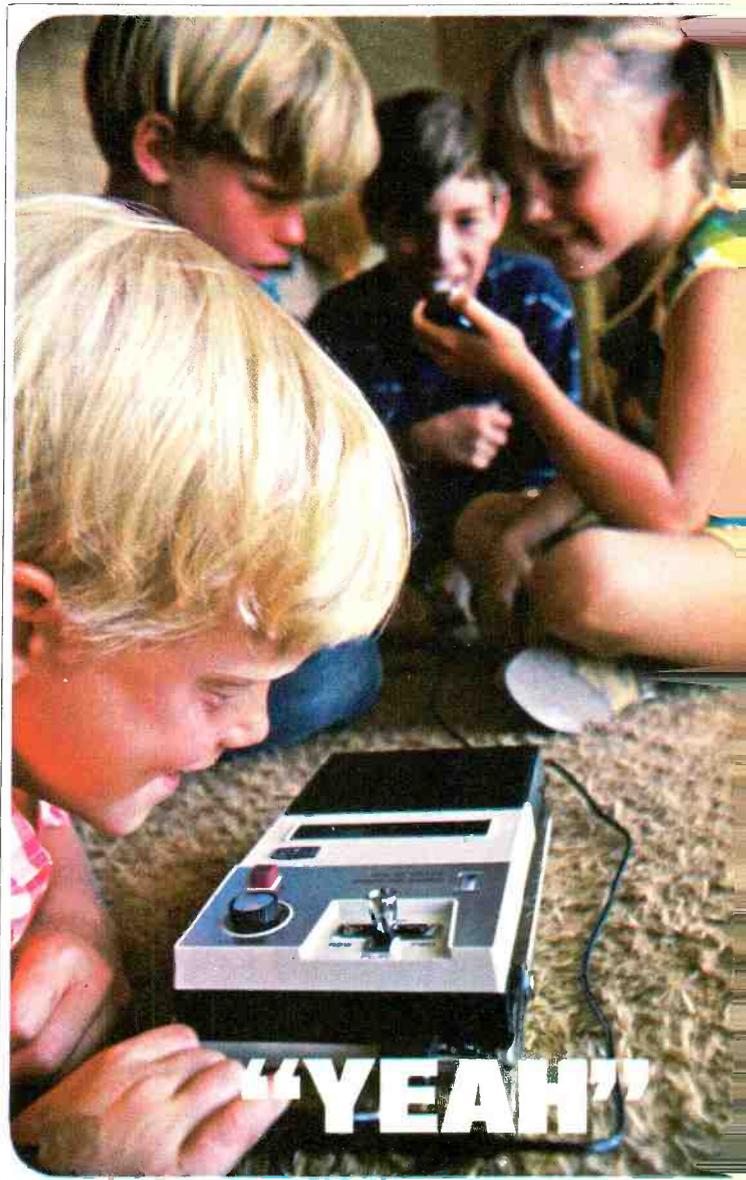
Mechanically, cassettes share few disadvantages of the cartridge system. It is possible, on cassettes, to leave a long blank passage at the beginning of the first "side" or the end of the second, to locate the break between sides at a convenient point in the music.

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 slow

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Everywhere . . . that's where cassette players are now found. Teens enjoy a backyard setup (top left); actress Kim Brewer enjoys music at the beach (bottom left); TV star Chelsea Brown carries her player on a morning jaunt (center), and youngsters listen in their room.



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.

# Hot seat.



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.

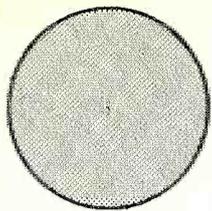
GRT is his kind of company. GRT gets the hot new sounds on tape and into cassettes while they're still glowing. And gets them out to you before they've even hit the charts. While they're still hot enough to handle.

GRT puts out the fire on the hot seat. Isn't that cool?

**GRT**

THE GREAT TAPES

Contract duplicating and licensing on 8 track, cassettes and reels from GRT Corporation, Sunnyvale, California. GRT of Canada, Ltd., London, Ontario.



Japan

ES

AMERICANS

BUSINESS

REPORTERS

IN JAPAN

東



Imposing temple (top left) symbolizes the dynamic Japanese electronics industry. Children gaze at new tape displays in a Tokyo department store (top). Two key figures in the tape industry are Barney Phillips (left) and Kimikazu Wakatsuki (right).



Text and photos by Bob Fisher

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.

TOKYO—Early in November astronauts Neil Armstrong, Edwin Aldrin and Michael Collins launched a goodwill tour in Japan with a press conference here.

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 as 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 that things are in this country. The larger manufacturers are tooling 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 23 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 now 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 manufacturing, the boom quickly turned into a financial bust.

"The symptoms are all here again. I met 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 12,000 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 Institute. 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 at odds with MITI—especially if an association or some 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 unpreposing trappings, Wakatsuki "estimates" with quick certainty that there are 67 Japanese firms currently involved in the



Player being assembled at a Toshiba factory.

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 cross-over 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 the 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; although he adds that cassette product sales are closing the gap fast, and in his opinion could pull even during the early 1970's.

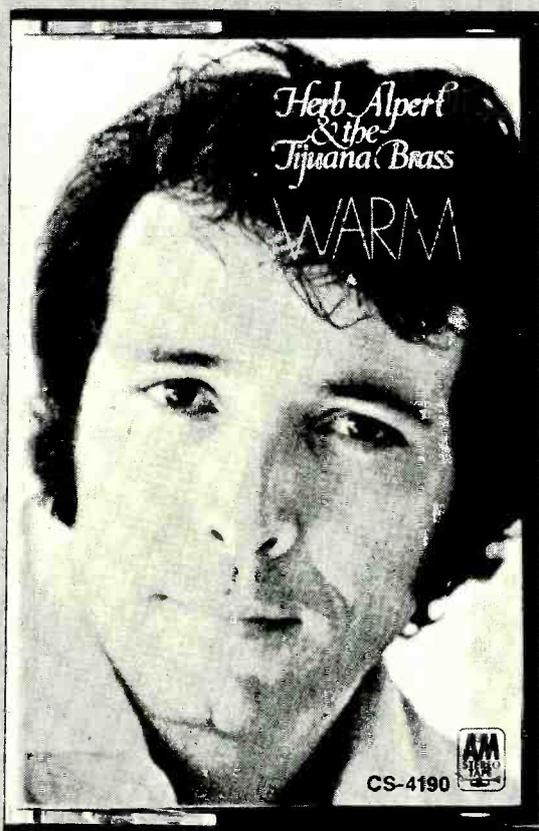
In one recent period between April and August, 1,815,935 cartridge players, 204,855

Continued on page C-58

**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.

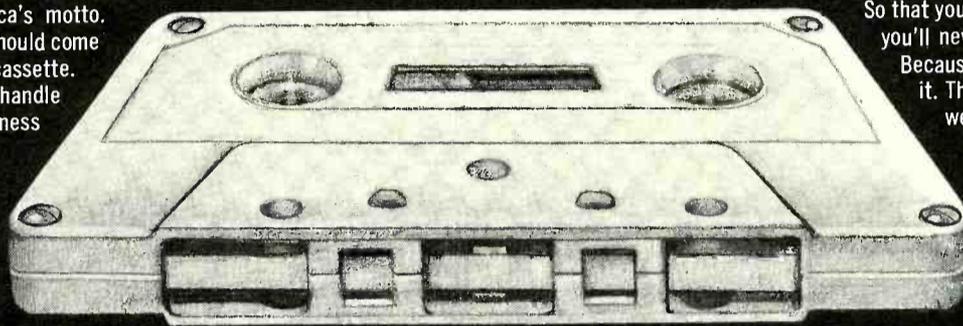
That's the Cassette Corporation of America's motto.

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?

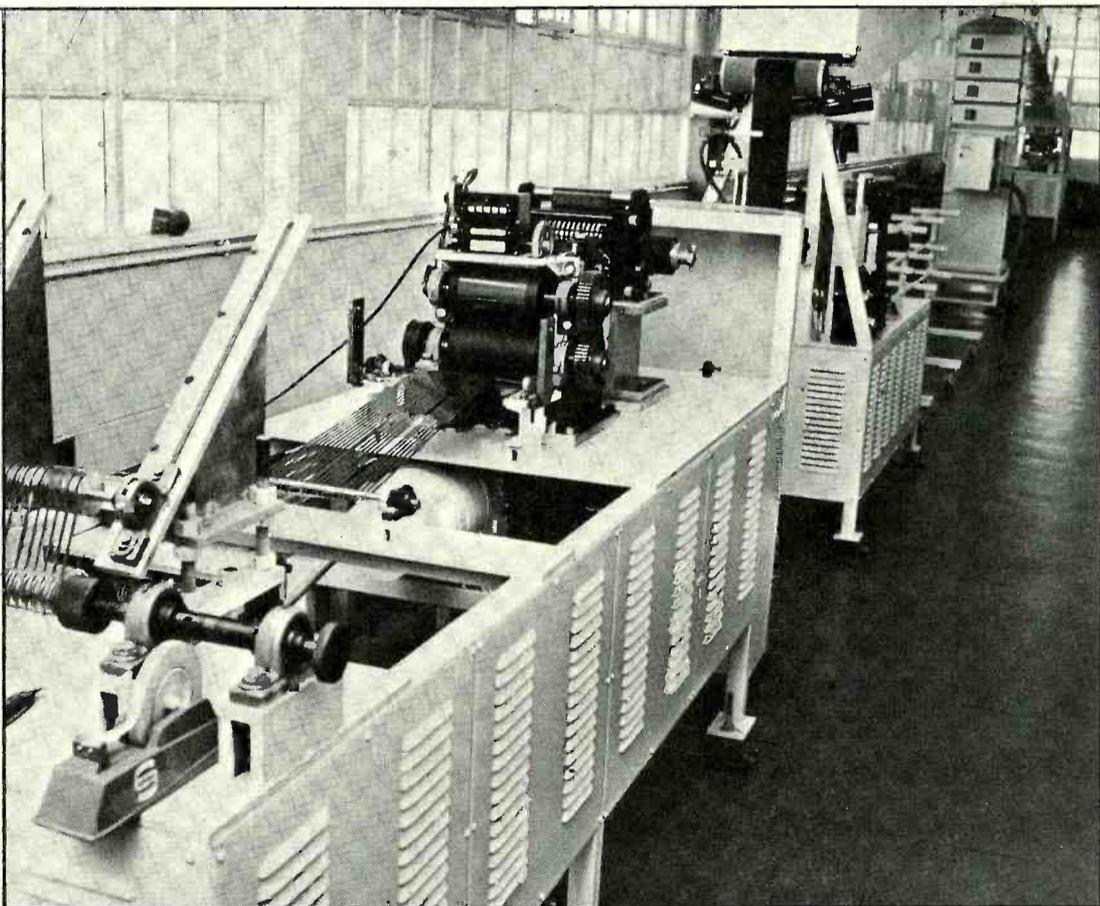
## Cassette Corporation of America

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

### FINEBILT Fine-Coat Manufacturing Equipment

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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CABLE "COEXPORT"

THINK  
TOUGH  
THINK "MYLAR"  
TYPE "T" POLYESTER FILMS

Du Pont developed MYLAR\* Type "T" polyester film as a base for pre-recorded and blank cassette tapes with exceptional strength.

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

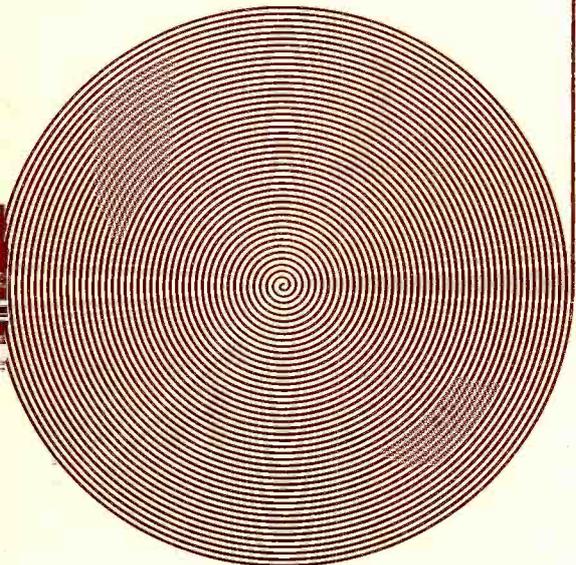
In addition to high strength and thinness, MYLAR Type "T" films offer excellent stretch-resistance that means better fidelity during duplication and playback.

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



MYLAR.



# Tape Marketplace

(Representative Listing of Publicly-Held Companies)

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

**MARKETING:** Ampex, Capitol, CBS, Certron, GRT, Handleman, 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, Capitol, CBS, Faraday (Orrtronics), Derø Research & Development (Peerless Telerad), Emerson, Ehrenreich Photo-Optical (Concord), Esquire Radio & Elect., General Electric, Goodway, Hitachi, Gulf & Western, Infonics, Lafayette, Lear-Jet, Craig, Magnavox, Monarch Electronics, Motorola, Philco-Ford, RCA, Rheem (Roberts), Sony, Soundesign, Superscope, 3M, Teledyne (Packard-Bell), Telex, Tenna, Westinghouse, Viewlex (Belle Wood), Zenith, North American Philips (Norelco).

**DUPLICATOR/ASSEMBLER:** Ampex, Bell & Howell (Greentree Electronics), Capitol (Audio Devices), Cassette Cartridge, Certron, Data Packaging, GRT, ITCC, Lear-Jet, Magtec, North American Leisure, Pickwick, RCA, Soundesign, 3M, TelePro.

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



... and the sleek 70s: a pretty future.

"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 caters to the young generation with an assortment of softgoods products," a broker reports.

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.

"As a privately-held company," he said, "Audio Magnetics certainly has a blue chip image."

While the tape industry has caught Wall Street's fancy, it is wise to issue a warning to investors: Be wary of a number of the newer and smaller concerns in the field—notably those with thin capitalizations and whose stocks have climbed on the basis of quick participation in tape.

Kiggins sees a "shakeout coming," spurred by heavy price-cutting. He sees such a development forcing many of the smaller companies "to run for cover," and possibly some of them "could be run out of business."

## THE MONEY GAME

# CASSETTES GRAB WALL STREET'S FANCY



### The baby years . . .

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.



### the growing years . . .

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 "baby blue chip."

Just about every analyst in consumer electronics is quick to acknowledge that the hottest growing segment of the business is tape cartridges, especially cassettes.



### the college years . . .

The growth projections for cassettes are impressive.

If a stock portfolio is leaning toward defense, food, housewares and appliances, the pocketbook probably is flatter than ever, figure analysts. But if you have North American Philips, Ampex, Tenna, Automatic Radio, GRT, Motorola, Craig and National Tape, the pocketbook should be fatter.

For example, industry sources see prerecorded cassettes and cartridges rocketing from a \$300 million volume last year to sales of \$600 million by 1975. And it looks for tape recorders and players to jump in volume from \$350 million to \$700 million in the same period.

But the key question for investors is which stocks, if any, do you buy in light of their runup in price and the market uncertainties.



### the adult years . . .

One brokerage firm, Loeb, Rhoades & Co., also suggests investor consideration of three record distribution companies, which it sees benefiting from rising tape sales: Handleman, Pickwick International and Transcontinental Investing.

"There is no dearth of tangible earnings performance in the tape industry," says a respected broker. Aldo Magnanini of E. F. Hutton views the field as a "dynamic growth market." Among the larger concerns, his favorites for investor participation are North American Philips, Ampex, Bell & Howell and Motorola. In a more speculative vein, he likes Automatic Radio and Tenna.

Three of Standard & Poor's favorites—regarded as worthwhile buys—are Automatic Radio, Ampex and North American Philips.

Gilbert Kiggins, a partner in Hornblower & Weeks, Hemphill, Noyes, says he would be "inclined to be a buyer of several stocks that have been hard hit in the recent market slide, including Superscope (currently involved in a lawsuit with Sony) and Capitol Industries as the best and purest plays."

Several investors and at least two respected national business and financial publications are taking a hard look at privately-held Audio Magnetics as a future investment "comer."

There are several reasons why Audio Magnetics, a blank tape manufacturer, is a rapidly developing firm amid the plethora of tape companies already on the public market place.

# Plastic SOUL.



*The Sound of Young America* T.M.



# 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:

1. National TV commercials — Johnny Carson Show and other coast-to-coast prime time shows.
2. National TV game show exposure.
3. Saturation radio in the Top-40 markets.
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%. Verry interesting.



Capitol™



“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: \*4-track reel-to-reel tape. †8-track stereo tape cartridge. †4-track stereo tape cartridge.

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Cassettes are changing the music scene. A new generation is growing up on cartridge music, as exemplified by the young girl with her cassettes while her mother holds onto her albums (right). In many homes, expensive systems are now being used as prime music sources (below).

## CASSETTES CATAPULT LABELS TO NEW ADVENTURES

By Eliot Tiegel



**D**ifferent 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 tiny 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 trod 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 cassette 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 Dubbing 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—\$1 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."

Why had RCA stayed out of 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 perfect. 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 "contemplate 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 been offering three made in Japan mono portables in this, its second year in the configuration. The new units will fill out 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 car 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. There are 19 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 only a 20 to 30 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 Columbia 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 240 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 teen-oriented \$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 company plans developing some 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

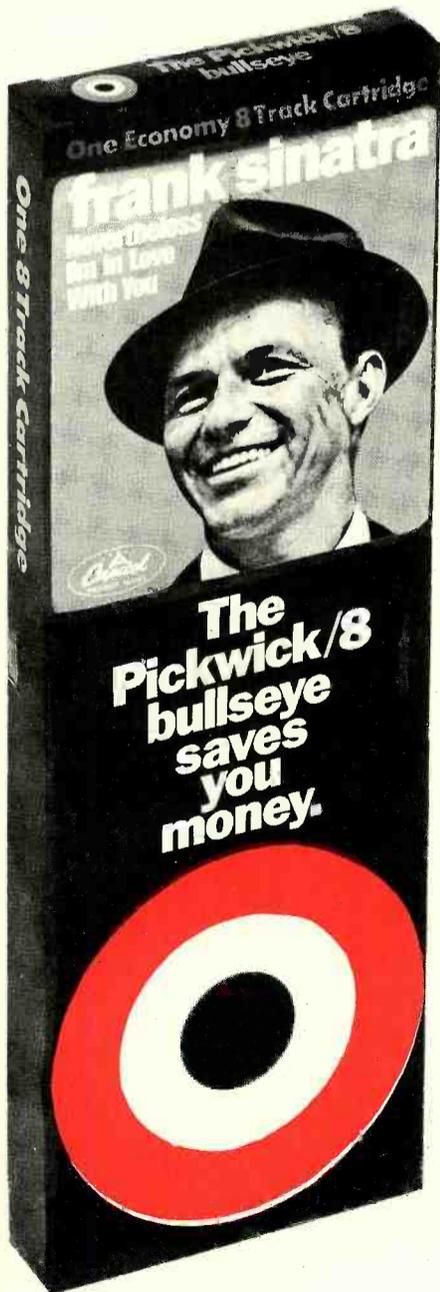
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# The Pickwick/8 bullseye makes money.

**In and out of the security fixtures.**

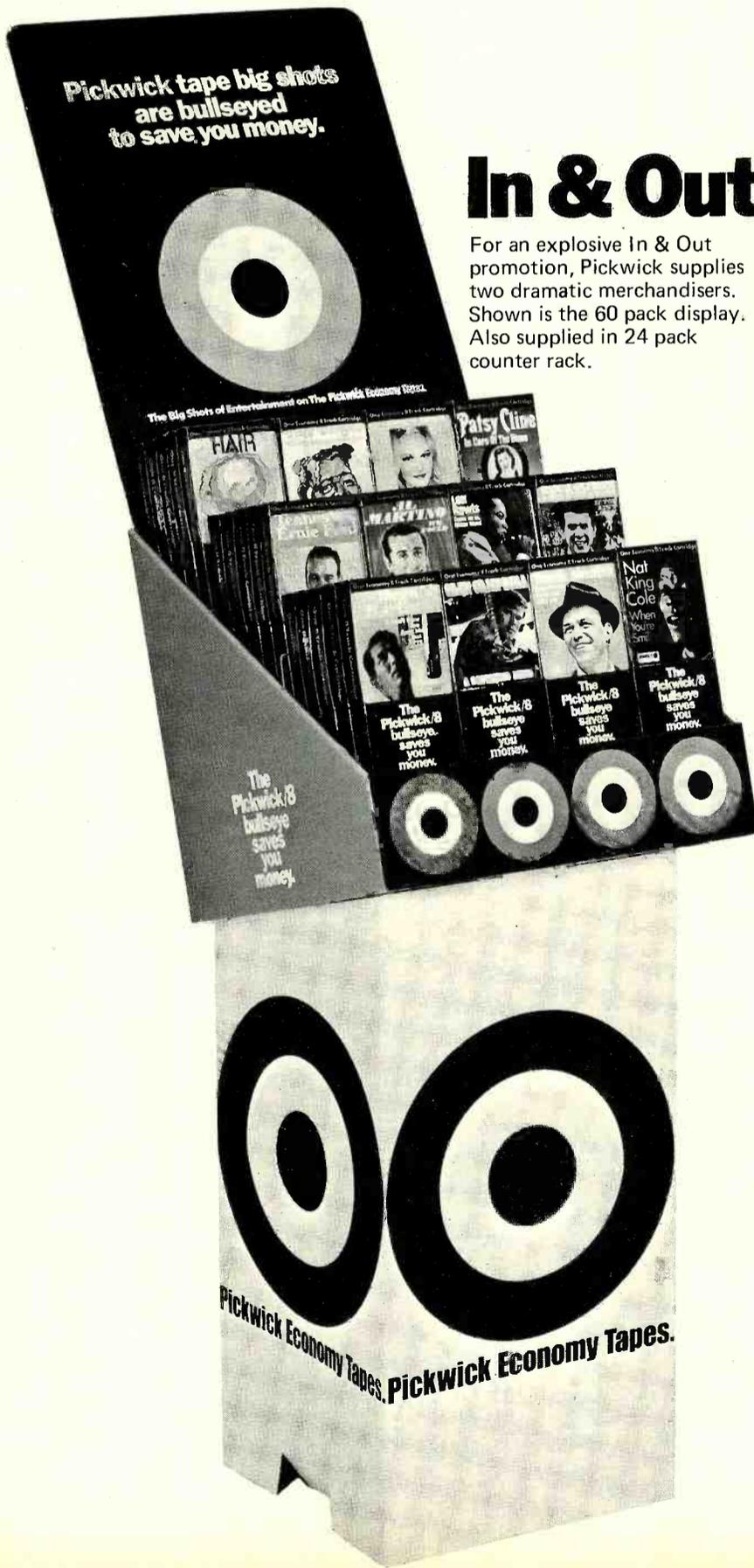
## Out

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



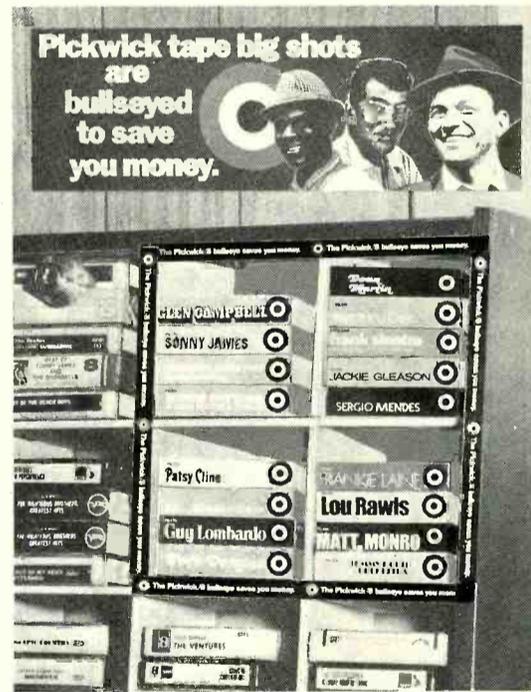
## In & Out

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.



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.

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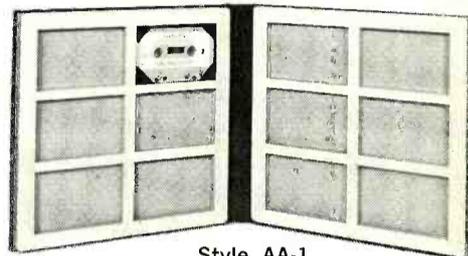
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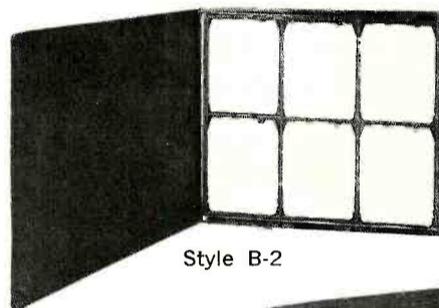
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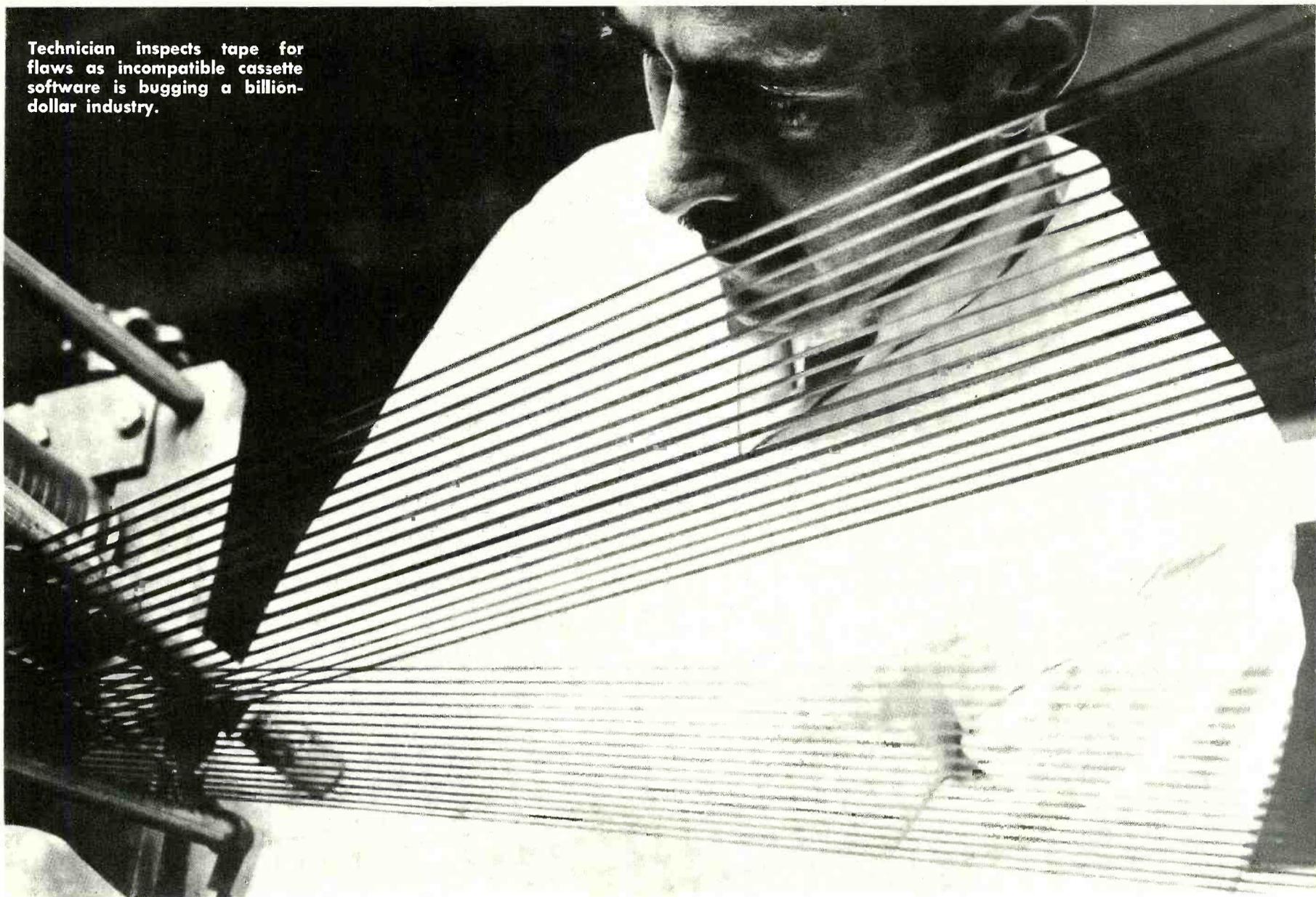
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Technician inspects tape for flaws as incompatible cassette software is bugging a billion-dollar industry.



## CHEAP TAPE BUGGING INDUSTRY; Consumer Gripes 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 overzealous companies overeager 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, Dubbing 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 "get 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 were 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 KLH of the Dolby noise reduction system in hopes of bringing cassette sound quality close to 8-track standards. The 1 $\frac{7}{8}$  ips of cassette tape results in a frequency response inferior to that of the 8-track 3 $\frac{3}{4}$  ips speed.

Meanwhile, both Dupont and 3M Co. 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 ad-

ditional 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 those 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 beset 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, 90 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 be to define how many feet of tape a C-60, C-90 and C-120 cassette should have and then certify soft-

*Continued on page C-57*



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## Equipment Lures the Best of 'Sound' Worlds

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 bank-rolls, have begun to think mass market appeal. And companies which have not really had any strong affiliation with the audiophile and his specific demands for purity of tone and dynamics, have begun to associate with the 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 being inundated by low-end player/recorders from Japan.

Still, the lure and appeal of cassette machinery has enabled Ampex 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 tooled 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 "autoload" 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 they speak of intensive research into improved tape and improved playback capabilities.

"Sony has developed 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 Superscope. 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 cas-

sette 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 Ampex, Norelco, and Mecca, 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 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 bomb scare caused the building to be vacated, 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 RE 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 on 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 uptight over 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."

Video cassette recorders, an adventurous form of do-it-yourself television, will be the big home entertainment news of the '70's believes Wybo 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 array 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 Lon 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 that's where the market is going. In a move to improve sonic capabilities, B&H is working on wow and flutter problems and experimenting with new tapes. "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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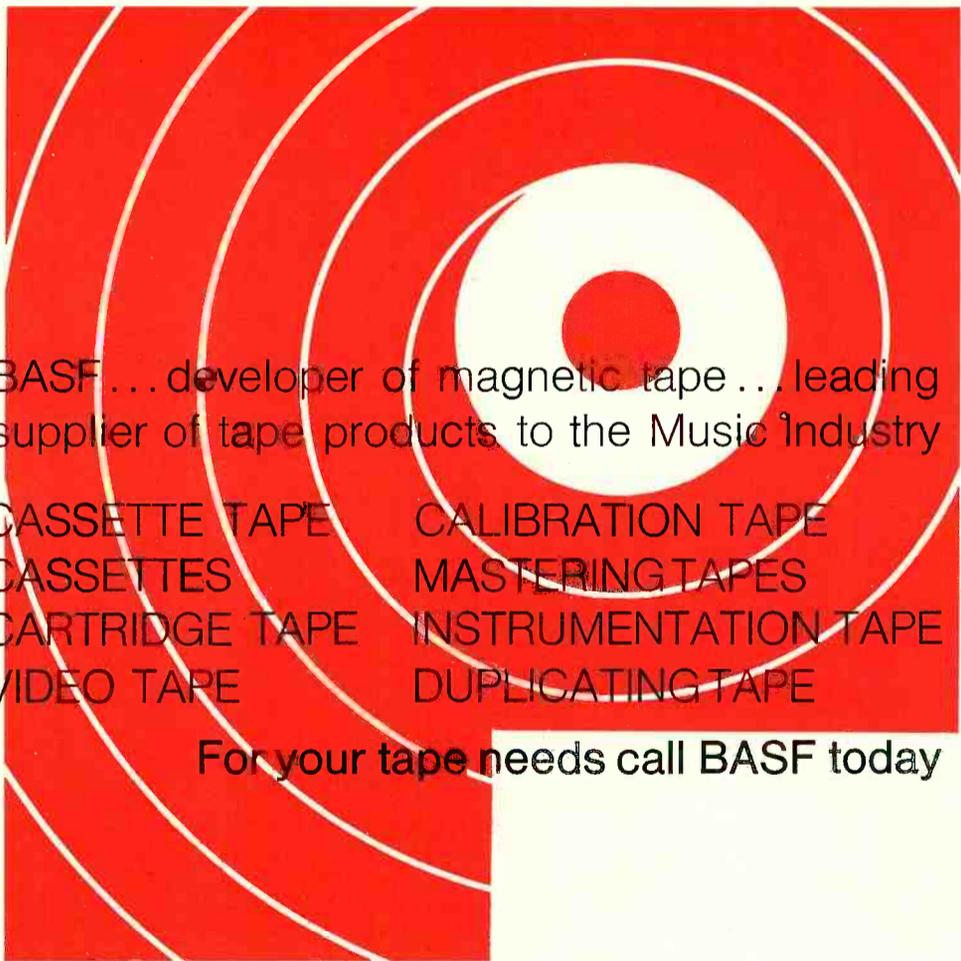
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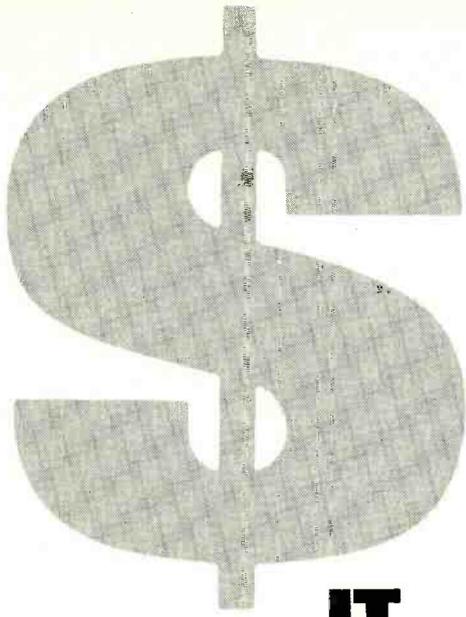
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# IT SPELLS BIG DOLLARS

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 70's.

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 mama 'n' papa 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 marketing, 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 found 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 beefing 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 recorder/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 \$19.88.

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

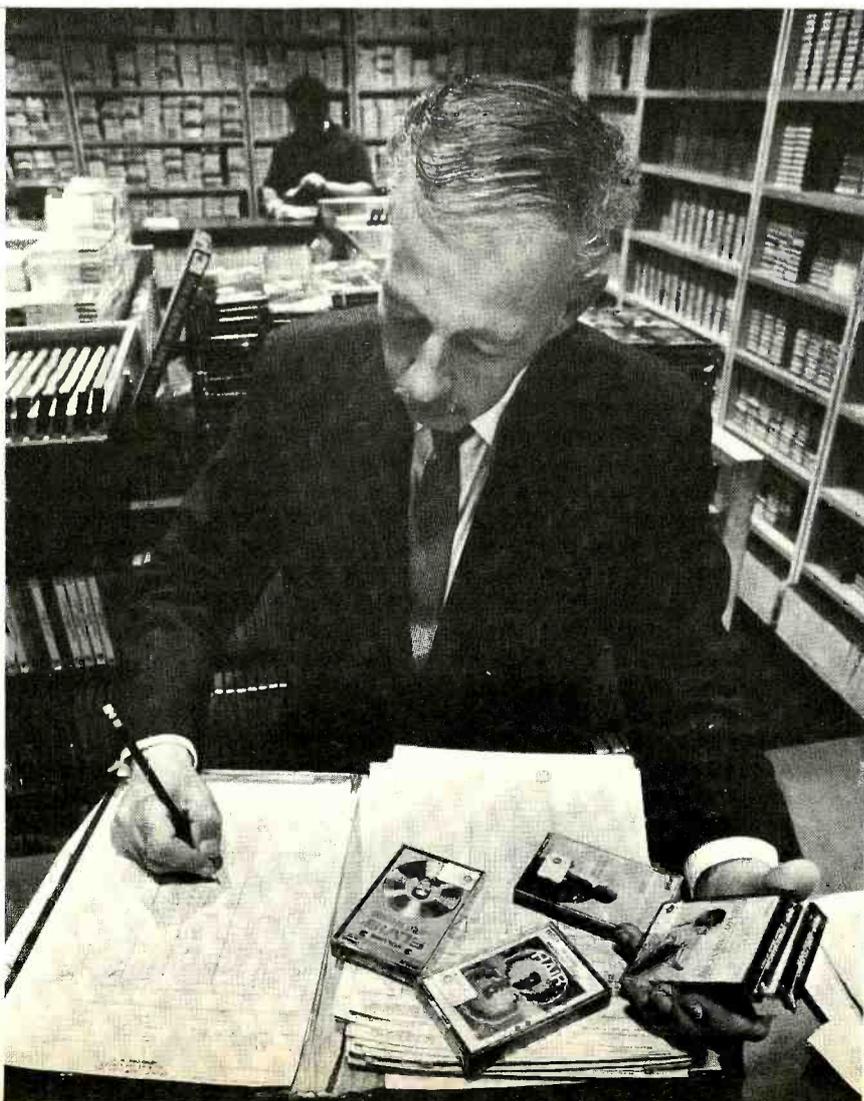
A spokesman for Hess's department store in Allentown, Pa., noted that portable cassettes "around the \$40 price range" are selling way beyond expectations, but that performance in other areas, "while not slack, is not exactly on fire, either."

John Rankin, sales manager for Hi Fi Associates, which operates five stores in Florida, is promoting cassettes because he

A Capitol salesman demonstrates some features (below) on one of the label's portables to a Hollywood dealer.



Music City's Ray Santini (above) discusses player features with an interested married couple planning their Christmas gift list. RCA salesman Fred Margulies (right) writes an order in King Karol, a key Manhattan dealer.



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 teen-agers and young adults come right to the point: low-cost items.

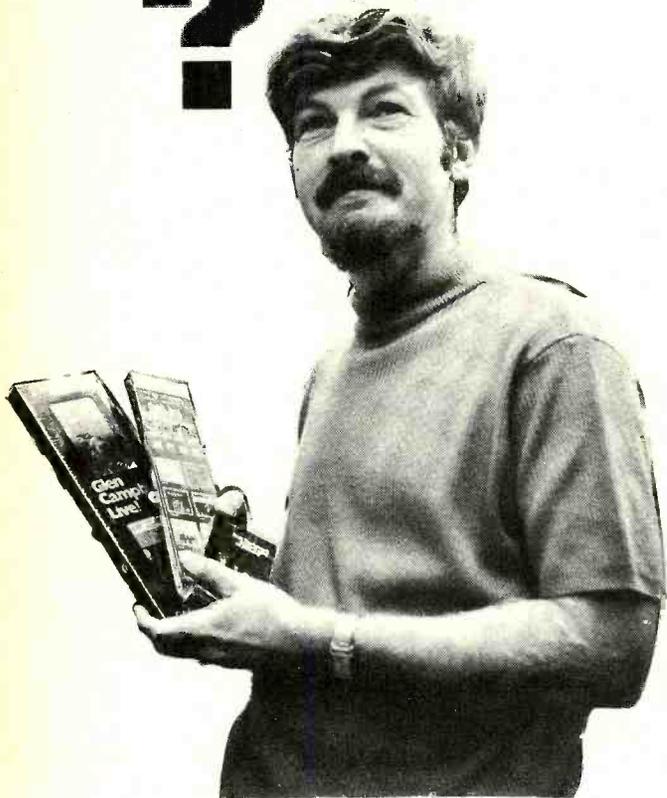
The White Front stores, for instance, are offering cassette recorders at \$29.97, a Webcor cassette recorder at \$29.95, and a secondary brand at \$24.97. May Co., a 16-unit department store chain, offers Concord's cassette radiocorder at \$69.95. Radio Shack offers a variety of equipment: cassette recorders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

Continued on page C-46

## A KEY QUESTION:

# Will Racks Dominate Hardware-Software Fields

# ?



Bob Gerstlauer 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 racks' 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 best with.

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., merchandiser. "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 department in conventional security 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-glassed display bins. "The 12-inch pack will be the answer. The only problem will lie 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 browsable 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 chain stores, and admits it will take a cogent educational program to turn the automotive industry's attitudes around to browsable cassettes.

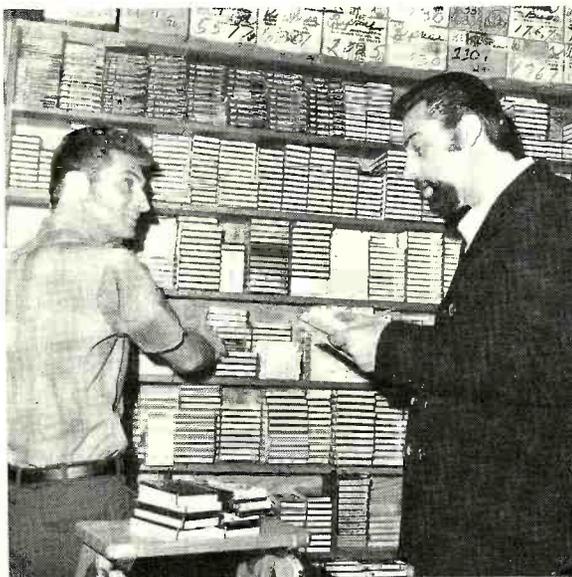
Asked to analyze his feelings about sales, Schwartz says: "The cassette market isn't as big as it has been blown up to be." Cassettes account for from 13-15 percent of his tape sales in the three stores. Each of the stores stocks more cassettes than there are actual sales. "We are prepared for the future," 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 comprises a limited inventory. For more amenable accounts Schwartz suggests that cassettes account for 25 percent of their tape inventory.

In the Seattle area, Chuck Blacksmith, tape 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 selloff 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 triumvirate 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 indoctrinate 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 plexiglass top rack which holds upwards of 200 units. Finger slots allow the customer to browse the tapes. Blacksmith estimates there are 150 customers using this form of display. The company is also offering the Ampex BD480 spinner display which has four modules,



Ampex tape specialist Howard Shapiro checks an inventory in Los Angeles, with Rudy Ciccirelli providing the information.

each holding 120 titles. "It's tough to hit people for additional space," Blacksmith says, adding: "We're just getting to the point where people want big cassette inventories."

In the hardware area, ABC offers the Belair line of portables, the Tenna line (which includes one car model) plus one car unit from Kraco. ABC is selling players to the 1,000 Goodyear stores, for example. Transcontinental Distributing Corp., through its own

Western Electronics branch, is selling players in select areas.

Bill Hall, Transcon's vice president, believes the rack is capable of offering national accounts a hardware merchandising program which eliminates many inventory and warehousing headaches.

Giant Heilicher Bros. and Handleman are hard and heavy into the player business, both selling several major hardware models. These mass merchandisers have established home entertainment centers for their accounts by combining records, tapes and players.

National Tape Distributors, an aggressive company formed by Jim Tiedjens, has been swallowing up distributors around the country to the point where the publicly held company has become a major force in mass merchandising. Tiedjens has been selling cassette music since it became available.

National closed its Reno warehouse several months ago, with product now being shipped from its Los Angeles base at United Tape. Additional coverage is planned from its forthcoming new rack operation in San Francisco, where Al Bramey and Tony Valero are expanding their pure record distributorship into a racking operation. Both United Tape and Bramey-Valero's Melody Sales, were among the companies purchased this year in Tiedjens' power move.

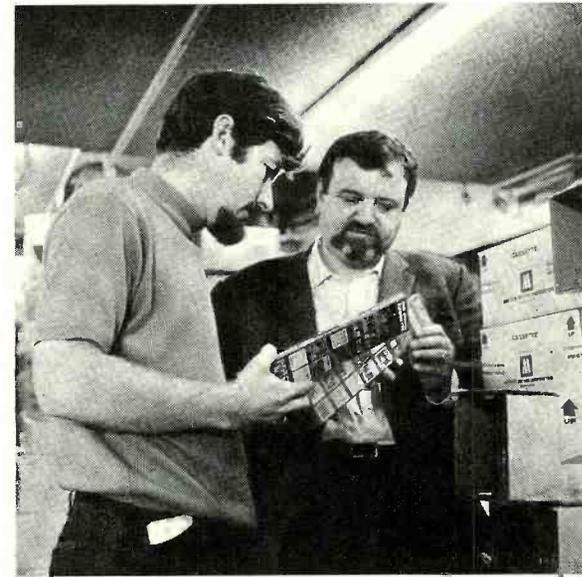
National also services product through its Houston-based company, Record Distributors. Tiedjens' Milwaukee headquarters covers other parts of the country.

In the West, Ralph Kaffel is Tiedjens' top executive responsible for rack and distributor sales on the Coast. He coordinates plans and programs in Los Angeles with Music Merchandisers of America, a rack purchased by Tiedjens'. For the new year, all the National companies in Los Angeles—including the five Kaffel and Jack Lewerke operate—will be moved into new quarters adjacent to Music Merchandisers in Torrance, a South Bay area suburb.

On the retail level, Kaffel says his stores are content with selling cassette tapes under glass. "They don't feel it hurts their sales." Still, Kaffel has converted the Broadway, Fedco and Akron chains to box display bins for feelability, "When we put cassettes in a browser, it triples or quadruples sales, so I think it proves a point. Next year you will see a lot more pilfer proof boxes."

Cassette merchandise (along with reel tapes) accounts for 20 percent of United's tape business in the Los Angeles market. There is a vast difference in stocking attitudes between United, as a Los Angeles area tape one stop and National. The latter has been more conservative in its buying habits; United has stocked a wider range of music.

National's goals are to offer total wholesaling. "Our ambition," Kaffel says, "is to set up vertical shipping points across the country," with each of National's distributor companies, including new ad-



National Tape Distributors' executive Jack Lewerke and Bob Gerstlauer scan Motown's new 3 x 12 cassette case.

ditions in Dallas and Oklahoma City, all handling a full line of tape configurations. Continues Kaffel: "We want to convert everyone to become a total music company."

In converting Melody Sales in San Francisco to a total music rack, National is placing its Northern California company in competition with some tough rack operations like Pic-A-Tune, Music West, Transcontinental, plus several smaller ones like Norcal, Best Record Racks and Central Valley Record Racks.

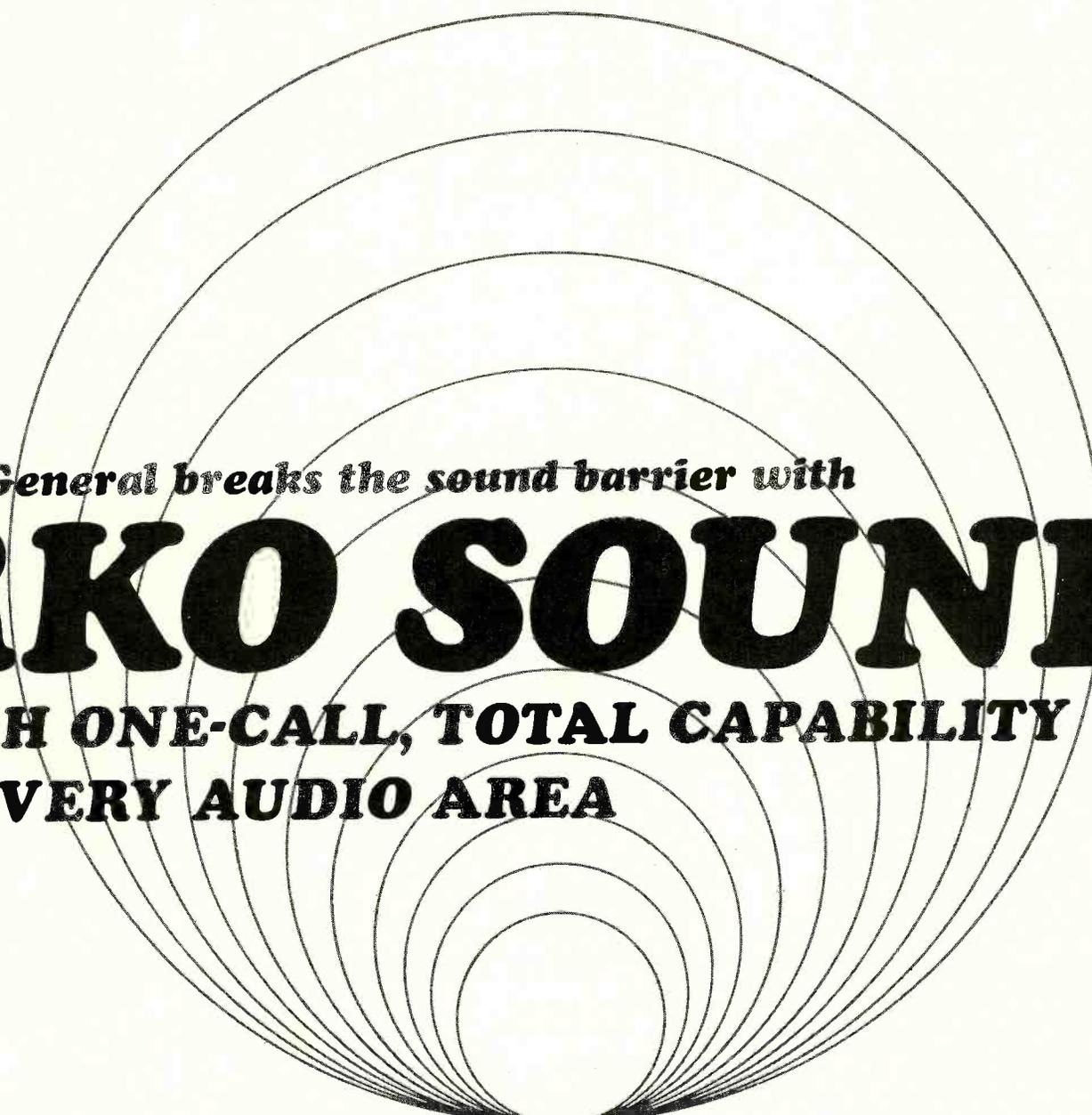
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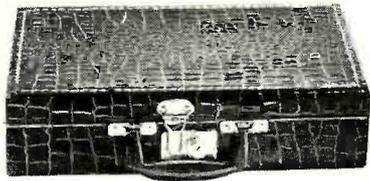


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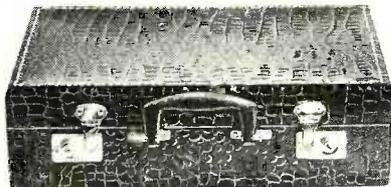
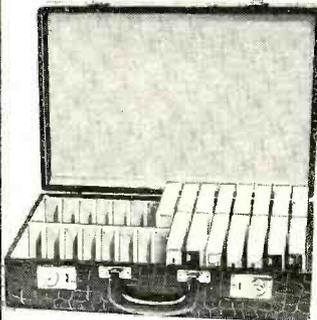
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CAT. # TA-64  
Suggested List — \$11.95

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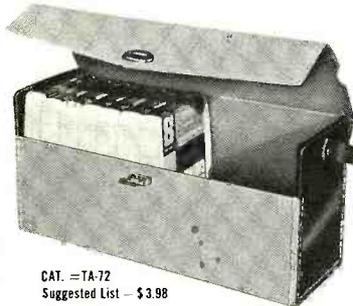
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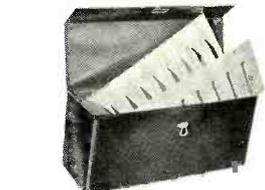
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A completely duplicated tape is placed in its plastic home before heading for someone's player.



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."

GRT would like to go into mass production of its combination 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. "But I don't see cassette overshadowing 8-track for a long time—if ever."

There are breakthroughs in cassette sound quality about to emerge, states Don Hall, Ampex Stereo Tape's general manager, with unabashed enthusiasm. Improved fidelity portends new markets for cassette music, you see.

Ampex has been conducting research into getting cassette 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 7/8 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 eschewed any tape system but the reel-to-reel method.

Thus Ampex can increase its coverage of all musical forms, not just rock, and gain 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 additional London operas followed that release last month. These first operas are the test vanguard for classical repertoire. The \$14.95 price for the two cassettes will not be a standard opera 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 he feels there's 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 fact that his music is 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 70's 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 turning out cartridges for the company's own Superscope tape line, it will be another three or so 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 looking at a three-shift operation," explains Dave Ewing, the plant manager. Four hundred people working three shifts is the projected payroll.

In an industry steadily gaining more custom duplicating companies around the country, Superscope's plant will have two features which Ewing says will surround it with distinction: top quality Gauss equipment and prices which can compete with others in the marketplace. The factory will have 40 slaves which can be switched from configuration to configuration at random. "The second name of the game in custom duplication," says Ewing, "is flexibility."

Darrell Scholten, president of Livingston Audio Products, a New Jersey company which has been in the tape business since 1952, believes cassettes will account for between 40 to 60 percent of the industry business in 1970. Eight-track will fill in the rest.

"Anyone in the business will have to produce both configurations." Livingston is just installing its own new cassette machinery to handle the six companies for whom it duplicates in that configuration. Livingston specializes in specialized companies like Savoy, Avant-Garde, Prestige and DBI Don Blocker's label. Livingston will operate three 12 slave lines for cassette by Jan. 1. Livingston is toying with the idea of increasing its cassette price to \$6.98 on certain products. Its price is presently \$5.95. 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 repping firms for the auto and electronics fields.

A distinct feature which Scholten boasts about is its patented sidewinder method of loading tape hubs. Tape is automatically transferred from hub to hub on a rod holding 35 hubs. When they are all filled, the tape is cut. 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 record head. The secret to frequency range width, Scholten feels, is in the record head. Livingston's equipment produces a reported spectrum of from

Custom duplicators are in a paradoxical position. Many are tooling 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 Dubbings, 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 aggressive publicly held 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 70's?

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 tapes. The difference is in the photo 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 4-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 Houston. The 3 x 12 inch box is "easy to steal," Bonetti

Continued on page C-53

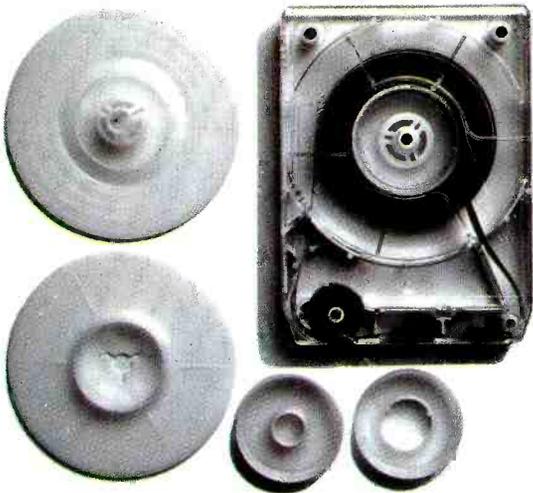


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Teen-agers are the traditional backbone of the music industry. Are they also the backbone and foundation for cassette music? Certainly they have been the rock of strength in Southern California for the first 4-track and then 8-track. But what of cassette? Are teens supporting the cassette cause? To find out, *Billboard* contributor Ron Tepper visited a Los Angeles area high school and surveyed a group of its students. This is his report.

## 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 smog-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.

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. Cassettes, to the kids, are a strange commodity. The 12 x 12 packs and other 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 did not 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 even handled one in a store. The problem: cassettes 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 of one type or another at home—but, only 20 percent knew what kind of player or the difference between reel-to-reel, 4, 8 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 sell 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 "Freshman" 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?

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



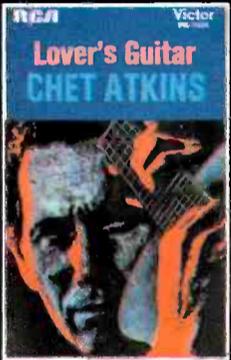
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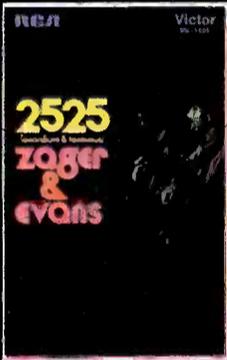
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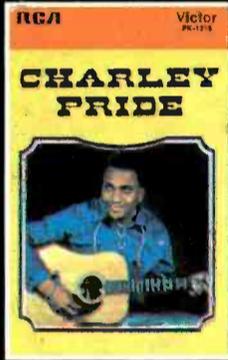
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PK-1495



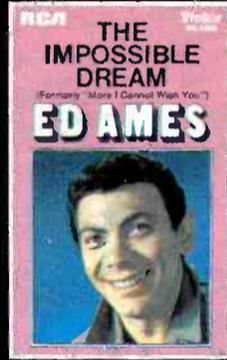
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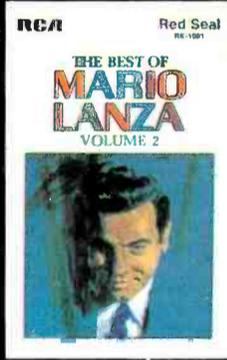
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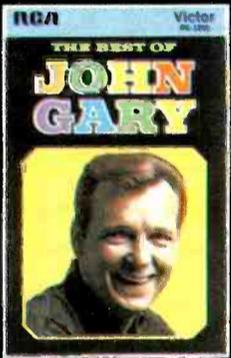
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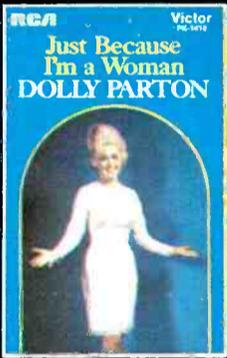
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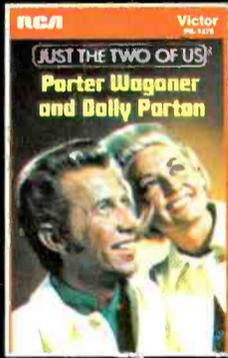
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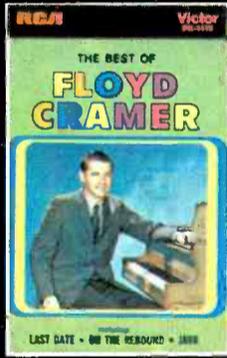
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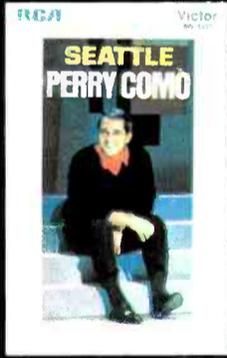
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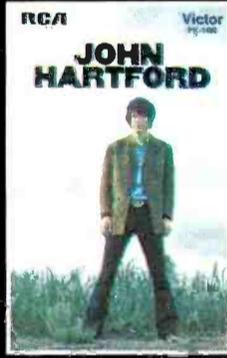
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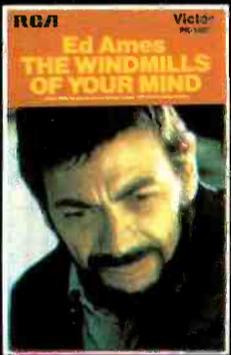
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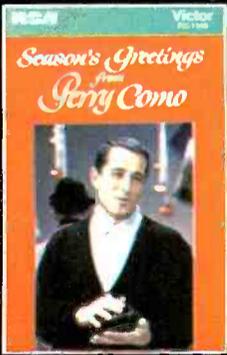
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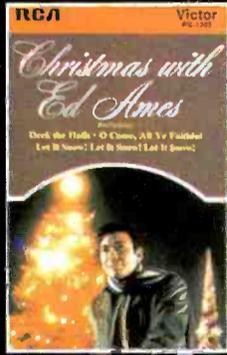
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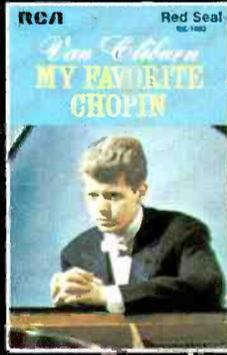
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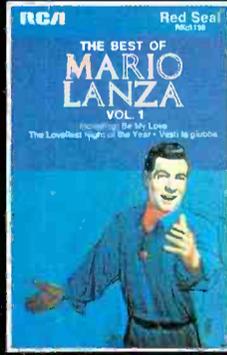
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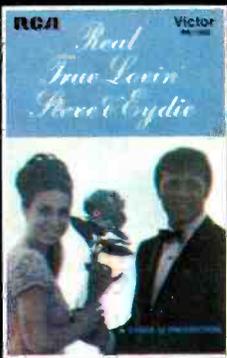
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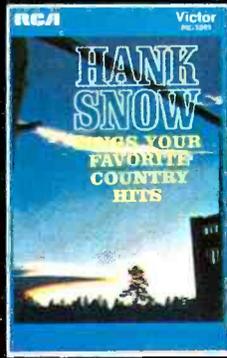
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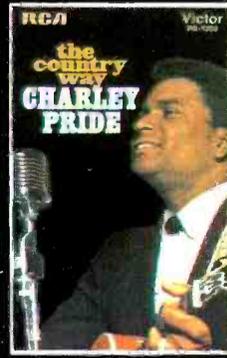
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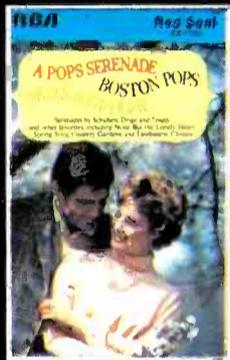
# catalog is every day.



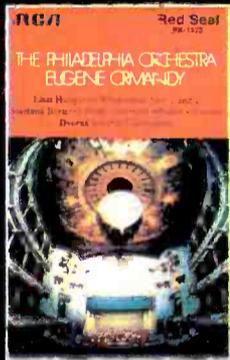
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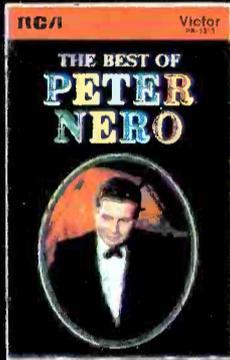
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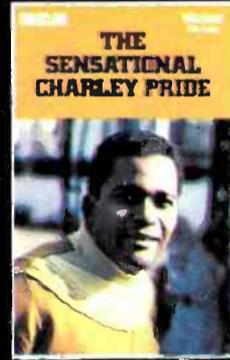
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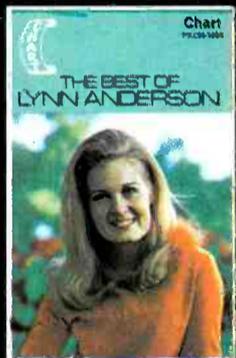
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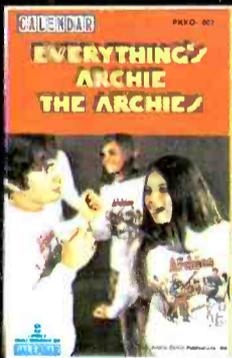
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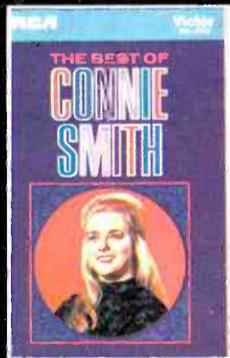
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PKCH-1004\*



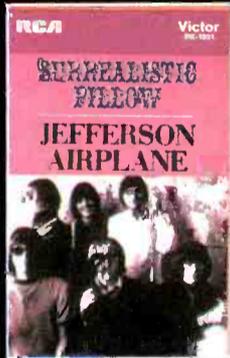
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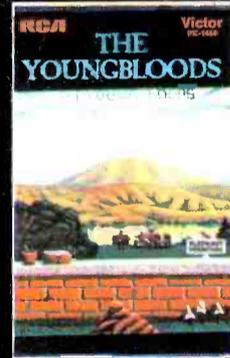
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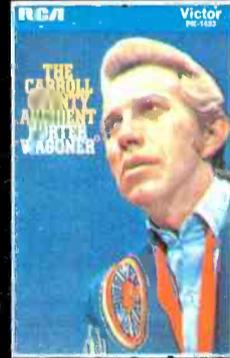
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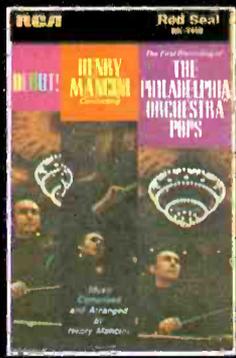
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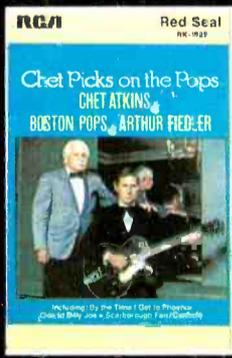
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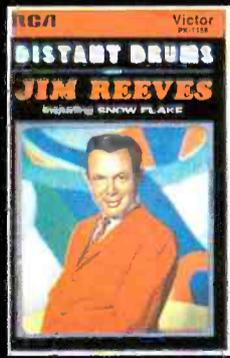
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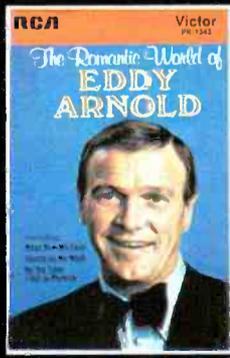
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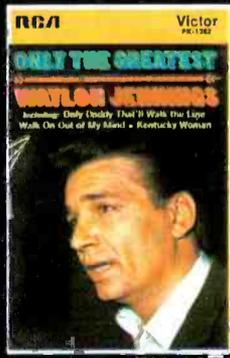
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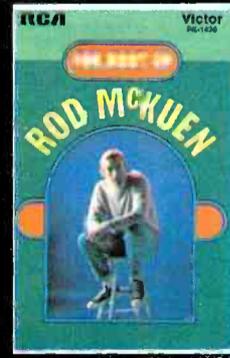
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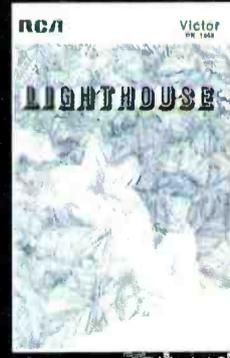
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PK-1430



PK-1468

**RCA** Cassette Tapes



## 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. adaptor, included, for auto, boat or trailer. Matched 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

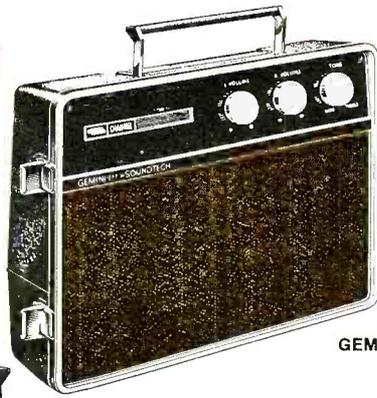
... the one for "instant" music. Just push in the cartridge for uninterrupted stereo sound. In compact quarters, keep the twin speakers hinged together for wide-angled stereo sound. The Case separates for up to 10 ft. of stereo separation.



GEMINI II



GEMINI III



GEMINI I



## 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-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 play capability — AC, DC batteries or 12-v. adaptor, 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.



GEMINI V



GEMINI VI

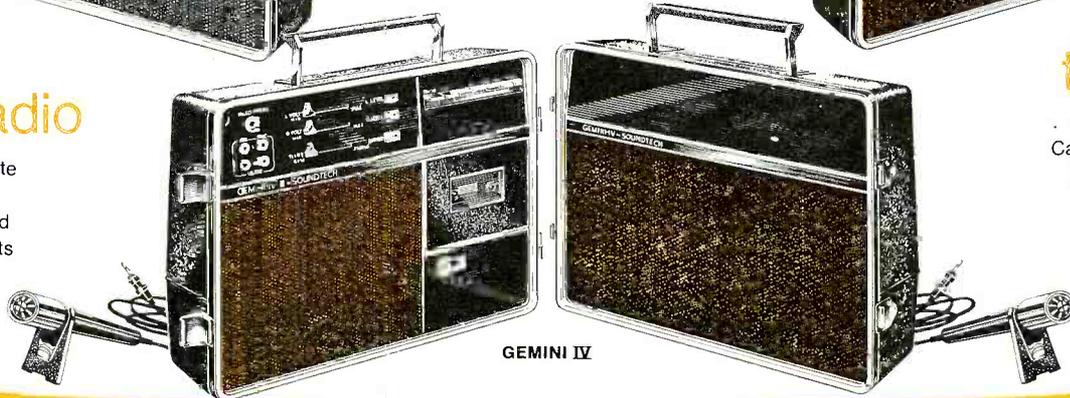


## add AM/FM radio

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-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.



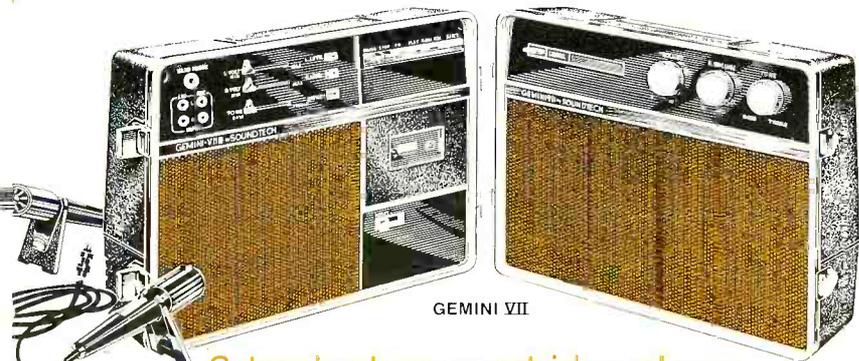
GEMINI IV

## 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.

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.

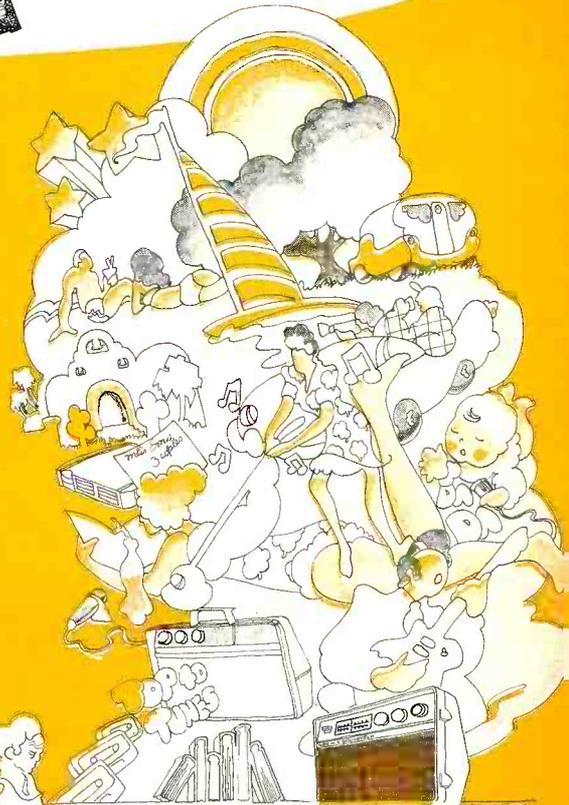
For business or pleasure — for anytime or anywhere, take our Case along.



GEMINI VII

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

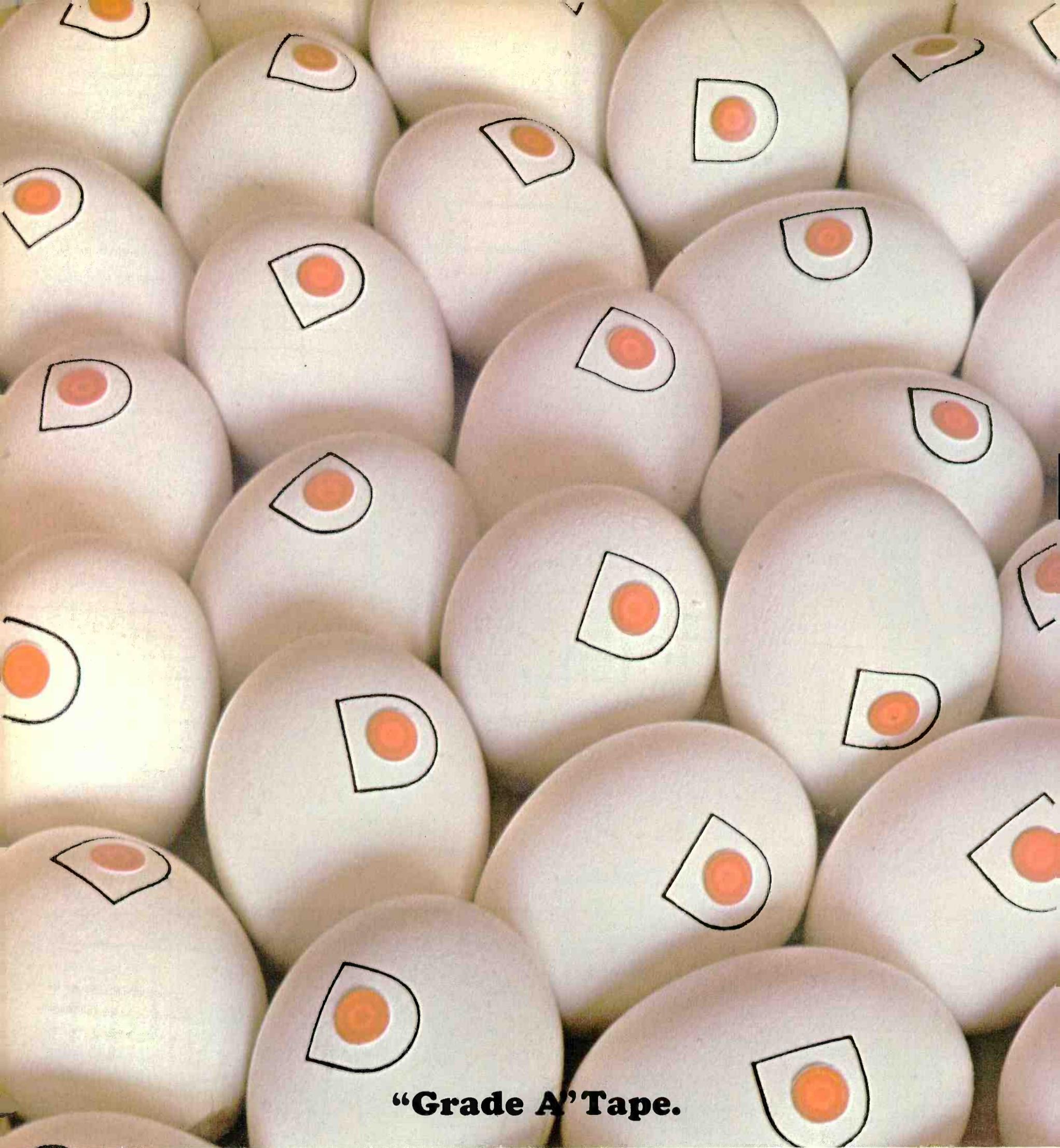
Enjoy each component separately, keep them hinged together for automatic stereo sound or detach and delight in 10 ft. stereo sound separation. Use the recorder separately anywhere to record anything for business or pleasurable listening.



**SOUNDTECH**

DIVISION OF SAFETECH

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## **“Grade A” Tape.**

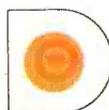


The unique Dubbings multichannel common capstan duplicator.

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.

And you can be assured, too, that whether your needs are for “1 dozen” units or for “a crateful,” you’ll find Dubbings ready—and able—to fill your immediate or future needs.

*Sound thinking leads to Dubbings*



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# There's No Dud in Blank Tape BOOM



Worker assembles a cassette (far right) and then the case is sonically welded together (right). Scenes are at Audio Magnetics.



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

Inside, sales personnel in the entertainment center strode 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 band of customers immediately reaffirmed or 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 pocketbooks 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 Greentree 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 \$160,000. 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. Penny, 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 busiest, 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 1975 at manufacturer 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.

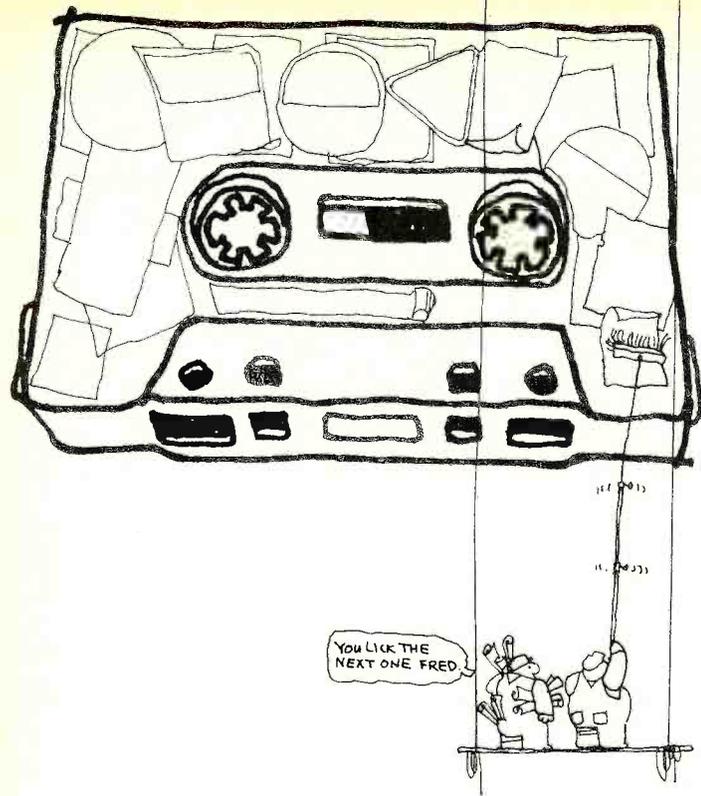
Katz, whose company does about 25 percent of its business in the overseas market, sees about 24 million blank cassettes being sold in his primary overseas market, including 15 million in Europe, 2 million in South Africa, 2 million in South America, 500,000 in the Near East, 1.5 million in Canada, 500,000 in Mexico and 3 million in the Southwest 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*



Lines of slit tape are fed onto spools (left) before moving to the loading and assembling process (above) where girls feed the tape into plastic cases.



## 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.

**Audiopak®**

Audio Devices Inc., Glenbrook, Conn.  
A subsidiary of Capitol Industries, Inc.

## Blank Tape Boom

Continued from page C-39

Audio has acquired CM Products Co., a plastics manufacturer, while special products has been established to explore new sales areas in preleadered cassettes, cassette parts, packaging materials and cassette and cartridge tape.

After all is said about Audio Magnetics, insisted a competitor, only one man—Irving Katz—can make it go. The only trouble for Audio's competitors, though, is the team Katz put together, said the spokesman. "They're all good."

Katz is a super-salesman for

## double cassette duplication profits

The new Super Cassette Duplicators are now twice as fast... produce from 1,400 to 30,000 C-30 cassettes per 3-shift workday. Professional quality, 10,000 Hz. frequency response from either 7 1/2 or 3 3/4 ips master reel tapes.

The Infonics system allows you to duplicate 4 cassettes every 2 minutes for a small initial investment, then add 8-cassette slaves as your profits increase. You save \$35,000 to \$100,000 over conventional systems, and you eliminate cassette loading after duplication.

Write today for your free full-color brochure and a delightful surprise...our new price list.

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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 from Certron, a close competitor: "His ideas are progressive without being excessive. His thoughts creative."

Another West Coast company enjoying the tape craze is Bell & Howell's Magnetic Tape Co.

Newly named Bell & Howell Magnetic Tape Co. (nee Greentree Electronics) anticipates a 60 percent growth in its business covering three aspects of the cartridge industry. B&H 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. B&H's director of marketing and sales.

B&H 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, B&H believes that is the proper way to improve the ability of the product.

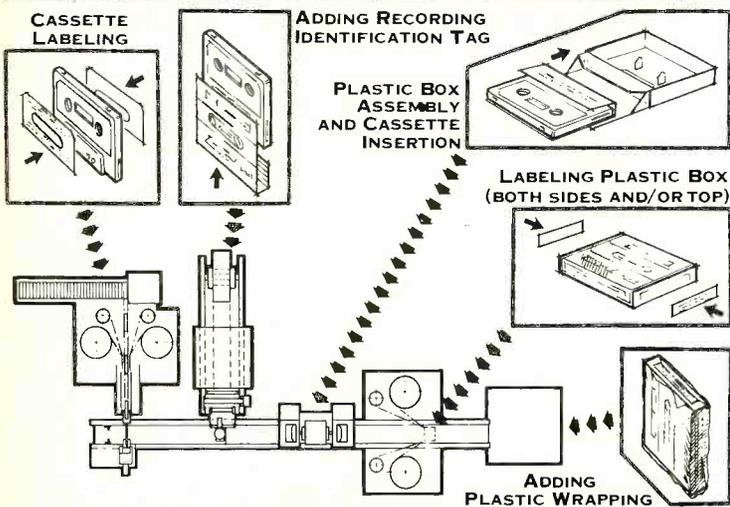
Just beginning to get involved in the production of video and instrumentation tape, B&H's research and development efforts are being carried over into the cassette area.

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 dioxide coated tape from TDK of Japan. (Iron dioxide 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 7/8 ips speed, B&H aims for a higher output product. Comments Sack: "Our philosophy is to analyze the best of what's available and then take it one step further."

## ESPO-SUPERLINE CASSETTE PACKAGING SYSTEM



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We have enlarged our TAPE manufacturing facilities and have additional quantities of our full line of cassette tapes available.

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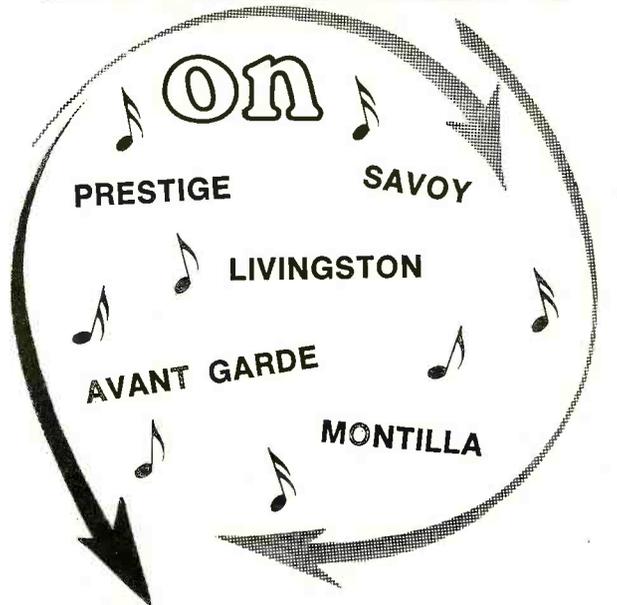
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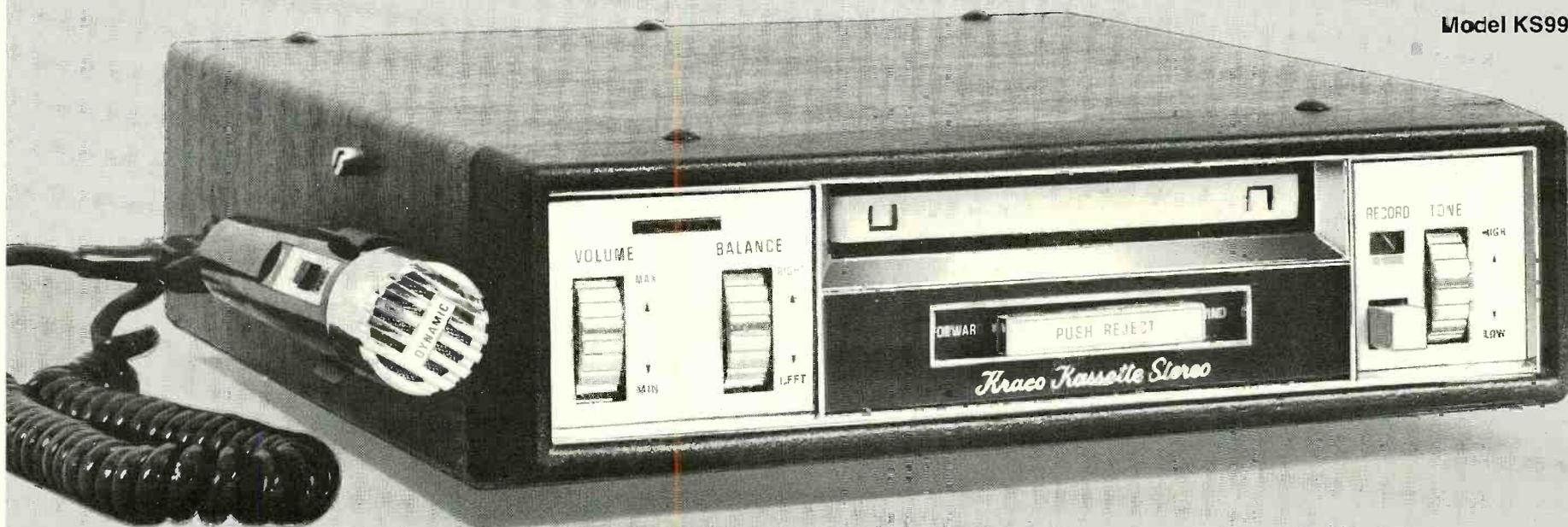
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Model KS999



a cassette auto stereo, dictating machine, tape recorder—

Model KS900



**AND a cassette auto stereo playback system**

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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.



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**KRACO**

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**T**HE battle of the configurations has begun in Europe, with 1970 looming as the year when cassette meets 8 track head-on. Mike Hennessey of *Billboard's* London office files the following report on the European market, while his associate, Graeme Andrews, covers the English Field.

Since its introduction in Western Europe in 1963, the music cassette has been a slow starter, partly because of the innate conservatism of the record buying public and partly because of the wait-and-see attitude of record companies which were initially apprehensive that the possibility to record might hurt record sales.

But there is almost universal agreement today in the European music industry that prerecorded tape will be by far the major growth area of the '70's—and the majority view is that the cassette will triumph over 8-track.

At the Baarn, Holland, headquarters of Philips, the inventor of the system, the expectation is that the prerecorded tape market for Western Europe will be worth \$270 million by 1973 when there will be an estimated 27.5 million cassette players in use.

However it is recognized that in order to achieve this expansion, propaganda for the system must be stepped up and there will have to be a substantial diminution in the use of cassette players for home recording. In many European countries, sales of virgin cassettes outnumber sales of prerecorded cassettes by anything between seven and nine to one.

Two important respects in which the Western European tape market differs from that in the U.S. are the fact that in Europe cassettes preceded cartridges in the market by several years and that the use of prerecorded tape in autos has, up to now, represented an extremely small part of total usage.

**T**his is because cassette equipment manufacturers concentrated their initial energies 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 percent 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 less expensive than competing systems, has achieved a mass predominance and Philips estimates that 90 percent of all equipment and prerecorded tape sales in Western Europe derives from cassette players and only in Norway, Italy and Switzerland, has 8-track made substantial progress. It is virtually nonexistent in Germany and just beginning to develop in France, Holland and Sweden.

**T**his year in Germany, cassette sales are expected to be between 5 and 8 percent 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 marketing manager Helmut Waldenberger pointed out recently, the cassette market in Western Europe by 1972 is likely to be eight times bigger than at present.

The rate of expansion, however, is likely to vary from country to country. While in France, Germany and Italy the number of cassette players in use is likely to increase by 250 percent by 1971, the figure for Britain and other European countries is estimated at about 320 percent.

The cassette system can, 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.

**I**t is estimated that by the end of this year there will be over 6,000 cassette titles to choose from, drawn from more than 100 labels. According to Philips, music sales by 1973 will be in excess of 30 percent of the total music sales turnover.

Music cassettes 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, but benefited by going in from the start with stereo-compatible cassettes.

**T**oday, Philips, Polydor, CBS and EMI all distribute cassettes, with Philips continuing to supply 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 Pye's labels in Britain. Polydor, an associate company of Philips, 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.

**I**ndustry opinion is now hardening that 1970 will be the year that the music cassette begins to become big business in Britain.

Philips as the major investor in the configuration is currently running a major promotion centered round a simple consumer competition. Called "The Great Cassette Game," the contest, which is being heavily promoted in national newspapers, offers prizes of a holiday in Capri and Ford Capri cars equipped with cassette units.

More than 1½ million music cassettes have been produced in England since October 1967, reports Philips music cassette product manager Roy Tempest. From January to October 1969, 750,000 pre-recorded cassettes were produced and 480,000 blank cassettes, he reveals. This figure however is misleading as

Tempest is about to finalize two major deals with labels not in the cassette configuration at present. "Then everyone who matters other than RCA will be in cassettes here," he comments, adding "And I'm sure RCA will join in later as they have now done in the USA."

**A** further boost to the acceptance of this tape form has been the setting up of independent distribution companies here, the latest of which is a new tape consortium formed by Pye and GRT of Sunnyvale, Calif. No details of the first product through the new tie-up have been announced, but in view of the music cassettes market leadership in Britain over the very newly launched 8-track configuration, Pye-GRT 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 associated American labels. The label was one of the last English companies to enter the cassette field. RCA Italiana, a supporter of 8-track, is one of the Continent's newest cassette releasers, with cassette duplication introduced at its Rome factory.

**A** major boost to cassette is the new duplicating facility which Ampex is establishing on the Continent. In addition to offering local customers local music in the system, European dealers are also selling "casseted" music by a growing number of American artists. Liberty/UA, for example, began releasing its product in cassette to 11 European nations in September.

American manufacturers are eyeing Europe with glee.

Audio Magnetics, blank tape manufacturer and duplicator in Gardena, Calif., merchandises cassette tape in about 70 foreign countries, including Hungary and Yugoslavia.

Irv Katz, Audio president, feels a cassette explosion in Europe is about three years away. "But when it comes," he says, "it could surpass the cassette craze sweeping the U.S."

The three-year delay in cassette popularity, although in some countries the boom is underway, is directly attributable to three factors: trade agreements, economic stability and the initial thrust of 8-track.

Katz sees a \$250 million cassette market by 1971 in Europe in both blank and prerecorded tape. Countries with increased cassette activity, says Katz, are Spain, Italy, France, Germany and Belgium. The brunt of the Scandinavian nations are cassette-oriented.

"Reasonable trade agreements are holding up progress in France, Italy and Spain, but governments are beginning to reshape trade pacts for the electronics industry," he says.

**K**atz, whose company does about 25 percent of its business in the overseas market, sees about 24 million cassettes being sold in his primary overseas market, including 15 million in Europe.

"There is more luxury money now available in Europe to spend on cassettes, thus the reason for an expanded effort by American companies there."

In prerecorded tapes, the international market remains "insignificant in comparison" to the U.S., feels Bob Klein, Capitol Records international merchandising director.

What Capitol is doing to stimulate interest internationally in tapes is to make more product available in more countries and bring artists overseas for personal appearances, concert tours and TV guest appearances.

Although prerecorded tape volume is growing, however slowly, two factors are hindering steady growth: retail costs and the auto factor.

"Tapes are too expensive in most countries," feels Klein, "and auto producers are not as heavily involved in tape players as they are in this country."

Klein has found that except for isolated situations, Europe is heading forward on 8-track in prerecorded tapes. "Cassette is becoming more of a seller, but it has a long way to go to catch 8-track."



blank cassette sales outnumber sales of music cassettes by three to one and will continue to be in the majority for some time to come. However the growth of the prerecorded cassette market is shown by the improvement since 1967, when sales of blank units outnumbered those of music cassettes by 6 to 1, reveals Tempest.

**P**layback units will pass the 600,000 mark at the end of the year, according to Philips Electrical, the hardware division of the Philips group. This includes sales of Japanese and imported units plus rival domestic machines, in addition to Philips' own output.

But the key to the increasing acceptance of the cassette is the growing support of music-record dealers, stresses Tempest.

"We have got the dealers behind cassettes—which we did not have before," he comments. "I think retailers have been influenced by the penetration of tape in the U.S.A. and have realized that this is a major new market."

Further recognition of the cassette has come from British Decca, hitherto not a protagonist of tape. Seeing the growth in the market, the company has now set up a tape plant at Bridgnorth in Wales. Catering initially for export markets, particularly in Continental Europe, the plant is expected however to produce for the domestic market sometime in 1970.

# 9,000,000

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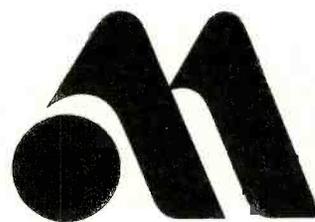
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# Which Package Best Merits Fiddling With?



**B**efore the tape industry can look at the exploding 1970's, with its video play-back devices and automatic reversing cassette recorders and cassette units with Starr system changers, it best 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 with 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? Of auto and specialty outlets? Is packaging

standardization practical? Does the Recco box (long box) become standard?

How to solve the packaging dilemma?

"One way," says S. Harvey Laner, president of Recco, "is for retailers to arouse the procrastinating manufacturers of tape to deliver product that allows the freedom of sales merchandising expression."

Recco has developed a box holder which fits into a browser bin, and because of its 4x12x1-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. Goetz, 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 4 1/8 inches and 12 inches high and a thickness to be not greater than 1 inch for cartridge and 3/4 inch for cassettes.

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 unravel 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 is double packaging.

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

Earl Horwitz, 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.

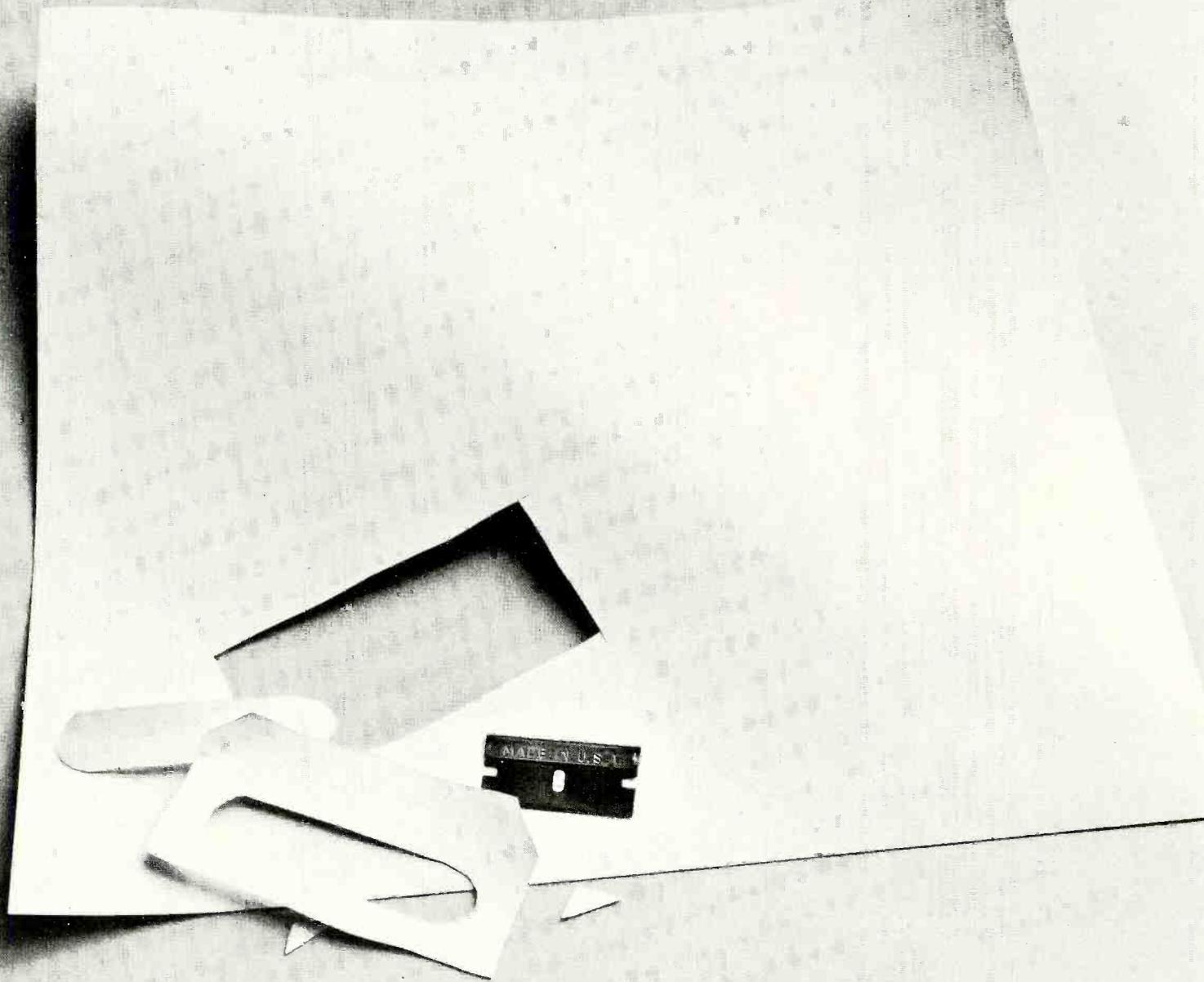
If long boxes are adopted, says Bill Davis of Davis Sales Co., what happens to locations which use fixtures? "The record companies have developed tape packages to suit browsers. They don't care about auto stores, camera outlets, specialty locations or stores with large investments in fixtures."

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

Dave Rothfeld, divisional merchandising manager of E.J. Korvette, 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 Hall, 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 or put a compact cassette into a long box?"

The packaging dilemma may be with the industry well into the 70's.



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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, Mont-

gomery 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 \$29.88, while Ward's and Spiegel's are both promoting comparable sets at \$39.95. 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 also is 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 pre-

vent the cassette from dominating the tape field.

Lawrence Hi Fi Center, Birmingham, Ala., has de-emphasized 8-track and has concentrated on building its image as the leading proponent of cassettes in the South.

Alton Lawrence, owner, declares 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.

"Cassette has been the most important tape product and will continue to be so," said Don Valerion, 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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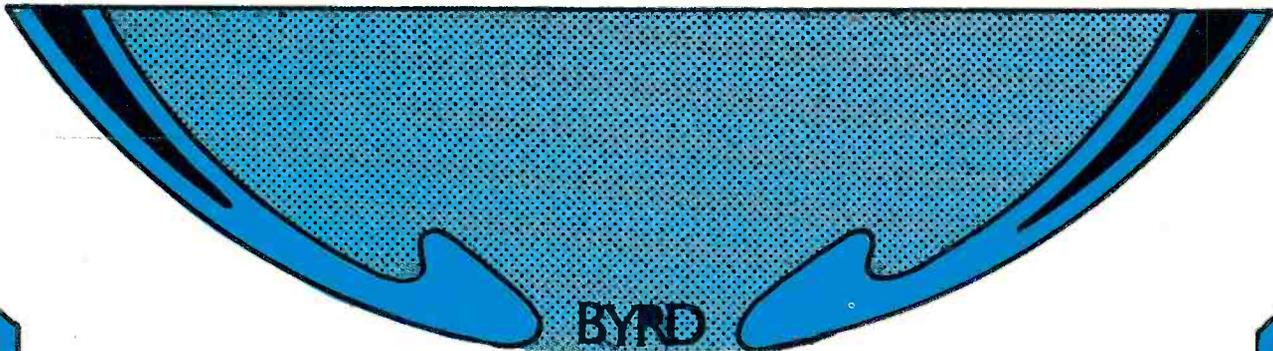
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# Are Cassettes Here?

Continued from page C-3

speed of cassettes 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 acknowledge that cassettes will have to overcome several difficulties before they can be totally competitive

in markets where fidelity and convenience 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 squeezed the pioneer, relatively low-priced and teen-oriented 4-track into the background.

The advantage that the cassette

has over 8-track is that it can be used for recording as well as playback. Now, Detroit is flirting with cassette producers to install either playback or record/playback hardware 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 strongest."

Persistent trade reports have Norelco supplying a cassette unit to Chrysler in time for the introduction 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. market with a variety of cassette playback units, recorder/players, portables and combination units with AM/FM radios, and widespread use high-fidelity manufacturers are now making of the cassette in mid-to high-end audio component systems.

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 cassette is where the action will be in the 70s in lower priced models, wider product lines, product innovations and new combinations.

Several major Japanese producers, in fact, have said their cassette production for 1970 will skyrocket more than 200 percent above 1969 totals. In 1968, 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. Altogether, about 73 percent of the cassette units in use are battery portables—which means that they're monaural. Another 20 percent are home units (all stereo), and the remaining 7 percent are car players (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 cartridge and the cassette systems. 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 market place than any electronics product since color TV.

And, if the pundits of the cassette industry are right, the entries in this multimillion-dollar scramble for the consumer's attention and money are barely out of the starting gate.

The signs of a major trend in cassettes are unmistakable. The future of the cassette seems limited only by the imagination of equipment manufacturers—and rarely in the history of home entertainment equipment has this imagination been so abundantly evident in such 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 entrepreneurs have opened shop around the country.

Three questions arise immediately:

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

Is there a need for all these companies?

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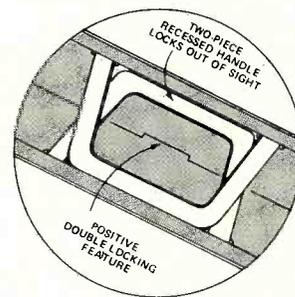
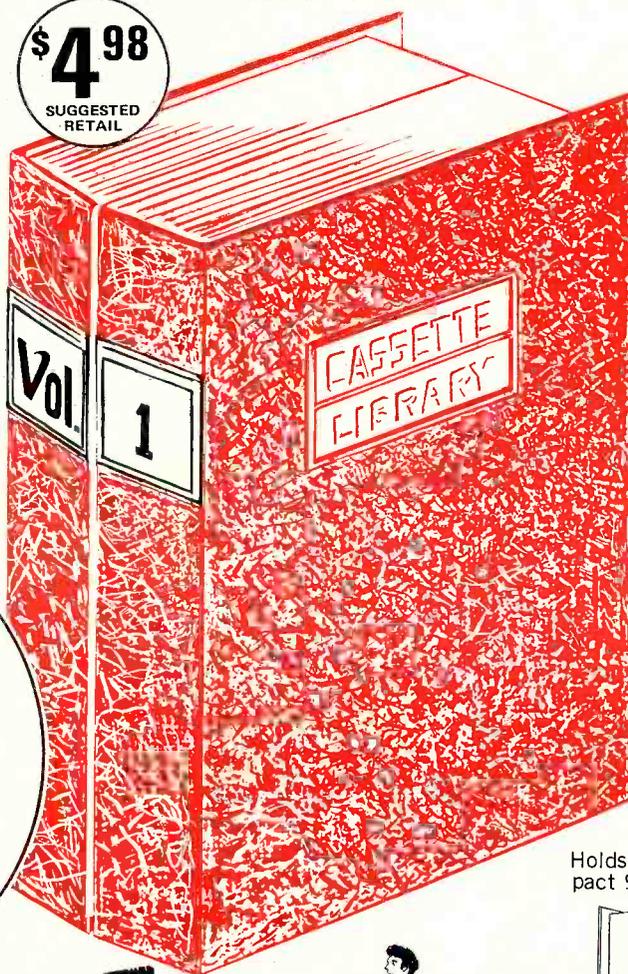
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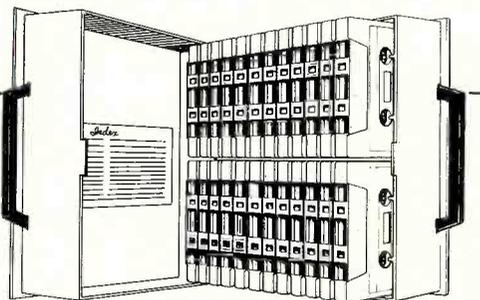
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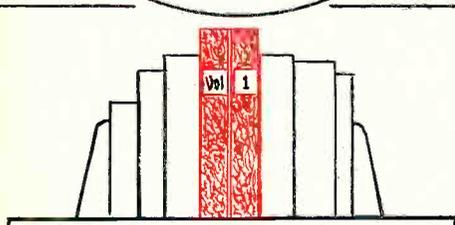
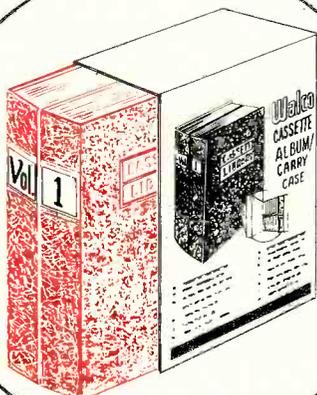


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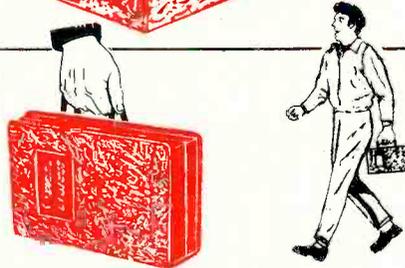
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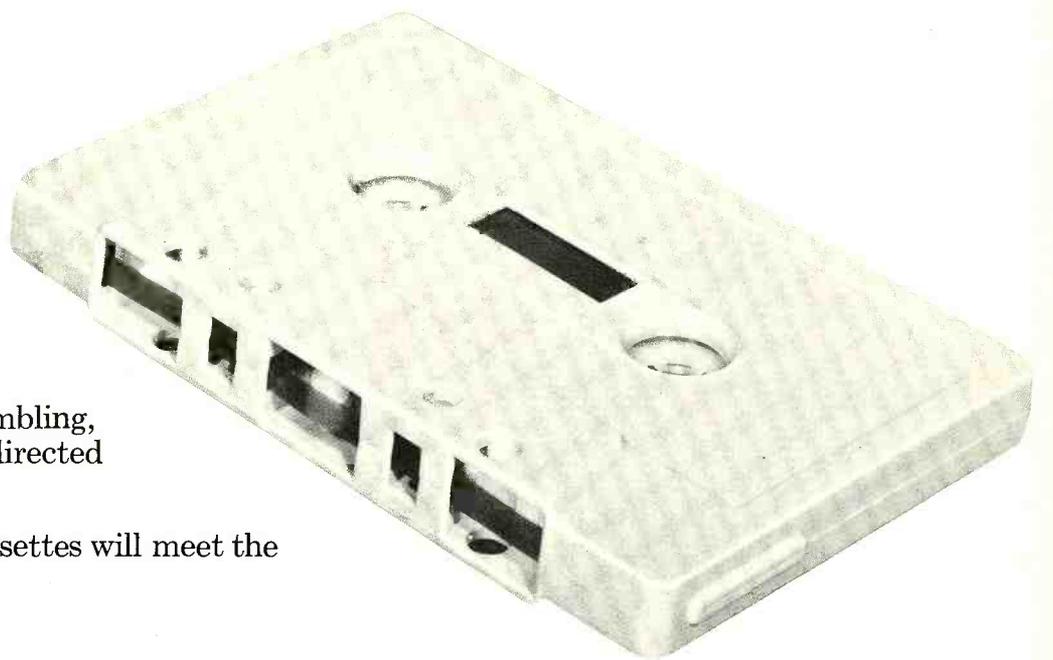
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Capitol's browsable cassette display bin gets inspected by its developer, Fred Rice.

The tape accessory market, burgeoning beyond the wildest expectations of even the most optimistic industry leaders, is expected to capture more than \$20 million of the total tape sales in 1970. An estimated 60 or 65 percent of this figure will be spent by the consumer on cassette accessories.

This phenomenon, spiraling at almost the same dizzying rate as cassette hardware and prerecorded music, is commanding more and more attention from manufacturers, dealers and consumers alike. To both the manufacturer and the dealer, it is a source of tremendous income. The margin of profits on accessories far surpasses that of hardware and prerecorded music. The dealer also sees it as space-saving, and therefore very convenient to stock. To the consumer, growing in sophistication as more and more electronic appliances flood the market, the accessory is a must for keeping his equipment in flawless working condition.

As the demand for accessories grows, so too does the market. Today many manufacturers are taking a serious look at this sleeping giant of the industry, and the number of accessory manufacturers has swelled from a mere handful a few years ago to several hundred nationwide.

One of the giants of the industry is Robins Industries Corp. In their sprawling, three-storied, 50,000-sq.-ft. plant, an estimated 180 employees (this figure will climb to 310 in January when the company adds its third shift) work two shifts to cope with the present production figure of 2,000,000 loaded blank cas-

By Radcliffe Joe

ettes per year and an even greater number of other accessories.

The company, headed by tape industry veteran Herman Post, manufactures some 42 different accessories including their now famous Gibson Girl tape splicer, head cleaners, demagnetizers, carrying cases, color-coding log kits and a host of other items.

Looking into the 1970s, Post says that all signs point to continued expansion. "Our experience with cassette and cassette accessories has been breathtaking," he notes. "The main thing that the individual in the industry has to do is stay on top of trends. For example, distribution patterns have changed. Where once it was largely a mail order and small retail store type of business, today we have a lot of franchising and branch operations."

Post doubts whether, in spite of the lucrative aspects of the market and the influx into the industry by a growing number of moonlighters, there will ever be any real overcrowding. "Manufacturers will come and manufacturers will go," he says optimistically. "But there will always be shake-ups and shake-downs and eventually the market will level off and settle down."

Although Robins is gearing its operations toward expanded production in the 1970s, yet, of prime concern is the question of quality standards. Post feels that as the industry grows in sophistication, quality standards will automatically improve, but, he said, we are not waiting for this, much of our time, effort and research in the new year will be spent on this.

Another company involved with the cassette accessory market is the Amberg File and Index Co. Headed by H. Borchadt, the company began manufacturing tape cartridge carrying cases three short years ago as a sideline to its record carrying cases. "But," says Paul Hubartt, the company's advertising director, "the demand has since grown completely out of proportion."

He states that when Amberg first started production of cassette carrying cases, it concentrated only on manufacturing units that held 10 cassettes. "As the demand grew, we went to a 15-cassette case, and at the present time we are producing a 24-cassette unit."

Hubartt says that although his company plans to expand to other cassette accessory

lines in the '70s, the expansion program would not be immediate. "Our major problem at present is one of supplying the demand, and until we come to grips with this, expansion in other directions would be slowed up."

Livingston Audio, another of the pioneers in the tape accessory business, is also gearing its operations to meet the demands of the exploding 1970s. The company recently moved into a new, expanded plant in Fairfield, N.J. In these quarters, with the latest in manufacturing equipment, Livingston is producing a full range of both cassette and cartridge accessories. Among the items coming off the production line in the new plant are head cleaners, demagnetizers, carrying cases and splicers.

Out of Los Angeles, the Royal Record and Tape Rack company specializes in the manufacture of all-wire racks for cassettes, cartridges and records. Like the Amberg company, it began operations exclusively as a manufacturer of record racks, but as the industry grew and expanded into tape, Royal also broadened its horizons to include this product.

Today Royal is one of the nation's largest manufacturers of cassette racks with units that hold 32, 48, and 64 cassettes. Innovations include a roll-around rack that holds 64 cassettes and sells for \$11.95.

Channel Marketing, Inc., with plants both in New York City and Cherry Hill, N.J., has a 30-item production line that is largely devoted to the manufacture of accessories for all tape configurations. The cassette line of accessories includes caddies, albums, erasers, remailing labels, dust covers, head cleaners, test cartridges, Channel Brite cartridge cleaners, and general maintenance kits.

Arnold Kaminer, Channel's vice president in charge of marketing, says that the company's most exciting innovation to date is probably its "Inmont CASS/8." This unit is a compact device, the size of a cartridge, that makes it possible to play pre-recorded cassettes in any stereo 8 cartridge player. The unit was developed through a joint project between Inmount Corp. and Channel.

Assessing the industry, Kaminer feels that in three short years the tape market 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 prerecorded 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 prerecorded cassettes and cartridges."

# Accessory Producers Have Pocketbook Bulge

Kaminer assures there is good turnover in the accessory end of the industry. The most attractive features of the accessory line are the good profits that can be made 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 not satisfied with his unit and wishes to return 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 Obsgarten and Marv Rabin, looked at the tape industry and saw what they considered an urgent need for accessories 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 product item of the entire tape industry.

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

Recoton manufactures a variety of carrying cases, home storage units, head cleaners, splicers, tape erasers and a number of other small and low-priced accessories. The carry cases range 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. 84TC, which provides storage space for 48 prerecorded 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 the smaller book-type storage album which holds up to 12 cassettes.

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 innovations as the upgrading 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.

Also doing tremendous business in the cassette accessory field is the firm of J.J. 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 most of the other companies in this field, Paulson Associates realizes the 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.

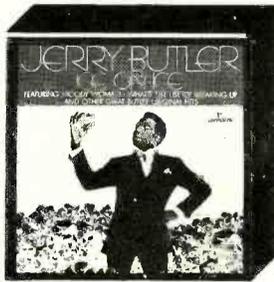
Katcher, like other established businessmen in the accessory field, is not worried about the market becoming over-saturated with accessory manufacturers. He thinks that after a few years there will be a definite leveling off, and the moonlighters in the business will fade, like specters, off the scene.



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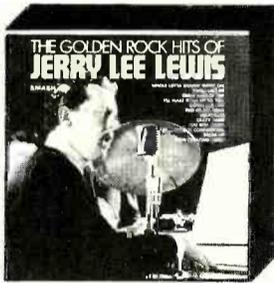
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# Duplicator Scene

Continued from page C-30

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 decries what he feels is the small percentage of 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 dictating. 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 lines like Tennessee Sound and Country Sound. 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-Checker 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 marketing. 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 non-music fields, which is its insulation against losing music companies. The company has six duplicators each pushing 14 slaves, notes president Paul Smith. Of these six, 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 in-house line, Berkshire, which sells for \$4.95, and offers music from the Vox, Carlton, Mercury and New England Records catalogs. Berkshire will continue to release "straight forward album type cassettes," Smith says. There are no plans to develop esoteric forms of cassette product.

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 non-music area is "starting to be substantial business," according to Smith who cites several new areas the company is looking at: EVR 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.

At International Tape Cartridge Corp., it is systems go for installing the first 10 cassette slaves in the company's Fairfield, N.J., factory. Heretofore all cassette duplication has been sub-contracted. 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 survival move, ITCC has its own record label and as of Monday (1) raised the price of its cassettes \$1 to \$6.95.

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

Listed in Billboard's first international tape directory, published

Continued on page C-48

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# Green Light

## From Detroit Could Put System in Driver's Seat

**D**etroit 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 area where 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 cassettes 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 Philco-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, cassette will account for 45 percent of auto tape equipment sales by 1971," 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 Safetech 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 pickup any slack."

Ampex's aim at the auto field will be with a stereo cassette player/recorder at \$119.95 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."

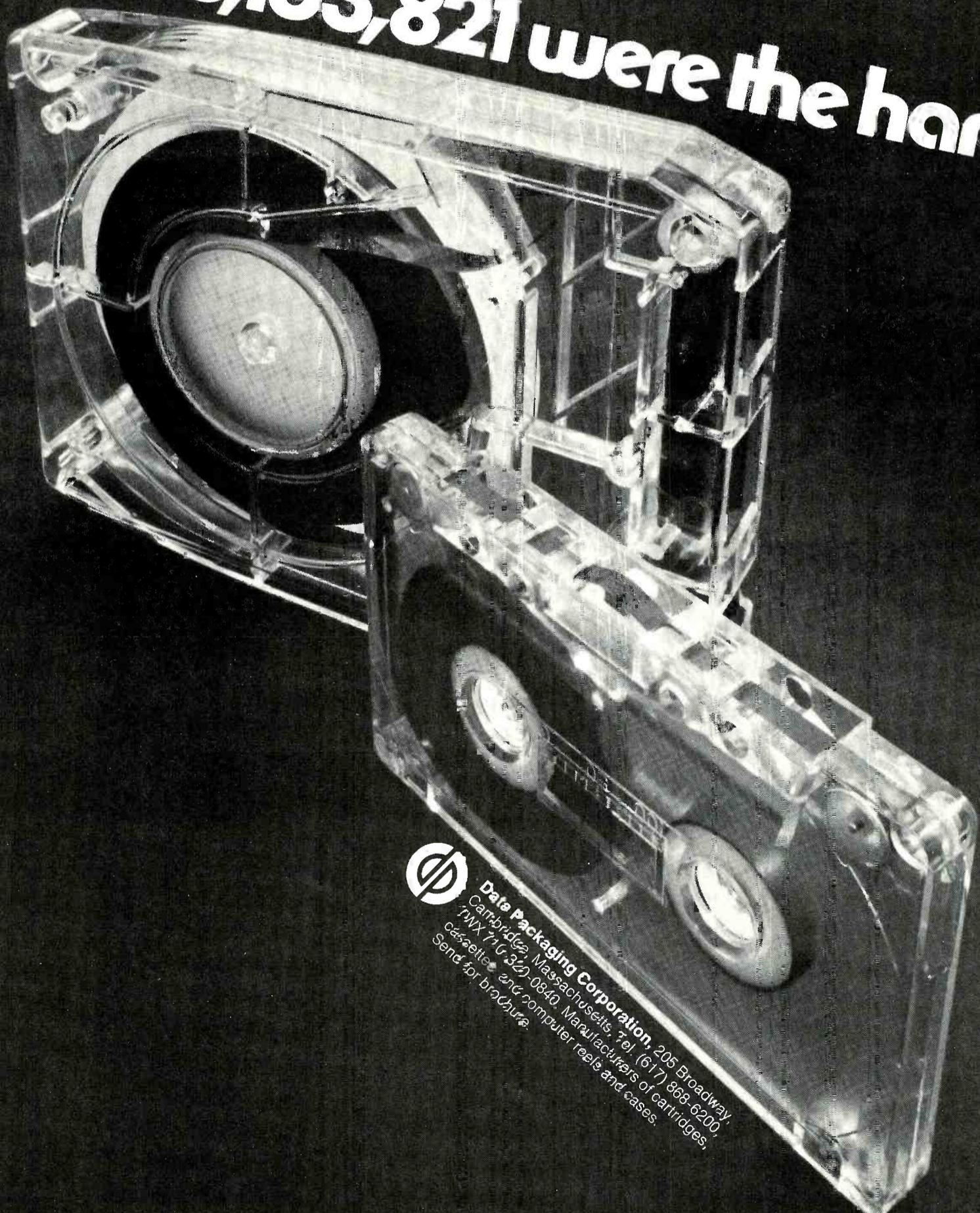


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# Cassettes Catapult

Continued from page C-17

because he feels mini carries a psychological connotation of small-

ness 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 prerecorded 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 a 60-40 ballgame, 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. Pax Ltd., a Chicago area company run by several former Mercury

employees, now handles all equipment formerly sold under the Mercury logo. The parent Philips company, is of course the source for all the Norelco players in the U.S.

Capitol, which has indicated it strongly supports the cassette configuration 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 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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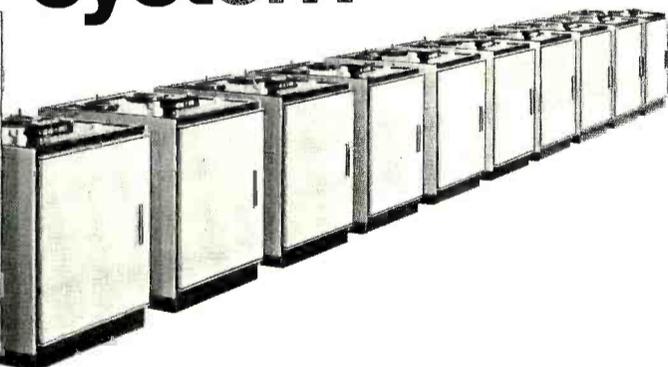
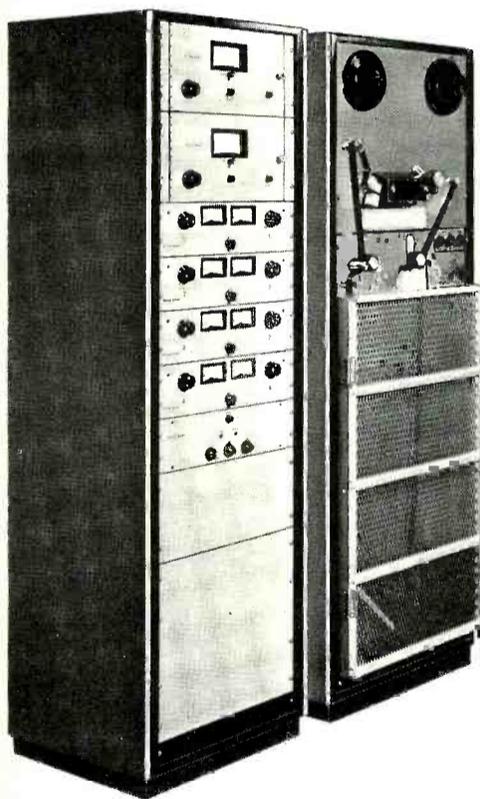
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# Longhair Longevity Spans Tape Era



**W**HEN Beethoven first penned his now famous "Fifth Symphony," little did he realize that this masterpiece 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 theatre. 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. DGC has never regretted making this move, and it 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 DGC/Polydor, the fastest growing area of cassette sales is in classical recordings. DGC/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 DGC 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 DGC's classical cassettes are spiraling at an almost unbelievable rate, in so much that it is pushing the company's 8-track catalog 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 DGC'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 DGC'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 may well 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 longer 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, DGC/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-g geared introduction to the classical cassette.

The sampler, which lists for \$3.98, features a dramatic variety of music and talent including Karl Bohm, Louis Fremaux, Dietrich Fisher-Dieskau, Herbert Von Karajan, and a host of others including three orchestras and nine special events. Frey feels that this special offer will lend 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 "Lute Music," Vivaldi's "Four Seasons," Haydn's sixth, 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 DGC/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 too 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 DGC/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 line 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, scotches 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 large operas.

Whither goest 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 librettos and other printed material in the 12-inch by 12-inch deluxe box used for special cassette items.

Columbia, 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 8-track 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 8-track 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 RCA has been advertising a record feature on its Trendliner model), the record companies are silently wondering whether all those players will be used for playing prerecorded music or taping KHJ's Boss 30 list.

## Cheap Tape

*Continued from page C-18b*

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.

# 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 rackers will cross and meld.

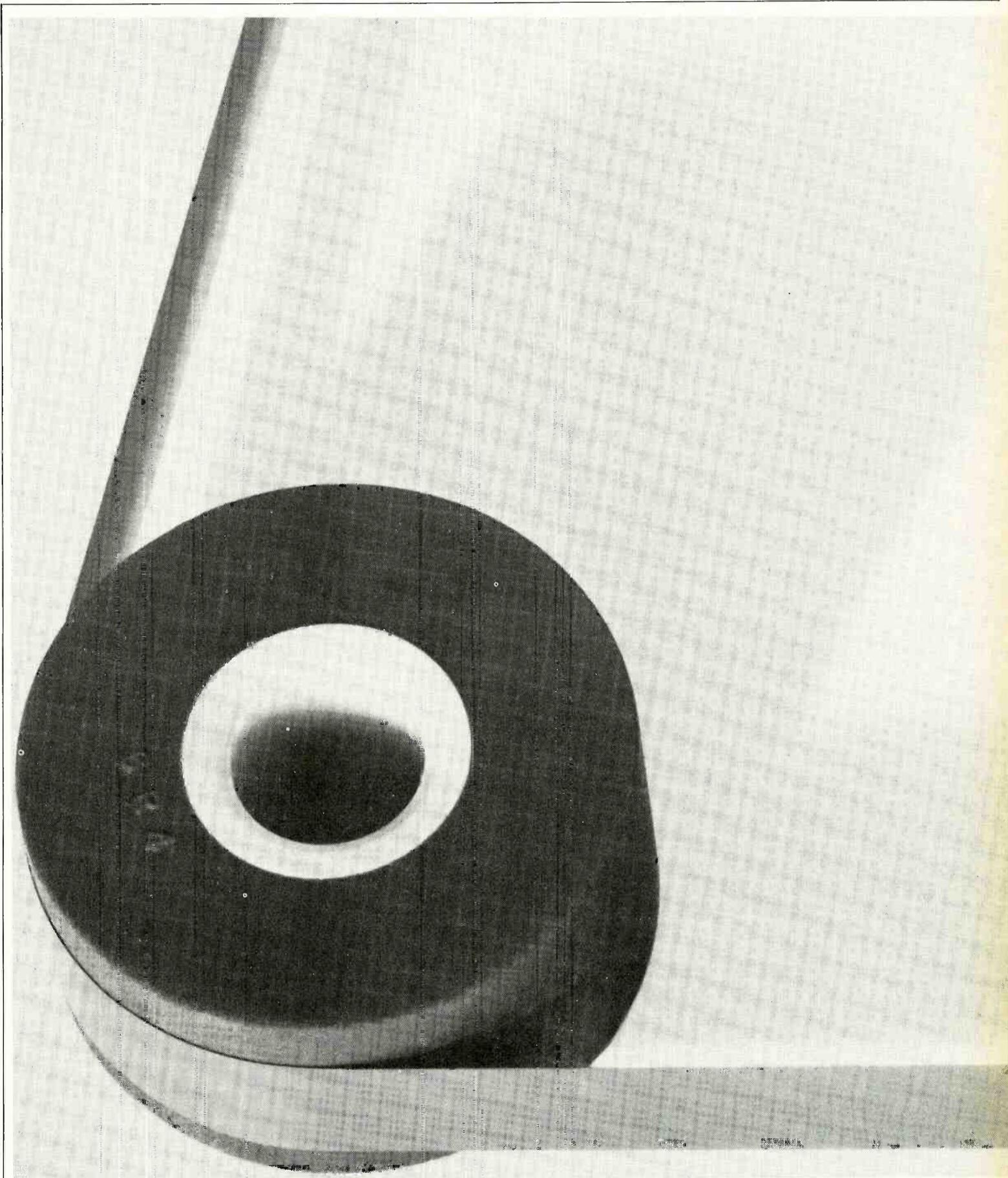
What irks music suppliers—the record companies—the most, is the creaming attitude of racks, the ordering only of hit titles

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 rack 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 in-

exorably 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?



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## 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 cartridge players (1,467,801) were 4-track or 4 and 8-track compatibles (295,137), 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 63.4 percent of all cassette equipment exported by Japan goes to the U.S. with West Germany second at 7.4 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, Austria and Singapore, in that order as related to volume.

The U.S. dominates the market for imported 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 Canary Islands 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 with September total of over 228,000 being nearly three times last January's figure.

In Japan, the domestic market for its own tape equipment shows 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 40 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 num-

ber 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 premiums 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' middlemen like Phillips and professionals like Wataksuki 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 about 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 depleting U.S. inventories?

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# Cassettes in Japan

Continued from page C-58

the buyers placed their orders too late to produce satisfactory 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 tool 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 not made much of a dent in the production load. 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-healed manufacturers will begin to commit a form of financial hari-kari.

As to the future, Panorama Enterprises, Inc.'s Joe Ikeda who serves as the middleman in Tokyo for Craig with such manufacturers as Pioneer, Victor-Japan and Tokyo-Sanjo, sees a bright rainbow just behind the next storm.

"Major manufacturers, like Tokyo-Sanjo, have really improved their facilities during the past three years. As a result, they (Tokyo-Sanjo) 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 tuners or integrated player/re-

recorder/radios.

"Eight-track is hanging on a lot longer and tougher than most of us expected," confides Ikeda. "Possibly this is because the home player 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."

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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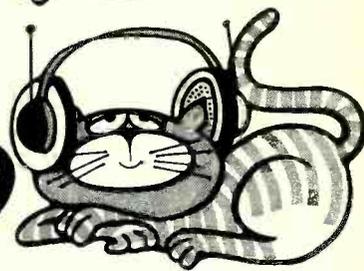
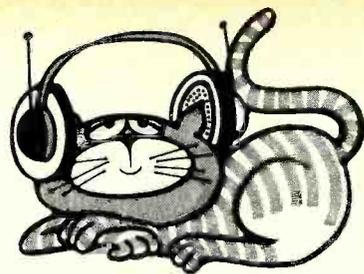
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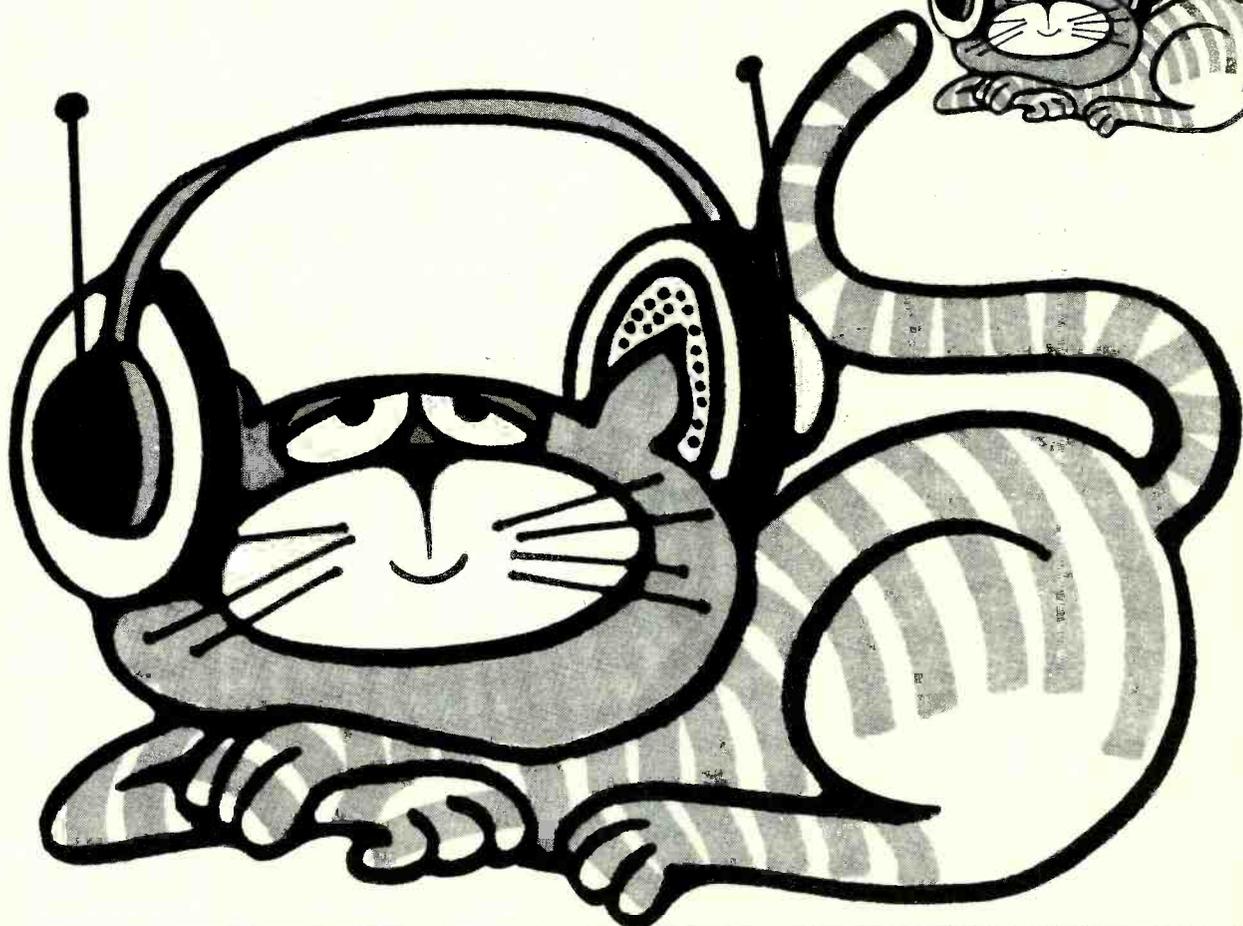
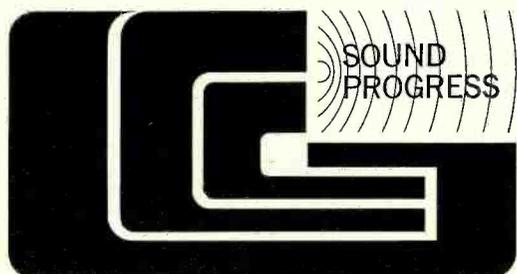
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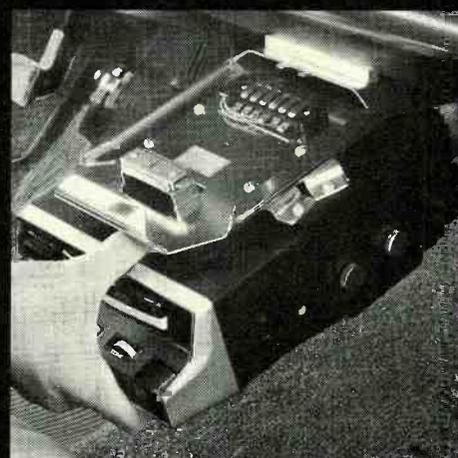
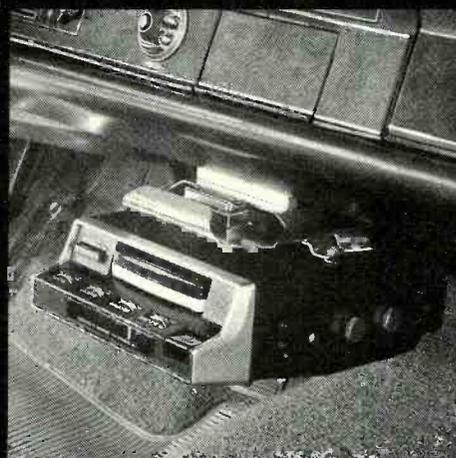
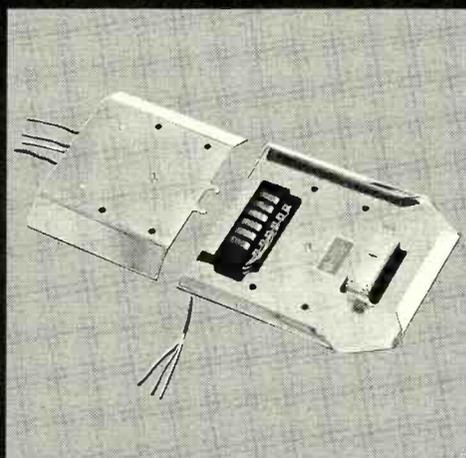


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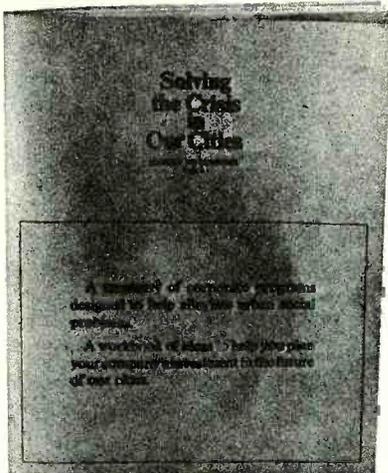
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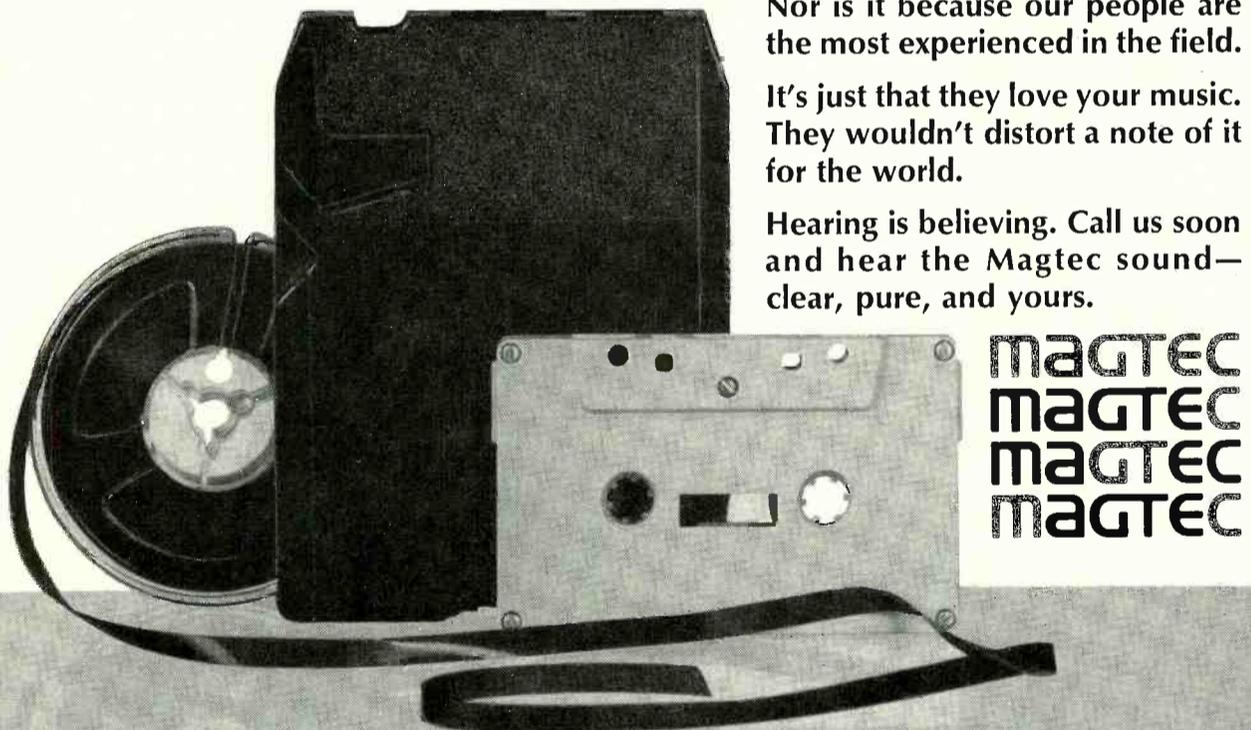
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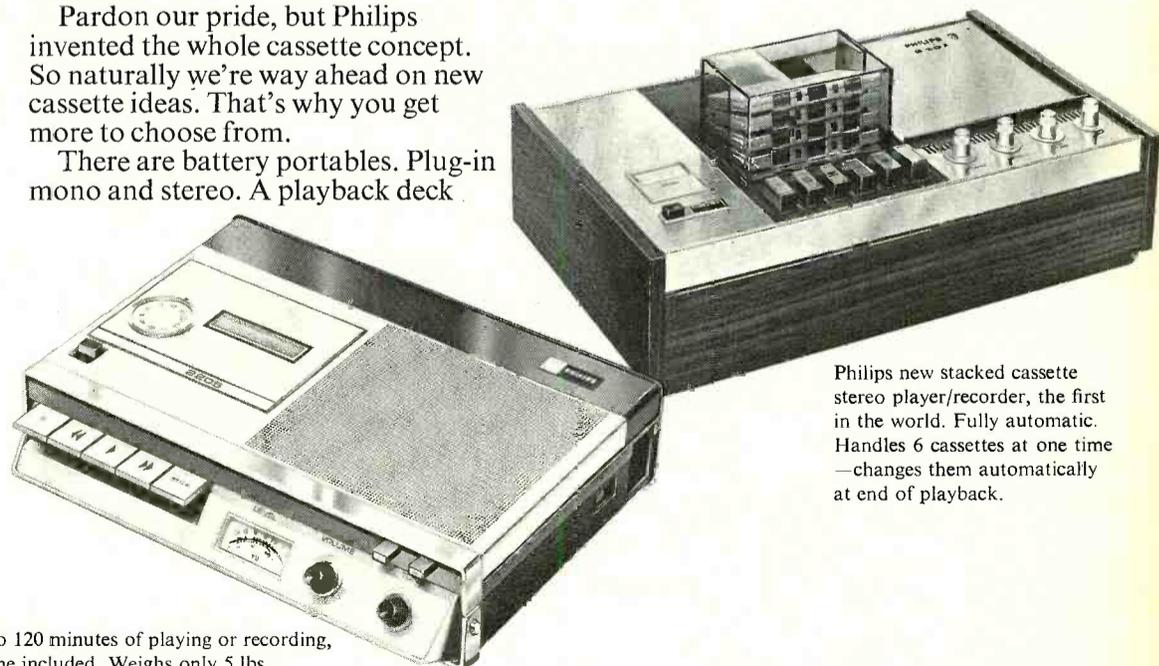
for your stereo. The world's only automatic cassette changer — for up to six hours of uninterrupted sound. Portable radios with built-in cassettes. Nine models, in all.

As for prices. Well, they begin at less than \$40 for the lightweight, portable playback model. And less than \$80 for a playback and record model.

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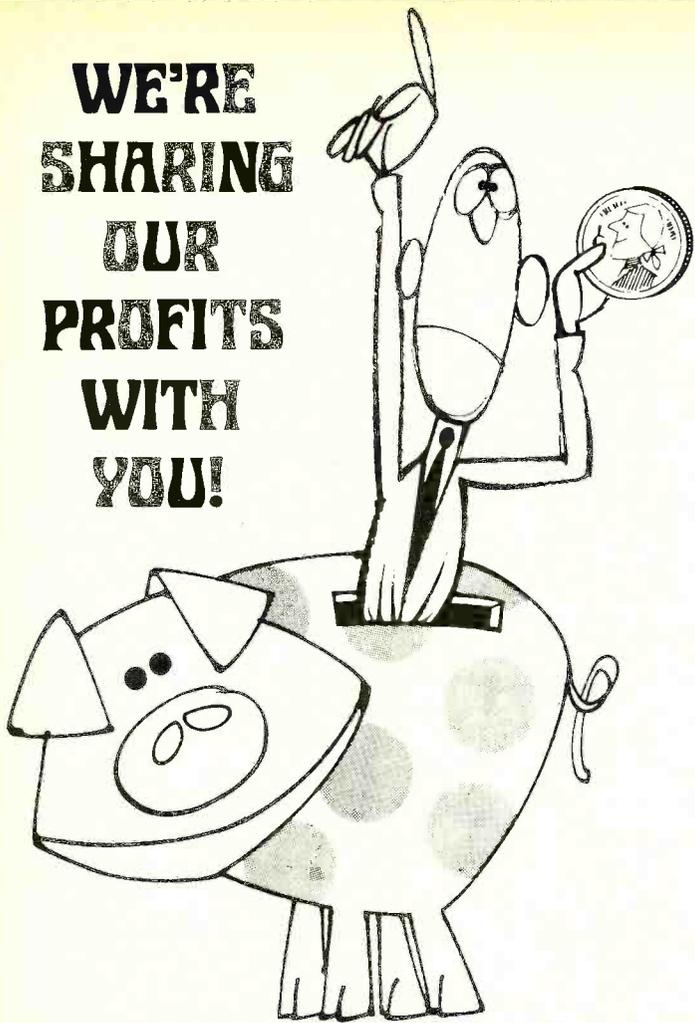
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# Hardware Scene

Continued from page C-22

record/playback unit with two microphones.

Bellewood, the Viewlex subsidiary, which has been selling 8-track players manufactured by Motorola, will have its first cassette product, an auto unit out next year.

As more companies become engulfed in the tiny enclosed reel system, the sophistication of the hardware continues to gain lustre. Many of the features found on reel units are now being incorporated in cassette players like illuminated digital VU meters, noise suppressor filters and digital counters with pushbutton reset.

Lafayette Radio Electronics Corp. has been offering a 100-watt solid state AM/FM cassette player/recorder which allows the owner to superimpose his voice while simultaneously recording an external program source.

Harman Kardon has been boasting that its CAD4 stereo deck has a uniform output of from 10,000 to 12,000 Hz, while several competitors fell off between 8,000 and 9,000 Hz.

Scott, the super amplifier-tuner manufacturer, has been boasting that its 2560 "casseiver" has a constant speed synchronous motor so that what gets played back is virtually identical to what has been recorded.

Capitol is working on some new units. Most interesting are those which will have automatic reversing and, probably, track indicators. These models, for home and auto, will be much more sophisticated than existing units and, of course, higher priced.

Capitol is also working on a front load for auto cassettes. None of these models, however, will probably appear until at least next summer. Capitol's current units—six—range in price (optional with dealer) from \$29.95 to \$109.95.

Milt Mohr of California Auto Radio says that the only unit in production (it will be marketed before Christmas) is California's

8/Asette, a cassette adaptor (for auto) that will fit into any existing 8-track unit. It will playback but not record.

Fred Fohl, Kraco's national sales manager, says the company is currently developing two home units to go along with the two auto units they now have. The home units—which will probably have automatic reverse—are a stereo playback and an AM/FM multiplex, recorder and playback unit. Kraco's two auto models (a cassette stereo playback/recorder and playback only) list for \$119.95 and \$99.95, respectively. Fohl sees a huge jump in the auto market and feels that cassette is only about a year away from taking over the tape auto market. "The rumbles from Detroit all point to cassette."

Roberts, which is currently producing five different cassette units ranging in price from \$69.95 to \$179.95, sees automatic reversing and better quality as the two main features of its next year's models.

Of the 10 additional units scheduled for '70, at least two will have the automatic reverse feature. Roberts displayed a prototype of its first automatic reverse unit last June and expects to have it on the market this coming spring.

Ultimately, one has to get to the numbers game. This year, according to Philips statisticians, there will be 2 million cassette players in use in this country by the end of the year. Next year, the figure will increase by 1 million. In 1968, stereo cassette home units were 10 percent of the industry's cassette business, compared to 19 percent for portable mono units. This year, stereo units account for 25 percent of the business. Next year, stereo units will account for 30 percent of all the cassette units sold.

Ampex is a bit more optimistic about 1970 figures. Peter Larner, vice president, general manager of Ampex's consumer equipment division, predicts equipment sales will reach 4.7 million units. Philips says 3 million.

What's 1.7 million between friends?

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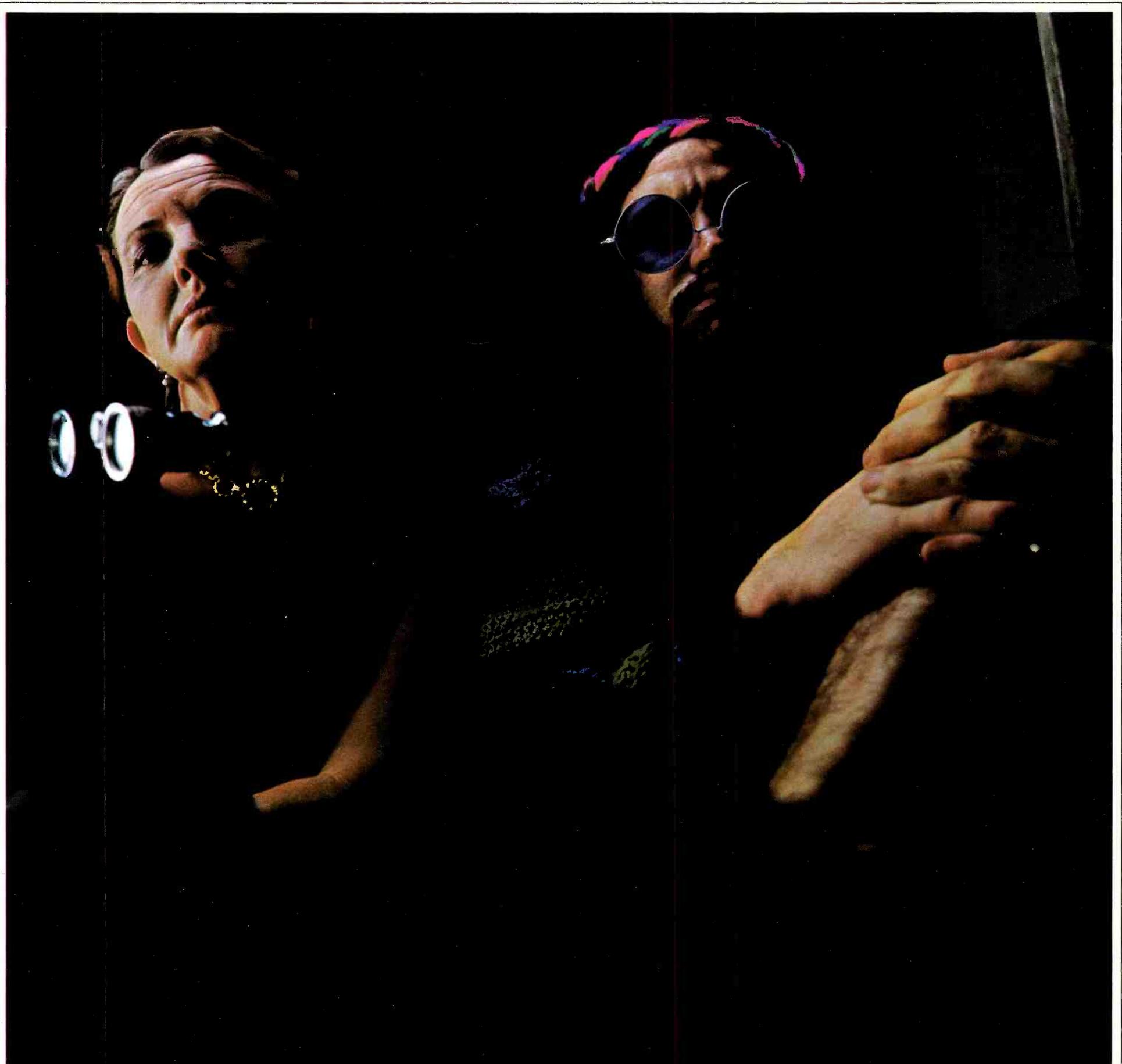
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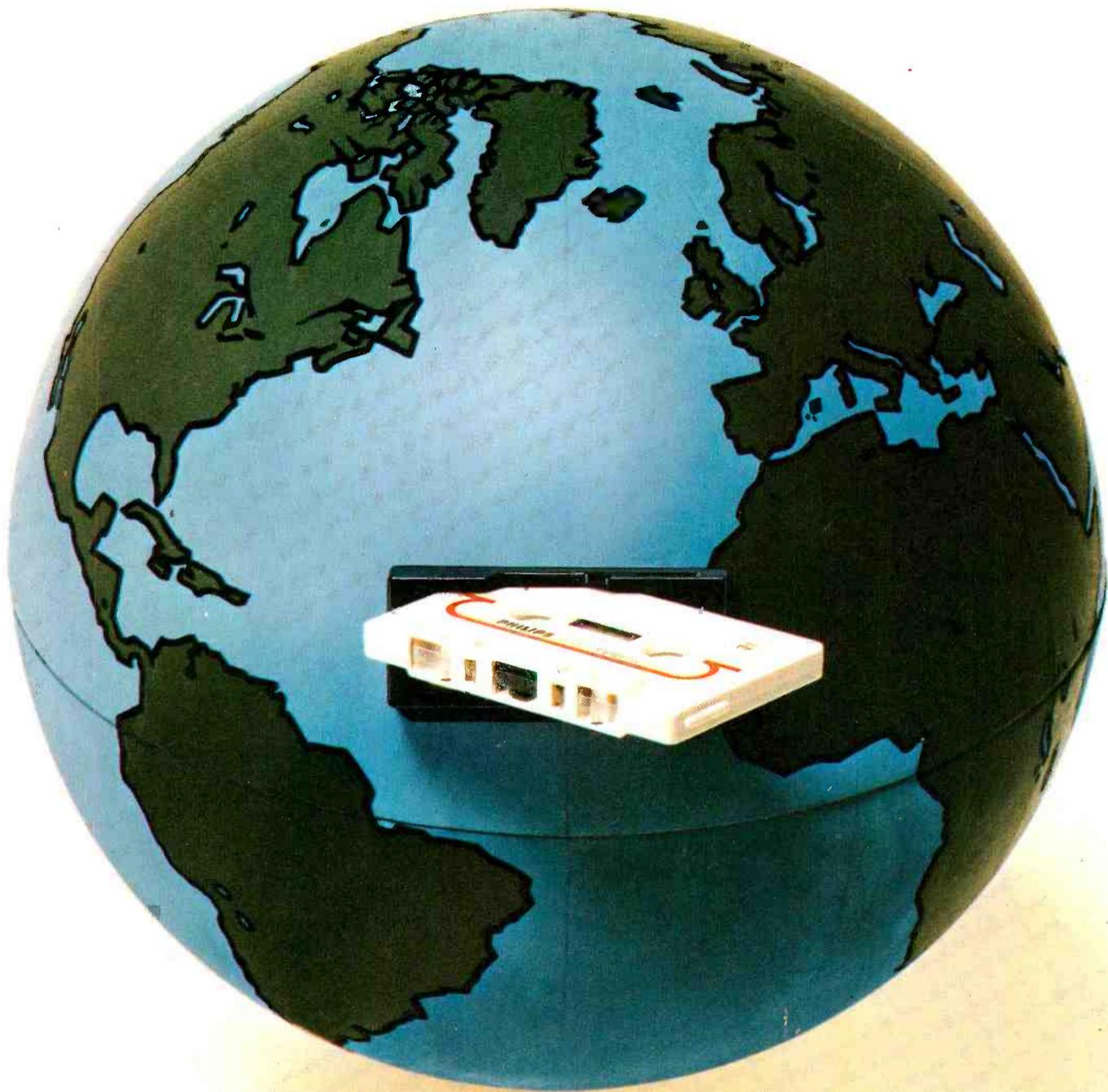
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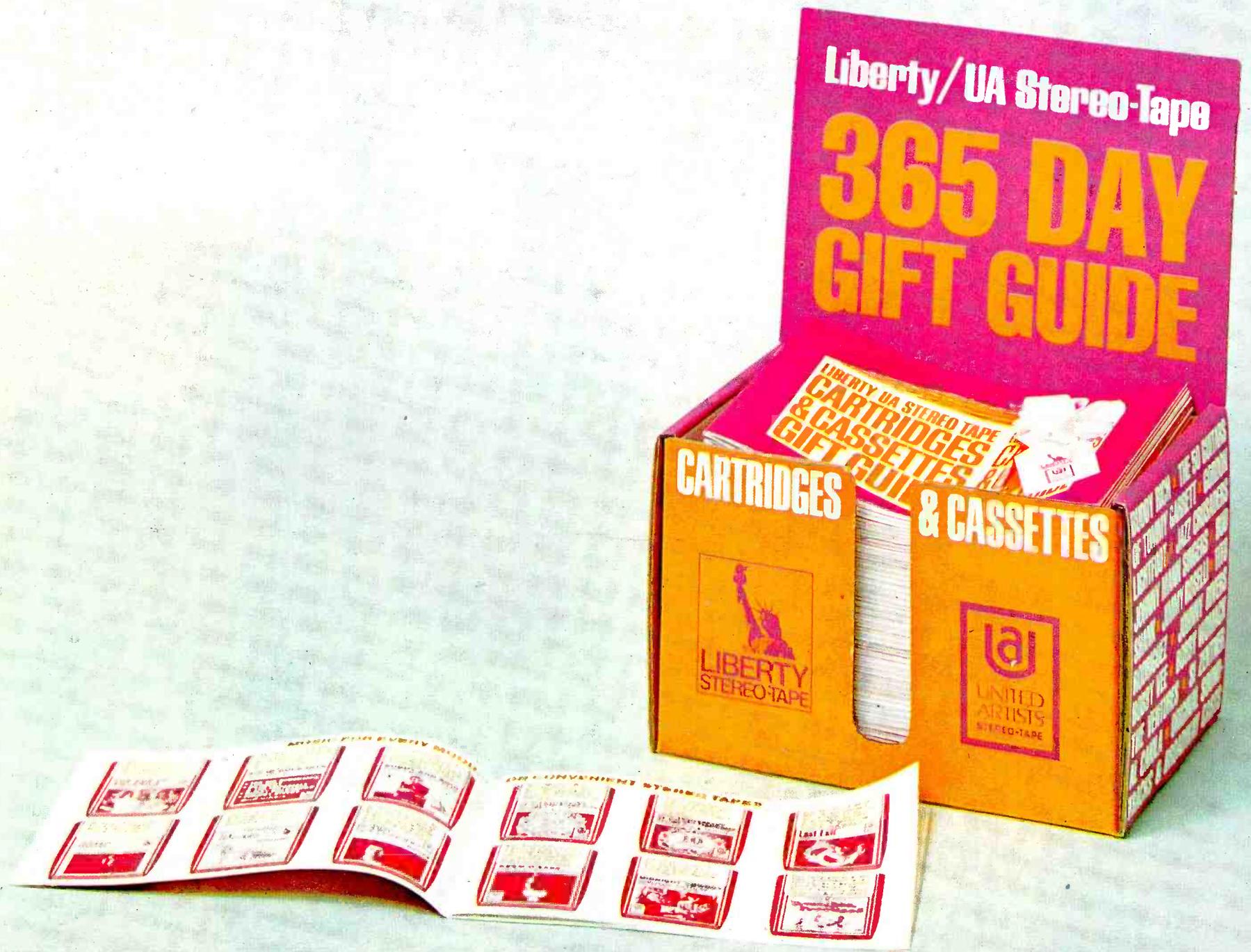
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# Coin Machine World

## Trimount Bahama Party Holiday for 350 People

FREEMOUNT, Bahamas—Trimount Automatic Sales' growth as a distributor of coin-operated leisure equipment was reflected in the firm's first foreign holiday trip which will commence here Dec. 4: not only did the junket explode from one to two plane loads of operators and wives, but the party outgrew the Kings Inn and overflowed into the new Indies House. Over 350 operators and wives, Trimount personnel and principals of Rowe International, Inc., will make the trip. Marshall Caras, who helped plan and promote the trip, hopes the experience will help other distributors.

"There are no secrets to the way we put this together," said Caras, something of an astrological hobbyist. His initial press release to operators back in February read: "The dates Dec. 4-7, 1969, are most significant: on December fourth the moon will be in the fourth quadrant; on the fifth the planet Venus will move to Sagittarius, the feast of St. Nicholas occurs on the sixth, and on the seventh, the moon passes from the sign of Virgo to that of Sagittarius—Jupiter will be in Libra, Pluto will be in Virgo—and you, Mr. Operator, will be . . ."

Operators were told in the initial release that they could qualify for the trip by purchasing \$6,900 worth of equipment, retroactive to Jan. 1, 1969, and including new and used music, vending, games of all types, shuffle alleys and pool tables. "Some operators qualified for four and five seats on the plane," Caras said, prior to the flight here Dec. 4. Operators received one trip for each increment of \$6,900, thus, purchases of \$13,800 qualified an operator and

his wife. The incentive caused many operators to buy that extra piece of equipment, Caras said.

Caras said one of the biggest surprises of the long-planned holiday for operators was the introduction recently of the new Rowe Trimount jukebox. "Of course, way back in February, we had no idea the introduction would coincide with our trip. We also didn't know that Rowe would honor us by naming the new phonograph after our company. We were able to show the phonograph as an added attraction during the holiday.

However, he pointed out that the showing was being conducted in an almost apologetic manner. "This is not a pushy sales trip. Operators are here as a reward for patronizing our company. If they want to spend three days on the beach and never come near the many ac-

(Continued on page 46)



JACK HARPER (far left), president of Rowe International, Inc., is shown with the Trimount team after whom the new jukebox was officially named. They are (from left): Harper, Irwin Margold, Dan Brown, Bob Jones, Russ Eckels, Marshall Caras, Bob Borque and Dave Riskin.

## MOA Public Relations Goal Told at MOV

RICHMOND, Va.—The Music Operators of America (MOA) public relations program will be greatly expanded to include special kits for telling 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 Phase II of MOA's public relations program was outlined here Nov. (21) by president A.J. (Lou) Ppacek and executive vice-president Fred Granger. The occasion was the 11th annual convention of the Music Operators of Virginia which elected K. A. O'Connor president and Hy Lesnick secretary-treasurer.

(Continued on page 45)

## Jukebox Operator Keeping Singles 'Alive and Healthy'

By GEORGE KNEMEYER

OMAHA, Neb.—While some people are saying the single is dying, one woman is making a living by dealing exclusively with singles. Evelyn Darlymple is the manager of Lieberman's One Stop here and serves about 400 jukebox programmers. Much of her success is based on the fact that she often sells singles to jukebox operators before the records become hits.

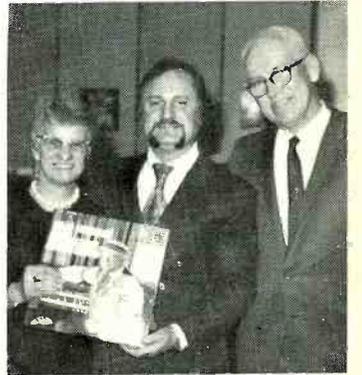
"This happens chiefly because I listen to the records and I know what the operators are looking for in the type of music they select," she said. "Some records just have the feel of a good song for a specific jukebox location, such as adult lounges. I was listening to 'Truck Stop' by Ray Anthony the other day and I just knew it would be right for the lounges and would be a hit, even though another version of the song was recently recorded."

Mrs. Darlymple also pointed out that songs on jukeboxes can stir sales in the record buying market. "I know several people who have heard a song played on a jukebox and then bought

the album which contained the single," she stated.

She also said that heavy jukebox play can result in a song being aired on the radio. Some people after hearing the song

(Continued on page 45)



BRAD SWANSON, an organist on Thunderbird Records, credits jukebox exposure with much of his success. Agreeing are Mr. and Mrs. Paul Brown, Western Automatic Music Co., Chicago, shown here flanking Thunderbird President Steve Brodie. The occasion was a recent party in honor of Swanson.

## Few New Christmas Releases

CHICAGO—Only the major record companies are producing new Christmas singles this year, with the majority of the rest relying on past products for Christmas sales. "This will probably hurt the jukebox operators, since they usually like several good, new Christmas tunes, or new versions of old tunes, each year for programming," said one-stop manager Evelyn Darlymple.

"What singles that are being released sometimes arrive too late to be programmed on jukeboxes. Most operators put Christmas music on the jukeboxes immediately following the Thanksgiving holiday, but in recent years some new Christmas singles have not been avail-

able until December leaving the operators with little or no records to program.

"Record companies just do not get Christmas singles soon enough to help the jukebox people," said Mr. Darlymple, Lieberman One Stop in Omaha, Neb., which services many jukebox operators. "This results in many operators becoming mad at me because we can't supply them with new records."

A spokesman of Rose Records in Chicago, one of the largest record dealers in the country, summed it up when he said "The Christmas singles market is just about dead."

Mrs. Darlymple pointed out that she had only two Christmas

(Continued on page 46)

## Amusement Games Help Promote Safety Rules

TOKYO—Amusement games are steadily finding applications in public service areas. Recently, Eugene Wagner, Nutting Industries, Dearborn, Mich., has been successful in locating IQ Computers as an educational device in Chambers of Commerce, museums and industrial locations. The units also promote safety

campaigns. In fact, Wagner's firm has established a separate educational division called MODEC. A new application for amusement machines has been initiated here involving Soga's Grand Prix driving simulator. Keyed to a nation-wide safe-driving campaign, the application's public relations benefits are self evident and could conceivably result in a similar application in America and elsewhere.

The application here involves traveling displays of the Sega machine and has been set up through a leading insurance company with co-operation of traffic safety officers. The large mobile displays are booked into some of the largest department stores throughout Japan.

Large crowds of drivers and people learning to drive are attracted to the displays, which are used to convey the theme of safe driving. The game features realistic characteristics such as gas pedal control, the sounds of an auto collision and a genuine sports car steering wheel.

Players can control the racing car pictured on a screen by using the foot-operated gas pedal. The sound of collisions

## PAUL BROWN'S 'CAB' IS REAL

CHICAGO—When operator Paul Brown asks his friends if they want to share a "cab ride" home with him the usual reaction is one of momentary disbelief. After all, why should a successful jukebox operator be hailing cabs in the first place? The answer is that Brown drives a cab—well, not exactly.

"Actually, I find a Checker automobile just the thing for traveling about Chicago," Brown explained. "They're very roomy, sturdy and dependable." Brown said he has driven a Checker car for several years. Moreover, he thinks Checker could enjoy consumer business if they pushed their product. Does he have jump seats? "Yes, there's a bracket for them. But to give the car a little class I've covered the back floor with a carpet—you can't see where the jump seats would be attached."

is co-ordinated with jarring of the steering wheel. The dashboard is trimmed in leather-like material and features various instrumentation. The Grand Prix was exhibited in America at the recent outdoor amusement convention in Chicago.



PLANT TOUR. The Amusement Trades Association Survey team stops after a tour of the SEGA Enterprises plant in Tokyo. The team is in the middle of an Asian and South Pacific business trip. They are, front row (left to right): Bert Rundle, ATA Chairman, Mrs. Henry Booth, Henry Booth, Mrs. W.R. Ruffler, S.R. Smith, Mrs. H.B. Wareing, W.R.

## ICMOA 1970 Plans Outlined

SPRINGFIELD, Ill.—The Illinois Coin Operators Association (ICMOA) will hold its annual meeting from Sept. 18-20, 1970, at the Stauffers Riverfront Inn in St. Louis. In addition to seminar on current operating problems, there will be programs and tours for the women. Harry Schaffer was named chairman of the convention committee.

The State revenue director, ICMOA was told, announced that 200 cigarette machines were seized because they contained improperly stamped cigarettes.

(Continued on page 46)

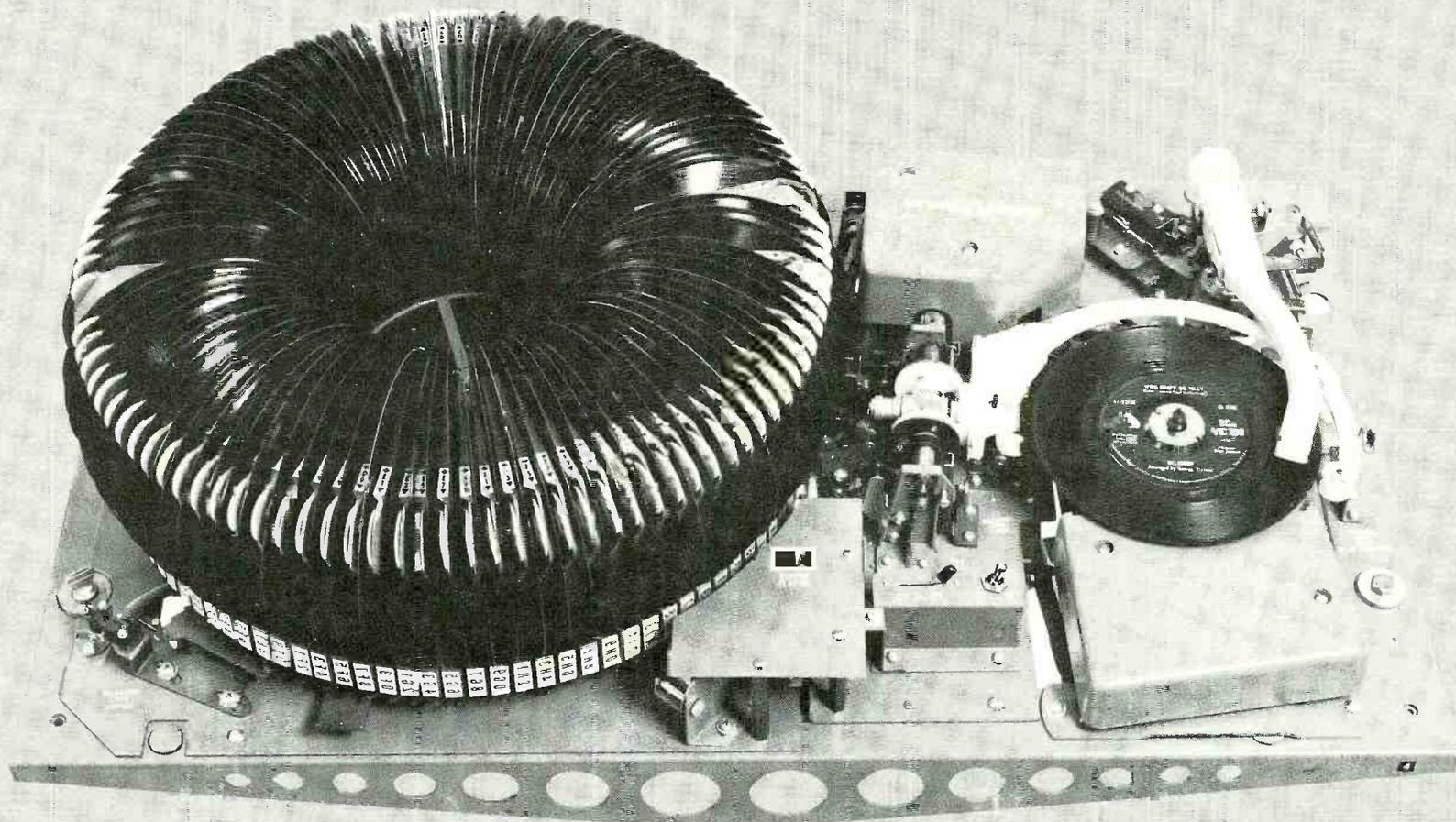
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## Glendale, Calif., Location: R&B Restaurant

Carol Stephens, programmer, Valley Vendors



**Current releases:**  
 "Someday We'll Be Together," Supremes, Motown 1156;  
 "Eleanor Rigby," Aretha Franklin, Atlantic 2683;  
 "Yester Me, Yester You, Yesterday," Stevie Wonder, Tamla 54188.  
**Oldies:**  
 "Staggerlee," Lloyd Price;  
 "Papa's Got a Brand New Bag," James Brown.

## Pierre, South Dakota, Location: Young Adult-Restaurant

Ruth Maxwell, programmer, Maxwell's Music Service, Inc.

**Current releases:**  
 "Something," Beatles, Apple 2654;  
 "Suspicious Minds," Elvis Presley, RCA Victor 9764;  
 "Try a Little Kindness," Glen Campbell, Capitol 2659.  
**Oldies:**  
 "Somewhere My Love," Ray Conniff;  
 "Walk On By," Leroy Van Dyke.

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

Paul Messoro, programmer, Frank Marks Music, Inc.



**Current releases:**  
 "The Ways to Love a Man," Tammy Wynette, Epic 10512;  
 "Try a Little Kindness," Glen Campbell, Capitol 2659;  
 "Don't It Make You Want to Go Home," Joe South, Capitol 2592.  
**Oldies:**  
 "Open Up Your Heart," Buck Owens;  
 "Wichita Lineman," Glen Campbell.

# Coinmen In The News

## DETROIT

Thomas G. Koosis, 28-year-old second generation member of a Detroit vending family, is branching out into jukebox operation—a new field for the Koosis family. A former schoolteacher, he started moonlighting with a bulk vending route, and was so successful that he gave up teaching for vending, going into full line operation as Hellenic Vending. One of his favorite clients is the University of Detroit High School. He is the son of George Koosis, who died about three years ago. Koosis, who used a similar firm name and was known locally years ago as "the golden Greek," started amusement machines, legal slots, and cigarette machines, later going into bulk vending.

Bob Breither, vice-president, vending for Seeburg, en route from Buffalo to Chicago, reminisced here of the old days of pioneer jukebox operation, especially with James Passanante, now of Bal Harbour, Fla., and Grosse Pointe, Mich. In those days, Bob was with Bally, for which Jimmie was distributor.

Marion Hodge of the Hodge Vending Co., Westland, had difficulty getting enough good help for his cigarette, candy, and full line vending operation. So his wife, Mrs. Virginia Hodge, who used to work in his office before "retiring" to become a housewife, has 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 between them.

Martin and Snyder Co., leading distributors, held an all day Sunday open house for members of the trade and their guests in their Hubbell Ave. showrooms, to introduce a number of new models in lines they represent. Among these were the Seeburg coffee cold drink, and cigarette units—including the Tobacco Counter; U. S. Automatic, milk and ice cream venders; Steelmade hot can, cold can, and milk; Magic Chef microwave oven; Hamilton bill changers; Mover Diebel chip, pastry, and freeze dry coffee venders; and Northwestern bulk units.

The event was a "miniature NAMA convention," according to manager James M. Hamilton, vice-president sales, in reference to the National Automatic Merchandising Association.

A large volume of sales was written up. About 350 guests attended, providing one of the major sociability gatherings of the year for the trade.

Among those attending on behalf of their companies were John Stuparitz, Seeburg technical sales; Gene and Bill Champion, Hamilton bill changers; Si Vertlieb, Moyer-Campbell; and Bob Breither, 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 men on a local station, 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."

Lieberman's has developed a reputation in the area that has spurred orders from Montana, Colorado, and even Kentucky. Lieberman's also does a lot of special order business which accounts for the wide area it covers.

# 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.

Ptacek told the gathering that MOA intends to expand its public relations program 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, Ptacek 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. Among these are the elected representatives in our state legislatures. There are also government officials who definitely have the wrong idea of this industry. Nobody is going to educate them but us. It may take a long time. Maybe it's an endless 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, Ptacek said. He suggested that the folders could be given to the 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.

and will make available special kits for state groups' use in fur-

thering 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 interviewing guides."

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# Trimount Bahama Party

• Continued from page 43

activities planned that's their prerogative. This is a holiday." Joining the junket from Rowe are Jack Harper, president; Joe Barton, vice-president sales; and vice-presidents James Newlander and Jerry Marcus.

The junket was a definite departure for Trimount. Other years have found the over 40-year-old organization hosting lavish country club parties for

its customers. But Trimount is moving into a new era, Caras pointed out. During the trip the move to a completely new facility in suburban Dedham will commence. There, Trimount will have 27,000 square feet of area with access to major traffic freeways, a parking lot and loading docks—"all the things we've never had at 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 confiscated 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 four years after expiration of their terms.

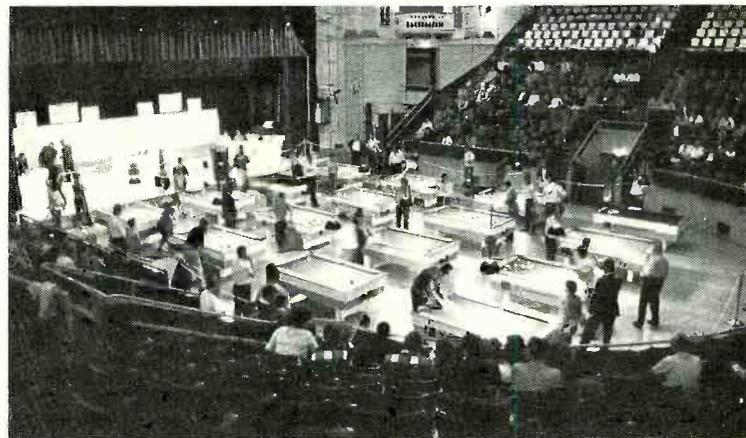
# Iowa/Illinois Pool Tourney



MUSIC OPERATORS recently held a second 8-ball pool tournament in Davenport, Iowa. The happy winners are shown above. Presenting the top trophy is Davenport Mayor John Jebens (left). The winners (from left) Danny Hague, The Huddle, operator Pete Kahler, Fulton, Ill.; Class B, Stanley Henson, Stalkfleets, operator Clarence Hagen, Iowa City; Class C, Manuel Madrigal, Al's Lounge, operator Howard Harkins, Davenport; Women's, Donna Mayer, Arrow Club, operator John Cox, Davenport. At right, Len Schneller, U.S. Billiards, New York, who conducts tournaments all over the U. S. In rear behind Miss Mayer, Bob Vihon, well known Midwest sales representative who helped get the tournament idea rolling in Illinois and Iowa.



JOE BARTON (left) presents a plaque to Trimont's Irwin Margold in commemoration of his long service to Rowe International and the operating community of New England. The Rowe phonograph has been named in honor of the New England 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 Group and Atlas Music, Chicago. WOCT-TV in Davenport telecast portions of the tournament and the event received widespread mention in local newspapers.

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# Few New Christmas Releases

• Continued from page 43

records worth programming this year: "Rudolph the Red Nose Reindeer"/"Jingle Bells" by Brad Swanson on Thunderbird and "What Would Santa Claus Think," by Billy Egr on Pacific Avenue."

Here are some of the new titles and reissued recordings being 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 Mathis, 4-45035; "I Was a King at Jesus' Birth" by Jim Nabors, 4-45053; "Merry Christmas and Happy New Year" by the Chambers Brothers, 4-45055; and "Rudolph the Red-Nosed Reindeer" by Gene Autry, 4-33165.

Epic: "Happy Hairy Hippy Harry Claus" by Rocki Lane and the Gross Group, 5-10556.

RCA Victor: "Hurry Home for Christmas" by Steve Lawrence and Eddie Gorme, 47-9694; "Christmas Eve" by Perry Como, 47-9683; "This World of Ours" by Eddy Arnold, 47-9387; "Christmas Bells"/"Love is a Christmas Rose" by Perry Como, 47-9397; "Pretty Paper"/"What a Merry Christmas This Could Be" by Willie Nelson, 47-9029 and "If Every Day Was Like Christmas"/"How Would You Like to Be" by Elvis Presley.

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## Switch to Dime Vend Pricing Seen as Key to Nut Profits

BOSTON—If bulk operators can switch over to 10-cent pricing on nuts they can offset some of the discouraging aspects of this product, according to Steve Miller, New England Vendor's Supply here. Miller, a young distributor like Budd Proctor of Minneapolis, agrees with his Minnesota counterpart in thinking that nut meats will continue to become a specialty item.

"We sell a lot of nut meats because our firm was primarily founded on nut 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 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 pistachios, 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."



BUDD PROCTOR, young president of Bulk Dist., Inc., Minneapolis (left) chats with Steve Miller, New England Vendor's Supply Co., Boston. Both men are representative of the new generation that is making itself felt in the bulk vending industry.

## Nut Meats a Specialty Item; Cleaner May Solve Problem

Minneapolis — Although nut meats once constituted an important segment of many bulk vendors' volume, more and more the vending of nuts is being handled by an operator who specializes in the product. This is the experience of Budd Proctor, Bulk Dist., Inc., here, who noted that nuts represent one item 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 nut meats is the buildup of oil inside the globe and inside the machine. We're experimenting 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 more sparingly. A shot of 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 people assume the machine full of nuts contains fresher product than one that is

half empty. Many vendors only fill nut machines to the half-way 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, if that's 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."

"Basically, 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 it can be 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."

## Year Old Firm Adds Services For Operators

BOSTON—In the year and one month that New England Vendor's Supply has been under the ownership of Steve Miller the industry has gradually changed in New England, Miller claims. Much of the change has resulted from the initiation of several services that operators were never accustomed to before, he said. "Basically, this industry was never treated as a business before. We've tried to change that."

One of the changes has been the publishing of regular price lists. Another is the publishing every two weeks of a news letter that is mailed to all Miller's customers. "We're trying to develop a more informed operator who can look to us for integrity in servicing his needs and advising him. For example, I have a paneled office. This is not an ego thing at all. It's merely an environment that allows an operator to come in and privately talk over his problems, away from the activity of the rest of the distributing company."

"Our distributing company has a modern building with a parking lot and a loading dock. These seem like small points but they are important. It all adds to more convenience for the operator whose time is very important to him. Our operation inside is much like the supermarket where the operator locates many of his machines. All prices are marked plainly on every item and he can wheel a cart through the plant and shop at his own pace. We're really a wholesale supermarket for the operator."

"Operators look to the distributor as a 'know it all.' We're actually the link between the operator and the factory. One of our chief functions is that of advising the operator and this can involve problems that range from helping him find a good insurance policy to even advising him on legal matters and securing an attorney for him."

"It's not considered good practice, but I have even given my home phone number to operators. They have called me at home when they have a special problem. Our sales representatives also call on the operator at home. We're trying to be more valuable to the operator." Miller's firm handles Northwestern and Victor machines and is a Leaf Brands outlet as well as a representative for many other lines. As with many distributors, his firm also packages many of its own charm combinations.

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- Rain-Blo Ball Gum, 3550 per ctn. 9.50
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- Adams Gum, all flavors, 100 ct. .45
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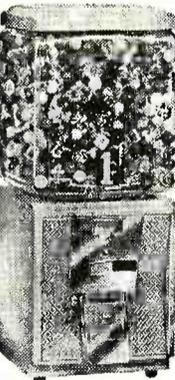
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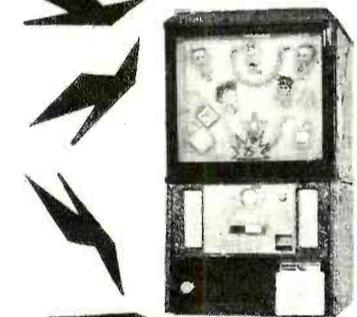
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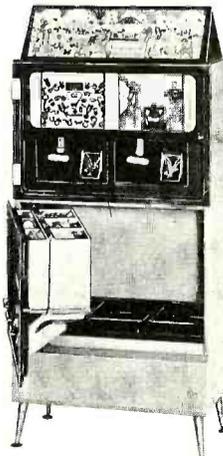
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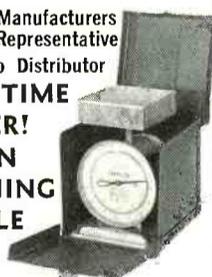
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- Jumbo Creepy Bugs ..... 8.00
- Love Rings ..... 8.00
- Combination Lock Mix ..... 8.00
- Pool Ball Mix ..... 8.50

#### HOT 5c VEND ITEMS

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# Billboard Album Reviews

DECEMBER 6, 1969



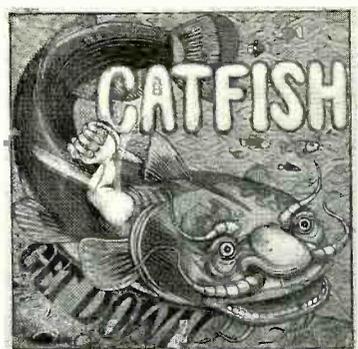
**POP**  
**JUDY GARLAND**—The Golden Years at MGM. MGM SDP 1-2 (S)  
 The splendid packaging of this two-record set of some of Miss Garland's greatest songs from her MGM flicks is worthy of attention, especially as a Christmas gift idea. As if the original recordings of such triumphs as "You Made Me Love You," "Over the Rainbow," "Trolley Song," and 18 others were not enough, a handsome booklet is included that features movie stills, some of them never before published.



**POP**  
**VALHALLA**—United Artists UAS 6730 (S)  
 This together quintet could make its mark in the lucrative underground field with this debut album. As evidenced here, this is a hard-driving unit, which is strong both vocally and instrumentally. "JBT" is a good softer cut, but the strength of this set is in such drivers as "Hard Times" and "Roof Top Man." "Conceit" is another good driver.



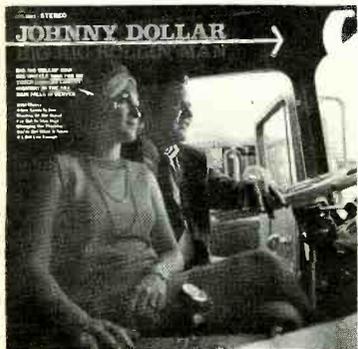
**POP**  
**CLOVER**—Fantasy 8395 (S)  
 This California quartet has the earmarks of Fantasy Records' next big group to go along with Creedence Clearwater Revival, who brought them to the label. This debut disk shows a variety of material, but, whether country in "Monopoly" or bluesy in "Wade in the Water," the quality shines. "Come" and "Southbound Train" are among the many other gems here.



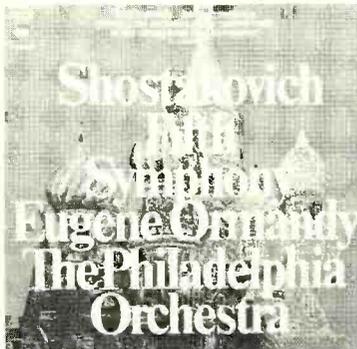
**POP**  
**CATFISH**—Get Down. Epic BN 26505 (S)  
 Catfish, a Detroit quintet, that has drawn much attention and enthusiastic responses in live performances, has an auspicious disk debut here. Mainly in the blues vein, the group glows in "300 Pound Fat Mama" and "Tradition." "Sundown Man" drives. The final extended medley of "Catfish/Get High, Get Naked, Get Down" is a strong mover.



**POP**  
**JAKE HOLMES**—Polydor 24-4007 (S)  
 Holmes possess the immense talent of writing provocative and universally thoughtful lyrics to commercially catchy melodies and this LP serves as a showcase for that talent. "How Are You," included here, made some regional noise as a single, and there are few who will be unaffected by the bitter-sweet sentiments of "Emily's Vacation" and "Suitcase Room." His voice, folksy and richly colored, is just about perfect for his own compositions.



**COUNTRY**  
**JOHNNY DOLLAR**—Big Rig Rollin' Man. Chart CHS 1023 (S)  
 Johnny Dollar spends his rowdy, real-country style on songs that drive directly at the truck driver such as "Big Rig Rollin' Man," "Truck Driver's Lament," and "Highway in the Sky." But two other tunes that pack a lot of power are "Meeting of the Bored," which sounds like a great jukebox item, and "Rain Falls in Denver." Dollar doesn't short-change you.



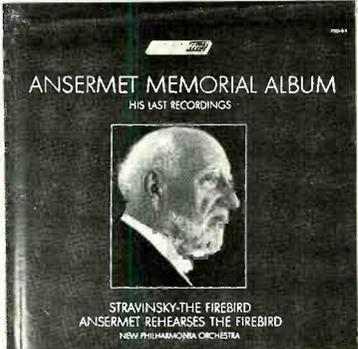
**CLASSICAL**  
**SHOSTAKOVICH: FIFTH SYMPHONY**—Philadelphia Orch. (Ormandy). Columbia MS 7279 (S)  
 The Symphony No. 5 was written following an official rebuke to the composer from the official government that his two previous pieces were decadent and "eccentric." Politics to one side, there is no doubt that Shostakovich was well pleased with it (he termed it a "practical creative reply" to the criticism of earlier works). Ormandy takes this tight, ordered symphony with the respect it deserves and turns in a powerful sweeping performance.



**CLASSICAL**  
**CHOPIN: THE COMPLETE NOCTURNES**—Alexis Weissberg. Angel SB 3747 (S)  
 This two-record set is a must for classical outlets. Here are all the nocturnes of Chopin, a feast of melody, mood and brilliant piano composition. Weissberg, from the standpoints of virtuosity and interpretation, is a great choice to render this material at its best.



**CLASSICAL**  
**RACHMANINOFF: THE BELLS**—Various Artists/Moscow Philharmonic (Kondrashin). Melodiya/Angel SR 40114 (S)  
 Although not intended as a Christmas piece, this album of Rachmaninoff's musical adaptation of Edgar Allan Poe's "The Bells," has a somewhat festive ring about it which is in keeping with the spirit of the season. The work, exquisitely handled by Kiril Kondrashin conducting the Moscow Philharmonic Orchestra, and supported by various artists, symbolizes four aspects of human life—birth, marriage, terror and death; and is a worthwhile addition to any record library.



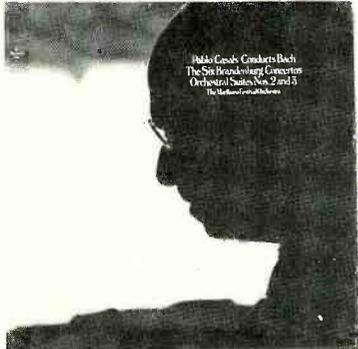
**CLASSICAL**  
**STRAVINSKY: THE FIREBIRD REHEARSAL RECORD**—New Philharmonia Orch. (Ansermet). London FBD-S-1 (S)  
 London Records is marking the death of Ernest Ansermet with a three-album release each entitled "Ansermet Memorial Album." This specially priced two-LP set contains a rehearsal disk of the Swiss conductor with "The Firebird," which is admirably played by the New Philharmonia Orchestra. This package is a fitting tribute to the late maestro.



**CLASSICAL**  
**TCHAIKOVSKY: PIANO CONCERTO No. 1**—Graffman/Cleveland Orch. (Szell). Columbia NS 7339 (S)  
 This warhorse has taken many recording versions. But this is one that ranks with the more noteworthy in charm and stylish grace. Graffman is bent on freshness of approach. He succeeds, as does Szell, in an inspiring conducting performance that rubs off on the Cleveland.



**CLASSICAL**  
**BRITTEN: SONGS & PROVERBS OF WILLIAM BLAKE/THE HOLY SONNETS OF JOHN DONNE**—Pears/Fischer-Dieskau/Britten. London OS 26099 (S)  
 Britten's responses, as composer, of Donne sonnets are vividly performed by Pears and Fischer-Dieskau. And played with detail on piano by Britten himself. Blake's pieces are treated with a fine and sensitive reading.



**CLASSICAL**  
**CASALS CONDUCTS BACH**—Marlboro Festival Orch. Columbia D3S 816 (S)  
 Casals brings out all the color and dramatic expression in these works, in a passionate display of energy by the 89-year-old youthful artist-conductor. Such spirit by the featured and orchestra members will be hard to match again. Splendid work by Rudolf Serkin and Alex Schneider.



**JAZZ**  
**BLUE MITCHELL**—Bantu Village. Blue Note BST 84324 (S)  
 Warm toned trumpet of Mitchell allied to a soulfully exotic accompanying group strides into a collection of originals, mainly from Monk Higgins and Dee Ervin, who are also sidemen. Mitchell is highly and rightfully regarded as a driving straightforward jazz trumpet player. Here he shows off another contemporary Latin side of his talent.



**CHRISTMAS**  
**BILL ANDERSON**—Christmas. Decca DL 75161 (S)  
 A beautiful package for any Christmas tree. Bill Anderson has revamped his "Po' Folks" with Christmas lyrics and a heart-touching "My Christmas List Grows Shorter Every Year." The flipside has some holiday standards like "Joy to the World" and "Away in a Manger."

## ★★★★ 4 STAR ★★★★★

- SOUNDTRACK ★★★★★**  
**SOUNDTRACK**—Cactus Flower. Bell 1201 (S)  
**POPULAR ★★★★★**  
**ARETHA FRANKLIN**—Today I Sing the Blues. Columbia CS 9956 (S)  
**LESLIE UGGAMS**—Leslie. Columbia CS 9936 (S)  
**SMUBBS**—This Is the End of the Night. Monument SLP 18112 (S)  
**LANCE LE GAULT**—TA TA 5002 (S)  
**STEAMHAMMER**—Reflection. Epic BN 26490 (S)  
**MORT SCHUMAN**—My Death. Reprise RS 6358 (S)  
**DARK BLINDNESS**—Studio 10 DBX 101 (S)  
**KEN LAUBER**—Contemplation (View). Polydor 24-4005 (S)  
**HARVEY AVERNE BAND**—Brotherhood. Fania SLP 379 (S)  
**THE JAEDES**—Athena 8002 (S)

- LEVITT & McCURE**—Living in the Country. Warner Bros.-7 Arts WS 1807 (S)  
**LOW PRICE POPULAR ★★★★★**  
**SAMMY DAVIS JR.**—Let There Be Love. Harmony HS 11365 (S)  
**IKE & TINA TURNER**—Ooh-Poo-Pah-Do. Harmony HS 11360 (S)  
**KING FAMILY**—Our Favorite Things. Harmony HS 11367 (S)  
**FRED WARING AND HIS PENNSYLVANIANS IN CONCERT**—Harmony HS 11363 (S)  
**COUNTRY ★★★★★**  
**GIL TRYTHALL**—Country Moog. Athena 6003 (S)  
**VARIOUS ARTISTS**—Early Blue Grass. RCA Victor LPV 569 (M)

- CLASSICAL ★★★★★**  
**BACH: SINFONIAS / SALIERI: SINFONIA/CONCERTO**—English Chamber Orch. (Bonnyge). London CS 6621 (S)  
**THE HARMONIOUS BLACKSMITH**—Igor Kipnis. Columbia MS 7326 (S)  
**HINDEMITH: SYMPHONIC METAMORPHOSES JANACEK: SINFONIETTA**—London Symphony (Abbado). London CS 6620 (S)  
**WOUND-UP OPERA**—Music Boxes from the Rita Ford Collection. Columbia MS 7338 (S)  
**STEFAN SCHEJA PLAYS ROMANTIC SWEDISH PIANO MUSIC**—RCA Red Seal LSC 3119 (S)  
**MAGNARD: SYMPHONY No. 3—L'Orch. de la Suisse Romande (Ansermet)**. London CS 6615 (S)  
**MASSELO PLAYERS SATIE**—William Masselos. RCA Red Seal LSC 3127 (S)  
**GYRING: SONATA / HARRISON: SUITE / PERRY: HOMUNCUTUS, C.T.**—Andrews/Manhattan Percussion Ensemble (Price). CRI SD 252 (S)  
**KORTE: MATRIX/SEGER: QUINTET/ORBON: PARTITA No. 2**—Various Artists. CRI SD 249 (S)

## SPECIAL MERIT PICKS

- POPULAR**  
**LITTLE JR. PARKER**—Blues Man. Minit LP 24024 (S)  
 Jr. Parker's switch to Minit is a change for the better, as Parker's blend of urban blues, swing and pop justifies his "Blues Man" tag. Horace Ott conducts (and arranges) the big band which treads lightly on subtlety and understatement, thus giving Parker a spotlight to command. His smooth singing on "Worried Life Blues," "Let the Good Times Roll" and two Jimmy McCracklin numbers is his best on record to date. Sonny Lester produced.  
**ARGENT**—Epic BN 26525 (S)  
 Ex-Zombie Rod Argent is now at the head of his own group and shares vocals with Russ Ballard, who also doubles on piano and guitar. Jim Rodford and Robert Hewitt on drums round out the new band, which has retained many of the Zombies' accents.

- Understatement and fine production bring out the best in this strong debut, "Like Honey," "Liar," and "Lonely Hard Road." Argent should win Zombie fans and substantial chart billing.  
**LITTLE RICHARD'S GROOVIER 17 ORIGINAL HITS**—Specialty SPS 2113 (S)  
 Back in the fifties Little Richard's best selling singles dominated the charts, and now Specialty Records has seen fit to re-release 17 of his all-time hits in one nostalgic package. All of his big ones are here, ranging from "Good Golly Miss Molly" and "Rip It Up" to "Long Tall Sally" and "Tutti Frutti." For collectors of the early rock hits, this collection is a must.  
**JAN DAVIS**—Flamenco Funk. Uni 73070 (S)  
 Jan Davis, who also produced this album, revolves gutsy, aggressive music around his own flamenco guitar styles. "Aquarius" and "Flamenco Funk" thus have an un-

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# New Album Releases

FOR DECEMBER

This monthly product list includes LP's which were issued during the past several weeks and are considered as part of the manufacturers' January release. Listings are in alphabetical order by artist in pop, and by composer or author in classical and spoken word.

## NEW POPULAR RELEASES

ARTIST - Title - LABEL & Number

### A

**PEPPER ADAMS/ZOOT SIMS & ELVIN JONES**—Encounter  
Prestige, 7677

**ADVANCEMENT**  
Philips, PHS 600-328

**LYNN ANDERSON**—Songs That Made Country Girls Famous  
Chart, CHS 1022

**AUM**—Resurrection  
Fillmore, F 30002

**ROY AYERS**—Daddy Bug  
Atlantic, SD 1538

**SANDRA ALEXANDER**, The Intimate Side of UNI, 73063

**HERB ALPERT & THE TIJUANA BRASS**—The Brass Are Comin'  
A&M, SP 4228

**RON ANTHONY**—Oh! Calcutta!  
Flying Dutchman, FDS 110

**THE ALLMAN BROTHERS BAND**  
Atco, SD 33-308

**ROBERT ALLEN**—The Naked Piano  
Gie, GG 70002

**PAUL ANKA**—Life Goes On  
RCA, LSP 4250

**CHET ATKINS**—Solid Gold '69  
RCA, LSP 4244

**BOB AZZAM**, and the Great Exposition  
Audio Fidelity, AFSD 6228

**GENE AMMONS**—The Happy Blues  
Prestige, PR 7654

**JEFFERSON AIRPLANE**—Volunteers  
RCA, LSP 4238

**DAVID ACKLES**—Subway to the Country  
Elektra, EKS 74060

**DAVID AXELROD**—Songs of Experience  
Capitol, SKAO 338

**ERIC ANDERSEN**  
Warner Bros.-7 Arts, WS 1806

**BILL ANDERSON**—Christmas  
Decca, DL 75161

**HARVEY AVERNE BAND**—Brotherhood  
Fania, SLP 379

**ARCHIES**—Jingle Jangle  
Kirshner, KES 105

**THE ANGELIC CHOIR**  
Savoy, MG 14234

**XIOMARA ALFARO**—Siboney  
RCA, FSP 126

**ARGENT**  
Epic, BN 26525

### B

**BANCHEE**  
Atlantic, SD 8240

**DUKE BAXTER**—Everybody Knows Matilda  
V.M.C., VS 138

**ELVIN BISHOP GROUP**  
Fillmore, B 30001

**BLUE MINK**—Melting Pot  
Philips, PHS 600-323

**JAY BOLOTIN**  
Commonwealth United, CU 6002

**BONZO DOG BAND**—Tadpoles  
Imperial, LP 12445

**TINA BRITT**—Blues All the Way  
Minit, LP 24023

**CLIFFORD BROWN Memorial Album**  
Prestige, 7662

**MAXINE BROWN**—We'll Cry Together  
Commonwealth United, CU 6001

**JAKI BYARD**—Solo Piano  
Prestige, 7686

**BANGOR FLYING CIRCUS**  
Dunhill, DS 50069

**DENNY BROOKS**  
Warner Bros.-7 Arts, WS 1822

**THE BYRDS**—The Ballad of Easy Rider  
Columbia, CS 9942

**THE BERETS**—The Mass for Peace  
Avant Garde, AVS 116

**PROFESSOR HAROLD BOGGS**—Just the Two of Us  
Nashboro, 7076

**DONALD BYRD**—Fancy Free  
Blue Note, BST 84319

**TIM BUCKLEY**—Blue Afternoon  
Straight, STS 1058

**CHUCK BRIDGES & THE L. A. HAPPENING**  
Vault, 132

**BIG FOOT**  
Forward, ST-F 1004

**B. C. & M. MASS CHOIR**—Draw Me Closer  
Cred, 3014

**PHILIP L. BARBOUR**—The Jamestown Saga  
Caedmon, TC 1280

**ROBBIE BASHO**—Venus in Cancer  
Blue Thumb, BTS 10

**THE RAY BLOCH SINGERS AND ORCHESTRA**—Hits of '68  
Ambassador, S98078

**DENNY BROOKS**  
Warner Bros.-7 Arts, WS 1822

**EDGAR BROUGHTON BAND**—Wasa Wasa  
Harvest, SKAO 371

**BUCHANAN BROTHERS**—Medicine Man/Son of a Lovin' Man  
Event, ES 101

**RAY BRYANT**—Sound Ray  
Cader, 830

### C

**CAMARATA/MIKE SAMMES SINGERS**—Misty, the Mischievous Mermaid  
Disneyland, ST 3982

**CAMARATA/MIKE SAMMES SINGERS**—The Cowardly Lion of Oz  
Disneyland, ST 3956

**CAMARATA**—Winnie the Pooh and the Haflalumps  
Disneyland, ST 3971

**CAMARATA SYMPHONY**—Children's Games/Woodland Sketches  
Disneyland, ST 3985

**CAMARATA ORCH.**—Mother Goose Suite & Children's Corner  
Disneyland, STER 3984

**CARMEN**  
Epic, BN 26479

**JOHNNY CASH & THE TENNESSEE TWO**—Get Rhythm  
Sun, SUN 105

**JOHNNY CASH & THE TENNESSEE TWO**—Story Songs of the Trains & Rivers  
Sun, SUN 104

**CHICKEN SHACK**—100 Ton Chicken  
Blue Horizon, BH 7706

**PAM CHILDRESS**—The Sound Is Now  
Impact, HWS 3030

**CHRISTAKIS & RIA KOURTI**  
Fiesta, GR 325, GRS 325

**CHRISTAKIS & RIA KOURTI**, Songs by  
Fiesta, GR 326, GRS 326

**JOHN COLTRANE/HANK MOBLEY**—Two Tenors  
Prestige, 7670

**LOU CHRISTIE**—I'm Gonna Make You Mine  
Buddah, BDS 5052

**DON COVAY**—The House of Blue Lights  
Atlantic, SD 8237

**COVEN**—Witchcraft  
Mercury, SR 61239

**CUFF LINKS**—Tracy  
Decca, DL 75160

**SONNY CURTIS**, Style  
Viva, V 36021

**CASCADES**—Maybe the Rain Will Fall  
UNI, 73069

**CLANCY BROTHERS**—Christmas  
Columbia, CS 9876

**BILL COSBY**  
UNI, 73066

ARTIST - Title - LABEL & Number

**CENTENARY COLLEGE CHOIR**—Spirit of the Season  
Americana, ARLPMS 2011

**CHICAGO BLUE STARS**—Coming Home  
Blue Thumb, BTS 9

**WALTER CARLOS**—Trans-Electronic Music Productions, Inc. Presents the Well-Tempered Synthesizer  
Columbia, MS 7286

**RAY CONIFF AND THE SINGERS**—Jean  
Columbia, CS 9920

**THE CHUCK WAGON GANG**—Perfect Joy  
Harmony, HS 11368

**COUNT BASIE**—Just in Time  
Harmony, HS 11371

**HAPPY CASEY (FINGERS) SIEWIERSKI**—Lovable  
Jay Jay, 5129

**NEIL CHOTEM & HIS ORCH.**—Gordon Lightfoot  
Instrumental Songbook  
Kapp, KS 3619

**CATTANOOGA CATS**  
Forward, ST-F 1018

**DON CHERRY**  
Monument, SLP 18124

**THE CLIQUE**  
White Whale, WWS 7126

**MIKE CURB & THE WATERFALL**—The Creedence  
Clearwater Revival Songbook  
Forward, ST-F 1021

**MIKE CURB & THE WATERFALL**—  
The Doors Songbook  
Forward, ST-F 1020

**MIKE CURB & THE WATERFALL**—  
The Rolling Stones Songbook  
Forward, ST-F 1022

**CONSOLERS**—Together We Shall Stand  
Nashboro, 7078

**CHARISMA**  
Route 118, SR 42037

**KING CRIMSON**, An Observation by  
Atlantic, SD 8245

**CAROL CHANNING**—The Year Without a  
Santa Claus  
Caedmon, TC 1303

**JAMES CLEVELAND AND INTRODUCING THE  
GOSPEL GIRLS**  
Savoy, MG 14236

**ROY CLARK**—The Ever Lovin' Soul of Roy Clark  
Dot, DLP 25972

**CLOVER**  
Fantasy, 8395

**CANNED HEAT COOKBOOK**  
Liberty, LST 11000

**SHIRLEY & DOLLY COLLINS**—Anthems in Eden  
Harvest, SKAO 370

**GAYLE CALDWELL**—Celebration of Life  
A&M, SP 4196

**PETULA CLARK**—Just Pet  
Warner Bros.-7 Arts, WS 1823

**CHRISTAKIS & RIA KOURTI**  
Fiesta, GR 325

**CHRISTAKIS & RIA KOURTI**, Songs by  
GR 326

**LANA CANTRELL**—The 6th of Lana  
RCA, LSP 4263

**CATFISH**—Get Down  
Epic, BN 26505

**CHAMBERS BROTHERS**—Love, Peace and Happiness  
Columbia, KGP 20

### D

**MILES DAVIS/ZOOT SIMS & SONNY ROLLINS**—  
Early Miles  
Prestige, 7674

**DELLS**—Oh What a Night/Stay in My Corner  
Buddah, BDS 5053

**JOHNNY DODDS**—Chicago Mess Around  
Milestone, MLP 2011

**ERIC DOLPHY**—Out There  
Prestige, 7652

**DAVE DUDLEY**—George & The North Woods  
Mercury, SR 61242

**THE DELFONICS** Super Hits  
Philly Groove, PG 1152

**THE DEVIANTS #3**  
Sire, SES 97016

**TIM DAVE**—Penrod  
Straight, STS 1058

**DANNY DAVIS AND THE NASHVILLE BRASS**—  
Movin' On  
RCA, 4232

**DYKE & THE BLAZERS**—Dyke's Greatest Hits  
Original Sound, OSR 8877

**LINK DAVIS**—Cajun Crawdaddy  
Mercury, SR 61243

**EDDIE "LOCKJAW" DAVID**—In the Kitchen  
Prestige, PR 7660

**KAREN DALTON**—It's So Hard to Tell Who's Going  
to Love You the Best  
Capitol, ST 271

**AL DE LORY PLAYS "MIDNIGHT COWBOY"**  
Capitol, ST 394

**JOHNNY DOLLAR**—Big Rig Rollin' Man  
Chart, CHS 1023

**PAUL DESMOND**—From the Hot Afternoon  
A&M, SP 3024

**NEIL DIAMOND**—Touching You Touching Me  
Universal City Records, 73071

**THE DILLARDS**—Copperfields  
Elektra, EKS 74054

**JAN DAVIS**—Flamenco Funk  
UNI, 73070

**SAMMY DAVIS JR.**—Let There Be Love  
Harmony, HS 11365

### E

**MAMA CASS ELLIOTT**—Make Your Own Kind  
of Music  
Dunhill, DS 50071

**THE EPSTEIN BROS. ORCH.** Presents 20  
Outstanding Chassidic Melodies  
Greater Recording Co., GRC 134

**DALE EVANS WITH THE JORDANAIRE**  
Capitol, ST 399

**EXOTIC GUITARS**  
Ranwood, R 8061

### F

**ART FARMER/SONNY ROLLINS & HORACE SILVER**—  
Early Art  
Prestige, 7665

**FAT MATTRESS**  
Atco, SD 33-309

**FIGHTING BIAFRA**, Drums and Chants of  
Afro Rhythm, SRLP 5030

**FOUR FRESHMEN**—Different Strokes  
Liberty, LST 7630

**HAL FRAZIER**—No Man Is an Island  
V.M.C., VS 137

**FLEETWOOD MAC**—Then Play On  
Reprise, RS 6368

**NORM FOREST**—A Fool Such as I  
Republic, RLP 1301

**THE FAITH QUARTET**—Introducing  
Americana, ARLPMS 2037

**FRUMMOX**—Here to There  
Command/Probe, CPLP 4511

**VIRGIL FOX**—Songs of Inspiration  
Kapp, KS 3616

**AROUND THE WORLD WITH ADDY FLOR**  
Monument, SLP 18129

**BUDDY FITE**  
Cyclone, CY 4100

**REDD FOX**—Bare Facts Part One  
King, KSD 1072

**PINK FLOYD**—Ummagumma  
Harvest, STBB 388

**RUTHANN FRIEDMAN**—Constant Companion  
Reprise, RS 6363

**THE FROST**—Rock and Roll Music  
Vanguard, VSD 6541

ARTIST - Title - LABEL & Number

**EDDIE FISHER QUINTET**—The Third Cup  
Cader, 828

**JOSE FELICIANO**—Alive, Alive-O!  
RCA, LSP 6021

**FOUR LADS**—Moments to Remember  
Harmony, HS 11369

**ARETHA FRANKLIN**—Today I Sing the Blues  
Columbia, CS 9956

### G

**RED GARLAND** Revisited With Kenny Burrell  
Prestige, 7658

**EARL GRANT**—A Time for Us  
Decca, DL 75158

**BUDDY GRECO**—Let the Sunshine In  
Scepter, SPS 579

**NORMAN GREENBAUM**—Spirit in the Sky  
Reprise, RS 6365

**EYDIE GORME**—Yes Indeed!  
Harmony, HS 11361

**JIMMY GORDON & HIS JAZZPOPS BAND**—  
Hog Fat  
Flying Dutchman, FDS 109

**GRASS ROOTS**—Leaving It All Behind  
Dunhill, DS 50067

**MARION GAINES SINGERS**—I've Been Talked About  
Minit Gospel, LPS 24022

**GTO's**—Girls Together Outrageously  
Straight, STS 1059

**JOHN GARY**—That's the Way It Was  
RCA, 4233

**GLEN GRAY'S GREATEST!**  
Capitol, DKAO 375

**MORTON GOULD**—A Musical Christmas Tree  
RCA Red Seal, LSC 3110

**THE GOSPEL SOUL OF BESSIE GRIFFIN**  
Savoy, MG 14233

**THE GOLDEN GATE**—Year One  
Audio Fidelity, AFSD 6230

**BOBBIE GENTRY'S GREATEST!**  
Capitol, SKAO 381

**JACKIE GLEASON**—Romeo and Juliet  
Capitol, ST 398

**JUDY GARLAND**—The Golden Years at MGM  
MGM, SDPL 2

**GISELA**  
RCA, MKS 1828

**CARLOS GARDEL**—Madrasetelva . . . Y Otros Exitos  
UA International, UNS 15561

### H

**COLEMAN HAWKINS/LOCKJAW DAVIS**—Night Hawk  
Prestige, 7671

**RAM JOHN HOLDER**—Black London Blues  
Philips, PHS 600-324

**RICHARD (GROOVE) HOLMES**—X-77  
World Pacific Jazz, ST 20163

**ELMO HOPE** Memorial Album  
Prestige, 7675

**JIM HINKLE**—Nobody's Darling  
Mark V, MV 4414

**HUMBLE PIE**—As Safe as Yesterday Is  
Immediate, IMDCS 101

**ROSH HASHANAH SERVICE**—Jan Peerce  
Vanguard, VSD 79294

**WILLIE HIGHTOWER**—If I Had a Hammer!  
Capitol, ST 367

**JAKE HOLMES**  
Polydor, 24-4007

**HOWLIN' WOLF**—Evil  
Chess, 1540

**IMPERIALS**—Love Is the Thing  
Impact, HWS 3029

**IRISH ROVERS**—The Life of the Rover  
Decca, DL 75157

**BURL IVES**—Sings Softly and Tenderly Hymns and  
Spirituals  
Columbia, CS 9925

**THE IMPERIALS**—The Imperials . . . Now  
Impact, HWS 1990

**THE ILLUSION**—Together (As a Way of Life)  
Steed, ST 37005

**INCREDIBLE STRING BAND**—Changing Horses  
Elektra, EKS 74057

**PETER IVERS' BAND**—Knight of the Blue  
Communion  
Epic, BN 26500

**THE IMPERIALS**—New Dimensions  
Impact, HWS 1962

**JANIS IAN**—Who Really Cares  
Verve/Forecast, FTS 3063

### J

**MILT JACKSON**, The Complete  
Prestige, 7655

**JAZZ CRUSADERS**—Lighthouse '69  
World Pacific Jazz, ST 20165

**TOM JONES**—Live in Las Vegas  
Parrot, PAS 71031

**JOYFUL NOISE**  
Impact, HWS 3034

**JOE JEFFREY**—My Pledge of Love  
Wand, WDS 666

**JOHN & YOKO**—Wedding Album  
Apple, SMAX 3361

**SKIP JURIED**—The Coming of the Dancer  
Blue Book, BBSTLP 4000

**JOE JONES**—Boogaloo Joe  
Prestige, PR 7697

**JACK JONES**, The Best of  
Kapp, KXS 5009

**WILLIS JACKSON**—Gater's Groove  
Prestige, PR 7648

**RANDY JOHNSON**, The Gift of  
Amaret, ST 5003

**JOHNNY JONES**—He Walks With Me, He Talks  
With Me  
Cred, 3013

**TOMMY JAMES AND THE SHONDELLS**, The Best of  
Route 118, SR 42040

**ELMORE JAMES/JOHN BRIM**—Whose Muddy Shoes  
Chess, 1537

**GEORGE JONES**—Where Grass Won't Grow  
Musicor, MS 3181

**THE JAEDES**  
Athena, 8002

**MAHALIA JACKSON**—Abide With Me  
Harmony, HS 13372

**MAHALIA JACKSON**—What the World Needs Now  
Columbia, CS 9950

**MAHALIA JACKSON**  
Kenwood, 505

### K

**FRANK KINSEL** at Home  
Epic, BN 26492

**ROLAND KIRK**—Volunteered Slavery  
Atlantic, SD 1534

**ANITA KERR & THE SINGERS**—Till the End of Time  
Decca, DL 75159

**ANDRE KOSTELANETZ**—An American in Paris/  
Rhapsody in Blue  
Harmony, HS 11359

**ANITA KERR**—Touch Love  
Dot, DLP 25970

**KNIGHTSBRIDGE STRINGS**—Nashville  
Monument, MA1 13008

**ALEXANDER KIPNIS**, The Art of; Album 2  
Seraphim, 60124

**FREDDY KING**—Hide Away  
King, KSD 1059

**ALBERT KING**—Travelin' to California  
King, KSD 1060

**ALBERT KING/OTIS RUSH**—Door to Door  
Chess, 1538

**ROSLYN KIND**, This Is  
RCA, LSP 4256

**KING FAMILY**—Our Favorite Things  
Harmony, HS 11367

ARTIST - Title - LABEL & Number

**YUSEF LATEEF**—Expressions  
Prestige, 7653

**ROBIE LESTER**—The Gingerbread Man  
Disneyland, DQ 1329

**PAPA GEORGE LIGHTFOOT**—Natchez Trace  
Vault, 130

**LINN COUNTY**—Till the Break of Dawn  
Philips, PHS 600-326

**LOADSTONE**  
Barnaby, Z12 35004

**DOUGLAS LEEDY**—A Very Merry Christmas to You!  
Capitol, ST 339

**NANAMA LIFSCHITZ**—In Concert-Tev Aviv and  
Jerusalem 1969  
Columbia, CS 3380

**LOCOMOTIVE**  
MGM, SE 4653

**SHORTY LONG**, The Prime of  
Soul, SS 719

**REV. ROBERT J. LUCAS & HIS CHRISTIAN TEMPLE  
CHOIR**—The King and I  
Minit Gospel, LPS 24020

**THE LIBERACE RECORD**  
Forward, ST-F 1017

**LOS HISPANOS**—New Dimensions  
Musicor, MS 6050

**ARTHUR LYMAN**—Today's Greatest Hits  
Hi-Fi, Life, 1040

**LIGHTNIN'!**  
Poppy, PYS 60,002

**LEON AND MARGIE**—A New Brand of Country  
Ashley, A 3695

**LIGHTHOUSE**—Suite Feeling  
RCA, 4241

**PEGGY LEE'S GREATEST!**  
Capitol, DKAO 377

**KEN LAUBER**—Contemplation (View)  
Polydor, 24-4005

**LEVITT & McCLURE**—Living in the Country  
Warner Bros.-7 Arts, WS 1807

**LANCE LEGAULT**  
TA, TA 5002

**LOVE OUT THERE**  
Blue Thumb, BTS 9000

**LA RONDALLA TAPATIA**—Boleros Inolvidables  
RCA, MKS 1828

**LOS CALCHANIS AND LOS GUACHARACOS**—  
The Flute—Where It Lives  
UA International, UNS 15561

### M

**HERBIE MANN** in Sweden  
Prestige, 7659

**HERBIE MANN**—Live at the Whisky A Go Go  
Atlantic, SD 1536

**LES McCANN & EDDIE HARRIS**—Swiss Movement  
Atlantic, SD 1537

**LES McCANN**, More of  
World Pacific Jazz, ST 20166

**BROTHER JACK McDUFF**—Down Home Style  
Blue Note, BST 84322

**BAT McGRATH & DON PORTER**—Introducing  
Epic, BN 26499

**ERIC MERCURY**—Electric Black Man  
Avco Embassy, AVE 33001

**MERV & MERLA**—Sounds of Fresh Waters  
World, WST 8463 LP

**CHARLES MINGUS**—My Favorite Quintet  
Mingus, JWS 5

**THE BILLY MITCHELL GROUP**, The Magic Touch of  
Calla, S 1104

**HANK MOBLEY'S** Second Message With  
Kenny Dorham  
Prestige, 7667

**HANK MOBLEY'S** Message With Donald Byrd &  
Barry Harris  
Prestige, 7661

**JAMES MOODY Vol. 1**—Workshop  
Prestige, 7663

**JAMES MOODY**—The Blues & Other Colors  
Milestone, MSP 9023

**HARVEY MANDEL**—Games Guitars Play  
Philips, PHS 600-325

**JOHNNY MATHIS**—Give Me Your Love for Christmas  
Columbia, CS 9923

**STEVE MILLER BAND**—Your Saving Grace  
Capitol, SKAO 351

**MIRETTES**—Whirlpool  
UNI, 73062

**LORENE MANN**—A Man Named Lorene  
RCA, LSP 4243

**MIDNIGHT STRING QUARTET**—Rhapsodies for  
Young Lovers, Volume Three  
Viva, V 36022

**SY MANN**—Switched on Santa  
Pickwick, SPCK 1007

**ESTHER MARRAW**—Newport News, Virginia  
Flying Dutchman, FDS 113

**PIGMEAT MARKHAM**—Pigmeat's Bag  
Chess, 1534

**ENRICO MACIAS**, The Best of  
Vanguard, VSD 6523

**McKENNA MENDELSON MAINLINE**  
United Artists, UAS 6729

**MARIAN McPARTLAND**—Interplay  
Halcyon, 100

**NANA MOUSKOURI**, The Exquisite  
Fontana, SFR 67608

**BILLY MEDLEY**—Someone Is Standing Outside  
MGM, SE 4640

**THE BILLY MITCHELL GROUP**, The Magic Touch of  
Calla, S 1104

**RABBITT MACKAY & THE SOMIS RHYTHM BOYZE**—  
Passing Through  
UNI, 73064

**MODERN JAZZ QUARTET**—Space  
Apple, STAO 3360

**COUNTRY JOE McDONALD**—Thinking of  
Woody Guthrie  
Vanguard, VSD 6546

**DEAN MARTIN'S GREATEST!**  
Capitol, DKAO 378

**BROTHER JACK McDUFF**—Gin and Orange  
Cadet, 831

**MEDICAL MISSION SISTERS**—Joy Is Like the Rain  
Avant-Garde, AVS 101

**HAROLD MABERN**—Workin' and Wailin'  
Prestige, PR 7687

**F. J. McMAHON**—Spirit of the Golden Juice  
Accent, ACS 5049

**SERGIO MENDES & BRASIL '66**—Ye-Me-Le  
A&M, SP 4236

**BLUE MITCHELL**—Bantu Village  
Blue Note, BST 84324

**LOS MAYAS**—Dedicated to the One I Love  
4 Corners of the World, FCS 4261

### N

**NICE**  
Immediate, Z12 52022

**KWAME NKURMAH**—The Ninth Son  
Columbia, CS 9863

**THE NASHVILLE GUITARS IN DETROIT**  
Monument, SLP 18126

**NICE**—Everything as Nice as Mother Makes It  
Immediate, IMOC5 102

**THE NASHVILLE STRING BAND**  
RCA, LSP 4274

### O

**OAK RIDGE BOYS**—It's Happening  
Heart Warming, HWS 3012

**HELEN O'CONNELL**, Christmas With  
Superior, ZLP 775

**ORCH. OF AQUARIUS**—The Astromusical House of  
Aquarius  
GWP, ASTRO 1011

**ORCH. OF ARIES**—The Astromusical House of Aries  
GWP, ASTRO 1001

ARTIST - Title - LABEL & Number

**ORCH. OF CANCER**—The Astromusical House of  
Moon Child  
GWP, ASTRO 1004

**ORCH. OF CAPRICORN**—The Astromusical House of  
Capricorn  
GWP, ASTRO 1010

**ORCH. OF GEMINI**—The Astromusical House of  
Gemini  
GWP, ASTRO 1003

**ORCH. OF LEO**—The Astromusical House of Leo  
GWP, ASTRO 1005

**ORCH. OF LIBRA**—The Astromusical House of Libra  
GWP, ASTRO 1007

**ORCH. OF PISCES**—The Astromusical House of  
Pisces  
GWP, ASTRO 1012

**ORCH. OF SAGITTARIUS**—The Astromusical House  
of Sagittarius  
GWP, ASTRO 1009

**ORCH. OF SCORPIO**—The Astromusical House of  
Scorpio  
GWP, ASTRO 1008

**ORCH. OF TAURUS**—The Astromusical House of  
Taurus  
GWP, ASTRO 1002

**ORCH. OF VIRGO**—The Astromusical House of Virgo  
GWP, ASTRO 1006

**ORIGINAL CAST**—Salvation  
Capitol, SO 337

**THE OAK RIDGE BOYS**—New Horizons  
Heart Warming, HWS 1988

**BONNIE OWENS**—Hi-Fi to Cry By  
Capitol, ST 341

**OSIPOV STATE RUSSIAN FOLK ORCH.**—Balalaika  
Mercury, SR 61244

**ORIGINAL TV CAST**—The Tallest Angel  
Mercury, SRM 1-603

### P

**JUNIOR PARKER**—Honey-Drippin' Blues  
Blue Rock, SRB 64004

**RICHARD PURVIS** at the Grace Cathedral Organ  
World, WST 9033 LP

**PEANUT BUTTER CONSPIRACY**—For Children of  
All Ages  
Challenge, 2000

**BARBARA PERLOW/FRANZ CASSEUS**—Haitiana  
Afro-Carib, 101

**MIKE POST COALITION**—Fused  
Warner Bros.-7 Arts, WS 1809

**PRETENDERS**—Music to Read the Pretenders By  
Philips, PHS 600-327

**GARY PUCKETT & THE UNION GAP**—  
The New Album  
Columbia, CS 9935

**RAY PRICE**—I Fall to Pieces  
Harmony, HS 11373

**POET & THE ONE MAN BAND**  
Paramount, PAS 5010

**DUKE PEARSON**—Merry Ole Soul  
Blue Note, BST 84323

**MIKE POST COALITION**—Fused  
Warner Bros.-7 Arts, WS 1809

**PANAMA LIMITED JUG BAND**  
Harvest, SKAO 387

**CARL PERKINS ON TOP**  
Columbia, CS 9931

**ARTHUR PRYSOCK**—Where the Soul Trees Grow  
King, KSD 1066

**ELVIS PRESLEY**—From Memphis to Vegas/From  
Vegas to Memphis  
RCA, 6020

**HOUSTON PERSON**—Goodness!  
Prestige, PR 7678

**PUCHO & THE LATIN SOUL BROTHERS WITH  
JACKIE "SOUL" THOMPSON**, The Best of  
Prestige, PR 7679

**DOON PATTERSON**—Oh Happy Day  
Prestige, PR 7640

**LITTLE JR. PARKER**—Blues

# New Album Releases

ARTIST — Title — LABEL & Number

**SOUNDTRACK**—Goodbye, Mr. Chips  
MGM, SIE 19 STX

**SOUNDTRACK**—Butch Cassidy and the  
Sundance Kid  
A&M, SP 4227

**SPEER FAMILY**—Heavy on Ben  
Heart Warming, HWS 3033

**THE VICTORIA SPIVEY** Recorded Legacy of the  
Blues  
Spivey, LP 2001

**JOHN L. SULLIVAN**—Woman, Leave Me Alone  
Nugget, NLP5 101

**MAXINE SULLIVAN/BOB WILBER**—Close as Pages  
in a Book  
Monmouth-Evergreen, MES 6919

**SUNSET PAINTER**  
Epic, BN 26488

**SYMPHONIE-ORCHESTER GRAUNKE**—  
Peer Gynt Suite  
Disneyland, STER 3983

**SAN SEBASTIAN STRINGS**—For Lovers  
Warner Bros.-7 Arts, WS 1795

**STEPPENWOLF**—Monster  
Dunhill, DS 50066

**EDDIE SMITH**—In Love  
Americana, AR LPMS 2031

**RL AND BETH SIGREST**—The Joy We Share  
Americana, AR LPMS 2040

**SOULFUL STINGS**—Spring Fever  
Cadet, 834

**THE SPEER FAMILY**—Especially Warm  
Heart Warming, HWS 3003

**SIGN OF THE ZODIAC**—Pisces  
A&M, SP 4222

**SIGNS OF THE ZODIAC**—Scorpio  
A&M, SP 4218

**SIGNS OF THE ZODIAC**—Cancer  
A&M, SP 4214

**SIGNS OF THE ZODIAC**—Aries  
A&M, SP 4211

**SIGNS OF THE ZODIAC**—Gemini  
A&M, SP 4213

**SIGNS OF THE ZODIAC**—Aquarius  
A&M, SP 4221

**SIGNS OF THE ZODIAC**—Libra  
A&M, SP 4217

**SIGNS OF THE ZODIAC**—Leo  
A&M, SP 4215

**SIGNS OF THE ZODIAC**—Sagittarius  
A&M, SP 4219

**SIGNS OF THE ZODIAC**—Virgo  
A&M, SP 4216

**SIGNS OF THE ZODIAC**—Capricorn  
A&M, SP 4220

**SIGNS OF THE ZODIAC**—Taurus  
A&M, SP 4212

**SHEP**—Have U Gone Bald Inside Your Head?  
Vanguard, VSD 6526

**THE SOULFUL SALEM TRAVELERS**  
Checker, 10055

**SOUL STIRRERS**—Soul's In . . . But Gospel's  
Out of Sight  
Checker, 10056

**STEAMHAMMER**—Reflection  
Epic, BN 26490

**MORT SCHUMAN**—My Death  
Reprise, RS 6358

**SOUNDTRACK**—Cactus Flower  
Bell, 1201

**RAY SANDERS**—Feelin' God Is Easy  
Imperial, 12447

**SMUBBS**—This Is the End of the Night  
Monument, SLP 18112

**RAY STEVENS**—Have a Little Talk With Myself  
Monument, SLP 18134

**ELZA MILITINHO Y SAMBA**—The Best From Brazil  
ORC, 2012

**PAUL SIEBEL**—Woodsmoke and Oranges  
Elektra, EKS 74064

**BILLIE JO SPEARS**—Miss Sincerity  
Capitol, ST 397

**SHA NA NA**—Rock & Roll Is Here to Stay!  
Kama Sutra, KSB5 2010

**THE SPEER FAMILY**—Big Singing Day  
Heart Warming, HWS 1980

**KERMIT SCHAFER PRESENTS**—Are You Curious  
or Yellow?  
Audio Fidelity, AFSD 1711

**MARLENE SHAW**—The Spice of Life  
Cadet, 833

**SONORA SANTANERA**—La Unica  
Columbia, ES 5250, ES 1950

**SWANEE QUINCY**—27th Anniversary  
Cred, 3012

**THE SWORDSMEN**  
RCA, 4244

**SOUNDTRACK**—Bob & Carol & Ted & Alice  
Bell, 1200

**RED SOVINE**—Who Am I?  
Starday, SLP 445

**SOUNDTRACK**—Hot Wheels  
Forward, ST-F 1023

**THE BEST OF HORACE SILVER**  
Blue Note, BST 84325

**GENE SIEGEL ORCH.**  
Pzazz, SLP 325

**T**

**BILLY TAYLOR TRIO**—A Touch of Taylor  
Prestige, 7664

**THELONIOUS MONK, the Genius of**  
Prestige, 7656

**CAL TJADER** Plugs In  
Skye, SK 10

**B. J. THOMAS**—Greatest Hits, Vol. 1  
Scepter, SPS 578

**KOKO TAYLOR**  
Chess, 1532

**IKE & TINA TURNER**—Ooh-Poo-Pah-Doe  
Harmony, HS 11360

**THIRD EAR BAND**—Alchemy  
Harvest, SKAO 376

**TRAMLINE**—Somewhere Down the Line  
A&M, SP 4208

**ERNEST TUBB**—Let's Turn Back the Years  
Decca, DL 75114

**HANK THOMPSON SALUTES OKLAHOMA**  
Dot, DLP 25971

**MEL TILLIS' GREATEST HITS**  
Kapp, KS 3589

**THREE DOG NIGHT**—Captured Live at the Forum  
Dunhill, DS 50068

**THE GENIUS OF THELONIOUS MONK WITH**  
**SONNY ROLLINS**  
Prestige, 7656

**BILLY TAYLOR TRIO**—A Touch of Taylor  
Prestige, 764

**GIL TRYTHALL**—Country Moog  
Athena, 6003

**U**

**LESLIE UGGAMS**—Just to Satisfy You  
Atlantic, SD 8241

**JOHN UPDIKE READS FROM COUPLES AND**  
**PIGEON FEATHERS**  
Caedmon, TC 1276

**LESLIE UGGAMS**—Leslie  
Columbia, CS 9936

## NEW CLASSICAL RELEASES

ARTIST — Title — LABEL & Number

**A**

**A KARAJAN FESTIVAL**—Berlin Philharmonic  
(Karajan)  
DGG, 643 212

**ALCOTT: LITTLE WOMEN**—Elinor Basecu  
CMS, CMS 573

**ARIAS**—Lily Pons  
RCA Victor, VICS 1473

ARTIST — Title — LABEL & Number

**V**

**VARIOUS ARTISTS**—The Haunted Mansion  
Disneyland, STER 3947

**VARIOUS ARTISTS**—I Left My Heart in Tahiti  
Reo Tahiti, SRT 570

**VARIOUS ARTISTS**—Soul Gold, Vol. 1  
SSS International, SSS 3

**VARIOUS ARTISTS**—Country's Greatest Hits, Vol. 2  
Columbia, GP 19

**VARIOUS ARTISTS**—Nashville Sound Hits  
Chart, CSS 30271

**VARIOUS ARTISTS**—Golden Country Memories,  
Vol. 1  
Challenge, 2001

**VARIOUS ARTISTS**—Motown Winner's Circle No.  
Hits, Vol. 4  
Gordy, GS 946

**VARIOUS ARTISTS**—A Revolutionary Revelation  
Metromedia, MD 1015

**VARIOUS ARTISTS**—Blues From "Big Bill's"  
Copa Cabana  
Chess, 1533

**VIOLINAIRES**—God's Creation  
Checker, 10057

**VARIOUS ARTISTS**—The Super Groups  
Peacock, PLP 166

**BOBBY VINTON'S GREATEST HITS OF LOVE**  
Epic, BN 26517

**VALHALLA**  
United Artists, UAS 6730

**VARIOUS ARTISTS**—Blues Roots  
Poppy, PYS 60,003

**VARIOUS ARTISTS**—Early Blue Grass  
RCA, LPV 569

**VENTURES**—Swamp Rock  
Liberty, LST 8062

**VARIOUS ARTISTS**—Swing Hi-Swing Lo  
Blue Note, BLS 507

**VARIOUS ARTISTS**—Gospel Time—Happy Time  
GMA, CAS 9571

**TOM VAUGHN**—Games People Play  
Capitol, ST 394

**GENE VINCENT'S GREATEST!**  
Capitol, DKAO 380

**HILTON VALENTINE**—All in Your Head  
Capitol, ST 330

**VARIOUS ARTISTS**—All Time Gospel Hits, Vol. 4  
Nashboro, 7077

**VARIOUS ARTISTS**—Country Christmas  
Monument, SLP 18125

**VARIOUS ARTISTS**—Texas Jazz Festival  
Mulmor Volume 1

**VARIOUS ARTISTS**—A Nonesuch Christmas  
Nonesuch, H 71232

**VARIOUS ARTISTS**—Great American Speeches,  
Volume Four 1950-1963  
Caedmon, TC 2035

**VARIOUS ARTISTS**—Great American Speeches,  
Volume Three 1931-1947  
Caedmon, TC 2033

**VARIOUS ARTISTS**—Kermit Schaffer's Blunderful  
World of Bloopers  
Kapp, KS 3617

**VARIOUS ARTISTS**—Las Grandes Voces Rancheras  
Columbia, ES 1949, EX 5249

**VARIOUS ARTISTS**—The Original Hits of Right Now  
Dunhill, DS 50070

**VARIOUS ARTISTS**—Stars of the 1969-1970  
Memphis Country Blues Festival  
Sire, SES 97015

**VARIOUS ARTISTS**—Flying Bear Medicine Show  
Smash, SRS 67125

**W**

**SLIM WHITMAN** Christmas Album  
Imperial, LP 12445

**REUBEN WILSON**—Love Bug  
Blue Note, BST 84317

**PHIL WOODS/JIMMY RANEY & DICK HYMAN**—  
Early Quintets  
Prestige, 7673

**JERRY WALLACE**—Greatest Hits  
Challenge, 2002

**DAVID T. WALKER**—Going Up!  
Revue, RS 7211

**LOVELACE WATKINS**—Love Is  
UNI, 73068

**DIONNE WARWICK'S Golden Hits, Part 2**  
Scepter, SPS 577

**WE THREE KINGS**—There's More to Life  
Americana, AR LPMS 2042

**A. E. WILDER JR.**—I Heard You Singing  
Americana, AR LPMS 2046

**JOHNNY WINTER**—Second Winter  
Columbia, MCS 9947

**JONATHAN WINTERS**—Stuff 'n Nonsense  
Columbia, CS 9799

**TONY JOE WHITE**—Continued  
Monument, SLP 18133

**FRAN WARREN IN NASHVILLE**  
Audio Fidelity, AFSD 6227

**GENE WISNIEWSKI**—Polka Saturday Night  
Jay Jay, 5126

**LITTLE WALTER**—Hate to See You Go  
Chess, 1535

**MUDDY WATER**—Sail On  
Chess, 1539

**SONNY BOY WILLIAMSON**—Bummer Road  
Chess, 1536

**GEORGE WEIN'S**—Newport All-Stars  
Atlantic, SD 1533

**REV. WILLINGHAM**—Live at Mercy Seat  
Nashboro, 7075

**THE UNUSUAL WE**  
Pulsar, AR 10608

**JOHNNY WINTER**—First Winter  
Buddah, BDS 7513

**LOIS WALDEN**—Walden  
Earth, ELPs 1001

**WHALEFEATHERS**—Declare  
Nasco, 9003

**PHIL WOODS WITH JIMMY RANEY & DICK HYMAN**—  
Early Quintets  
Prestige, 7673

**THE WILD THING**—Partyin'  
Elektra, EKS 74059

**KAPLELE TONI WITT**—Oktoberfest—Live  
USA International, UNS 15562

**FRED WARING AND HIS PENNSYLVANIANS IN**  
**CONCERT**  
Harmony, HS 11363

**Y**

**YES**  
Atlantic, SD 8243

**GLENN YARBROUGH**—Yarbrough Country  
Warner Bros.-7 Arts, WS 1817

**FARON YOUNG**—Wine Me Up  
Mercury, SR 61241

**YANOSKA**  
Epic, BN 26506

**DENNIS YOST & CLASSICS IV**—Golden Greats—  
Volume 1  
Imperial, 16000

**Z**

**LED ZEPPELIN II**  
Atlantic, SD 8236

**FRANK ZAPPA**—Hot Rats  
Bizarre, RS 6356

**ZEPHYR**  
Command/Prove, CPL 4510

ARTIST — Title — LABEL & Number

**B**

**PHILIP BARBOUR: THE JAMESTOWN SAGA/THE**  
**FOUNDING OF THE AMERICAN COLONY IN THE**  
**WORDS OF THE COLONISTS**  
Caedmon, TC 1280

**BACH: CONCERTOS FOR HARPSICHOORD**—  
Leonhardt Consort  
Telefunken, SAWT 9538 B EX

**BACH: CANTATAS NOS. 89, 90 & 161**—Various  
Artists/Concerto Amsterdam (Schroeder)  
Telefunken, SAWT 9540 B EX

**BACH: HARPSICHOORD CONCERTO/OBOE CONCERTO**—  
Collegium Aureum  
RCA Victor, VICS 1463

**BELLINI: NORMA** (highlights) — Cigha/Stignani/  
Breviaro/Various Artists (Gui)  
Everest/Cetra, 7423

**BOITO: MEFISTOFELE** (highlights) — Neri/Tagliavi-  
ni/Pobbe/Various Artists (Questa)  
Everest/Cetra, 7409

**BACH: CONCERTOS**—Holliger/Zoller/Festival Strings  
Lucerne (Baungartner)  
DGG, SLP 139432

**BACH: SINFONIAS/SALIERI: SINFONIA/CONCERTO**—  
English Chamber Orch. (Bonyng)  
London, CS 6621

**BEETHOVEN: THE FIVE PIANO CONCERTOS**—  
Barenboim/New Philharmonic Orch. (Klemperer)  
Angel, SD 3752

**BEETHOVEN: HAMMERKLAVER SONATA**—  
John Ogden  
RCA Red Seal, LSC 3123

**BACH TAKES A TRIP**—Pierre Gossez Jazz Quintet  
Cardinal, VCS 10061

**BEETHOVEN'S "EMPEROR"**—Gilels/Cleveland Orch.  
(Szell)  
Angel, S 36031

**BERLIOZ: L'ENFANCE DU CHRIST**—Various Artists/  
Chorus & Orch. of French National Radio  
(Marlinton)  
Nonesuch, HB 73022

**BLOCH: SUITE FOR CELLO & PIANO**—Baller/Rejto  
Orion, ORS 6904

**BOCCHERINI: QUINTET NO. 2 FOR GUITAR &**  
**STRINGS IN C MAJOR/QUINTET FOR STRINGS IN**  
**E MAJOR** — Schneider/Galimir/Tree/Soyer/Harrell/  
Diaz  
Everman, SRV 291

**BRAHMS: SYMPHONY NO. 3 TRAGIC OVERTURE**—  
Philharmonia Orch. (Giulini)  
Seraphim, S 60101

**BRAHMS: STRING QUINTETS IN F MAJOR & G**  
**MAJOR**—Amadeus Quartet/Aronowitz  
DGG, SLP 139430

**BRITTEN: SONGS & PROVERBS OF WILLIAM**  
**BLAKE/THE HOLY SONNETS OF JOHN DONNE**—  
Pears/Fischer-Dieskau/Britten  
London, OS 26099

**BRAHMS: CONCERTO FOR VIOLIN AND CELLO**—  
The Heifetz/Piatigorsky Concerts  
Red Seal, RBS 1139

**C**

**CLASSICAL RUSSIAN POETRY**—Yevgeny Yevtushenko  
& Morris Carnovsky  
Caedmon, TC 2036

**CARLLO: MASS FOR POPE JOHN XXIII**—Chorale  
des Professeurs de Musique de la Ville de Paris  
(Blot)  
CRI, CRI SD 246

**CLEMENTI: PIANO SONATAS, VOL. 1**—  
Lamar Crowson  
L'Oiseau Lyre, SOL 306

**CLEMENTI: PIANO SONATAS VOL. 2**—  
Lamar Crowson  
L'Oiseau Lyre, SOL 307

**CRANE: STORIES OF WAR**—Salem Ludwig  
CMS, CMS 575

**CRITICS GROUP**—Waterloo: Peterloo  
Argo, ZDA 86

**CIMAROSA: IL MATRIMONIO SEGRETO** (high-  
lights)—Noni/Bruscantini/Simonato/Various Artists  
(Wolf-Ferrari)  
Everest/Cetra, 7422

**CARTER: SONATAS**—Various Artists  
Nonesuch, H-71234

**CASALS CONDUCTS BACH**—Mariboro Festival Orch.  
Columbia, D3S 816

**CHOPIN: THE COMPLETE WALTZES**—  
Agustin Anevas  
Angel, S 36598

**CHOPIN: THE COMPLETE NOCTURNES**—  
Alexis Weissenberg  
Angel, SB 3747

**CONTEMPORARY MUSIC FOR PIANO**—  
Andrew Zlatman  
Orion, ORS 6909

**D**

**DR. SEUSS: HAPPY BIRTHDAY TO YOU! AND OTHER**  
**STORIES**—Hans Conried  
Caedmon, TC 287

**ALEXIS DE TOCQUEVILLE: DEMOCRACY IN**  
**AMERICA**—Anthony Quayle  
Caedmon, TC 1280

**DONIZETTI: THE ELIXIR OF LOVE** (highlights)—  
Noni/Valetti/Bruscantini/Various Artists  
(Gavazzeni)  
Everest/Cetra, 7415

**DONIZETTI: LA FAVORITA** (highlights)—Barbieri/  
Raimondi/Tagliabue/Various Artists (Questa)  
Everest/Cetra, 7405

**DONIZETTI: THE DAUGHTER OF THE REGIMENT**  
(highlights)—Pagliughi/Bruscantini/Valetti/Various  
Artists (Rossi)  
Everest/Cetra, 7417

**DONIZETTI: DON PASQUALE** (highlights)—  
Bruscantini/Noni/Valetti/Various Artists (Rossi)  
Everest/Cetra, 7404

**DEBUSSY: LA MER: L'APRES-MIDI D'UN FAUNE:**  
**JEUS**—The New Philharmonia Orch. (Boulez)  
Columbia, MC 7361

**DUKAS: PIANO SONATA/CHAUSSON: QUELQUES**  
**DANSES**—Vladimir Pleshakov  
Orion, ORS 6906

**F**

**FOLK TALES & LEGENDS OF ETHIOPIA, VOL. 2**—  
Christine Price  
CMS, CMS 580

**FOLK TALES & LEGENDS OF ETHIOPIA, VOL. 1**—  
Christine Price  
CMS, CMS 572

**FLOTOW: MARTHA** (highlights)—Rizzieri/Tassinari/  
Tagliavini/Various Artists (Molinari-Pradelli)  
Everest/Cetra, 7406

**FRANCK: PRELUDE, CHORALE & FUGUE/DEBUSSY:**  
**SIX PRELUDES**—Witold Maluczynski  
Seraphim, S 60103

**FRANCK: VIOLIN SONATA/BRAHMS: HORN TRIO**—  
Ashkenazy/Perlman/Tuckwell  
London, CS 6628

**G**

**GREAT AMERICAN SPEECHES, VOL. 2**—  
Various Artists  
Caedmon, TC 2031

**GREAT AMERICAN SPEECHES, VOL. 3**—  
Various Artists  
Caedmon, TC 2033

**GREAT AMERICAN SPEECHES, VOL. 3**—  
Various Artists  
Caedmon, TC 2035

**GERMAN LIEDER RECITAL**—Teresa Stich-Randall  
Westminster, WST 17166

**GIORDANO: ANDREA CHENIER** (highlights)—  
Tebaldi/Solar/Savarese/Various Artists (Basile)  
Everest/Cetra, 7412

**GREAT HARPSICHOORD HITS**—Sylvia Marlowe  
Decca, DL 710170

ARTIST — Title — LABEL & Number

**GYRING: SONATA/HARRISON: SUITE/PERRY:**  
**HOMUNCUTUS, C. T.**—Andrews/Manhattan  
Percussion Ensemble (Price)  
CRI, CRI SD 253

**GRIEG: 15 FAVORITE LYRIC PIECES**—Liv Glaser  
RCA, VICS 1465

**GRIEG: HOLBERG SUITE, OP. 40/WIREN: SERENADE**  
**FOR STRINGS, OP. 11**—English Chamber Orch.  
(Somary)  
Cardinal, VCS 10067

**GRIEG: SLATTER**—Vladimir Pleshakov  
Orion, ORS 6908

**GRIEG: PEER GYNT**—Armstrong/Ambrosian Singers  
/Halle Orch. (Barbirolli)  
Angel, S 36531

**H**

**HARDY, RECORD ONE**—Holm/Jefford/Pasco  
Argo, RG 581

**HARDY, RECORD TWO**—Various Artists  
Argo, RG 582

**HANDEL: JULIUS CAESAR** (highlights) — Treigle/  
Sills/Various Artists/New York City Opera (Rudel)  
RCA Red Seal, LSC 3116

**HANDEL: MESSIAH**—Various Artists/Huddersfield  
Choral Society/Royal Liverpool Philharmonic  
(Sargent)  
Seraphim, SIC 6056

**HINDEMITH: SYMPHONIC METAMORPHOSES/  
JANACEK: SINFONETTA**—London Symphony  
(Abbado)  
London, CS 6620

**HISTORIC ORGANS OF ITALY**—E. Power Biggs  
Columbia, MS 7379

**HONEGGER: SYMPHONIES NOS. 3 & 4**—L'Orch.  
de la Suisse Romande (Ansermet)  
London, CS 6616

**THE HARMONIOUS BLACKSMITH**—Igor Kipnis  
Columbia, MS 7326

**I**

**ITALIAN AND ENGLISH CHURCH MUSIC**—Choir of  
St. John's College, Cambridge (Guest)  
Argo, ZRG 621

**J**

**JANNEQUIN: SONGS OF BIRDS, BATTLES & LOVES**—  
Deller Consort  
Everman, SRV 298

**JOLAS: QUATUOR II/XENAKIS: HERMA/BOUCOUR-**  
**VECHLIEV: ARCHPEL I**—Various Artists  
Angel, S 36655

**K**

**FUDOLF KEMPE CONDUCTS MUSIC OF CZECHO-**  
**SLOVAKIA**—Royal Philharmonic  
Seraphim, S 60098

**KORTE: MATRIX/SEGER: QUINTET/ORBON:**  
**PARTITA NO. 2**—Various Artists  
CRI, CRI SD 249

**KRAUS: FUNERAL CANTATA FOR GUSTAVE III OF**  
**SWEDEN**—Various Artists/Clarion Concerts Orch. &  
Chorus (Jenkins)  
Cardinal, VCS 10065

**L**

**LIFE AND TIMES OF FREDERICK DOUGLASS**—  
Brock Peters  
CMS, CMS 570

**LEONCAVALLO: I PAGLIACCI** (highlights)—Cavazzi/  
Bergonzi/Tagliabue/Various Artists (Simonetto)  
Everest/Cetra, 7411

**LEVITCH: FLUTE SONATA/FANTASIA FOR OBOE &**  
**STRINGS/STRING QUARTET**—Stokes/Muggeridge/  
Pleshakov Valley String Quartet  
Orion, ORS 6914

**M**

**PHYLLIS MCGINLEY'S A YEAR WITHOUT A SANTA**  
**CLAUS AND OTHER STORIES**—Carol Channing  
Caedmon, TC 1303

**MENDELSSOHN: DOUBLE CONCERTO**—Glenn/List/  
Vienna Chamber Orch. (Maerzendorfer)  
Westminster, WST 17166

**MOLIERE: THE MISANTROPE**—The Theater  
Recording Society  
Caedmon, TRS 337

**MUSIC FOR TRUMPET & CONCERTO**—Smithers/  
Various Artists  
Argo, ZRG 601

**MUSIC FOR JOHN DOWLAND**—Elizabethan Consort  
of Viols  
Music Guild, MS 872

**MASCAGNI: CAVALLERIA RUSTICANA** (highlights)—  
Simonato/Braschi/Tagliabue/Various Artists  
(Basile)  
Everest/Cetra, 7410

**MOZART: DON GIOVANNI** (highlights)—Taddei/  
Curtis-Verna/Valetti/Various Artists (Rudolf)  
Everest/Cetra, 7403

**MOZART: THE MARRIAGE OF FIGARO** (highlights)—  
Tajo/Bruscantini/Gatti/Various Artists (Previtali)  
Everest/Cetra, 7424

**MAHLER: SYMPHONY NO. 7 "SONG OF THE NIGHT"**  
—New Philharmonia Orch. (Klemperer)  
Angel, SB 3740

**MASSENET: MANON**—de los Angeles/Paris Opera  
Comique (Monteux)  
Seraphim, ID 6057

**MONTEVERDI: LAGRIME D'AMANTE AL SEPOLCRO**  
**DELL' AMATA/LAMENTO D'ARIANNA**—  
Deller Consort  
Everman, SRV 297

**MOZART: PIANO QUARTET IN G MINOR/PIANO**  
**QUARTET IN E FLAT MAJOR**—P. Serkin/Schneider/  
Tree/Soyer  
Everman, SRV 284

**MOZART: STRING QUARTETS IN D MAJOR & B**  
**FLAT MAJOR**—Amadeus Quartet  
DGG, SLP 139255

**MASSENET: WERTHER**—De los Angeles/Gedda/  
Various Artists/Orch. de Paris (Pretre)  
Angel, SCL 3736

**MASSELOS PLAYS SATIE**—William Masselos  
RCA Red Seal, LSC 3127

**MAGNARD: SYMPHONY NO. 3**—L'Orch. de la Suisse  
Romande (Ansermet)  
London, CS 6615

**O**

**O'CONNOR: THE LAST HURRAH**—Edwin O'Connor  
CMS, CMS 574

**O'CONNOR: THE EDGE OF SADNESS**—  
Edwin O'Connor  
CMS, CMS 578

**ORGANS OF THE NATIONAL SHRINE**—  
Frederick Swann  
Westminster, WST 17154

**P**

**PORTRAIT OF THE ARTIST**—Witold Maluczynski  
Angel, SCL 3746

**POULENC/MILHAUD: MUSIC FOR UNACCOMPANIED**  
**CHORUS**—Various Artists/Stephanie Caillat Vocal  
Ensemble  
Music Guild, MS 870

**PONCHIELLI LA GIOCONDO** (highlights)—Callas/  
Barbieri/Poggi/Various Artists (Votto)  
Everest/Cetra, 7419

**PUCCINI: TOSCA** (highlights)—Frazzoni/Tagliavini/  
Gueffi/Various Artists (Basile)  
Everest/Cetra, 7408

**PUCCINI: MADAME BUTTERFLY** (highlights)—  
Petrella/Tagliavini/Taddei/Various Artists (Questa)  
Everest/Cetra, 7407

**PUCCINI: LA BOHEME** (highlights)—Carter/  
Tagliavini/Various Artists (Santini)  
Everest/Cetra, 7402

ARTIST — Title — LABEL & Number

**PAGANINI: 12 SONATAS FOR VIOLIN AND GUITAR**  
—Kohon/Shoughnessy  
Orion, ORS 6907

**PROKOFIEFF: SONATAS FOR VIOLIN & PIANO**—  
Perlman/Ashkenazy  
RCA Red Seal, LSC 3118

**R**

**CHILDE ROWLAND AND OTHER BRITISH FAIRY**  
**TALES**—Claire Bloom  
Caedmon, TC 1278

**JOHN RUSKIN: THE KING OF THE GOLDEN RIVER**  
—Anthony Quayle  
Caedmon, TC 1284

**RACHMANINOFF: THE THREE SYMPHONIES**—  
Philadelphia Orch. (Ormandy)  
Columbia, D3S 813

**ROSSINI: WILLIAM TELL** (highlights) — Taddei/  
Carteri/Filippeschi/Various Artists (Rossi)  
Everest/Cetra, 7420

**ROSSINI: THE BARBER OF SEVILLE** (highlights)—  
Simonato/Taddei/Infantino/Various Artists  
(Previtali)  
Everest/Cetra, 7413

**RAVEL: THE COMPLETE MUSIC FOR PIANO SOLO**—  
Samson Francois  
Seraphim, SIC 6046

**THE RENAISSANCE BAND**—  
Stanford Collegium Aureum  
Orion, ORS 6905

**RHEINBERGER: THE STAR OF BETHLEHEM**—Streich/  
Fischer-Dieskau/Bavarian Radio Chorus/Graunke  
Symphony (Heger)  
Angel, S 36565

**ROMANZA**—Christopher Parkening  
Angel, SFO 36021

**REQUIEM FOR ROBERT F. KENNEDY**—Frank Lewin  
Demeter, 102

**RACHMANINOFF: THE BELLS**—Various Artists/  
Moscow Philharmonic (Kondrashin)  
Melodiya/Angel, SR 40114

**S**

**JOHANNA SPYRI: HEIDI**—Claire Bloom  
Caedmon, TC 1292

**STORIES OF GUY DE MAUPASSANT**—Claire Bloom  
Caedmon, TC 1268

**SCHUMANN: PIANO QUINTET/PIANO QUARTET/  
THE THREE STRING QUARTETS**—Bernstein/Gould/  
Juilliard Quartet  
Columbia, D3S 806

**STEVENSON: THE STRANGE CASE OF DR. JEKYLL**  
**AND MR. HYDE**—Anthony Quayle  
Caedmon, TC 1283

**SHOSTAKOVICH: BALLET SUITES NOS. 1, 2 & 3**—  
Bolshoi Theater Orch. (M. Shostakovich)  
Melodiya/Angel, SR 40115

**SPYRI: HEIDI**—Claire Bloom  
Caedmon, TC 1292

**SCRIBANI: SYMPHONY NO. 1**—USSR Symphony  
(Svetlanov)  
Melodiya/Angel, SR 40113

**SHOSTAKOVICH: EARLY PIANO WORKS/PROKOFIEV:**  
**CHOSTAKOVICH SOI**—Vladimir Pleshakov  
Orion, ORS 6915

**SCHUBERT: SYMPHONY NO. 9**—Menuhin Festival  
Orch. (Menuhin)  
Angel, S 36626

**SCHUBERT: SYMPHONY NO. 8/FOUR OVERTURES**—  
Menuhin Festival Orch. (Menuhin)  
Angel, S 36609

**SCHUBERT: SONATA IN B FLAT**—Artur Schnabel  
RCA Red Seal, LSC 3122

**STRAVINSKY: THE FIREBIRD/REHEARSAL RECORD**  
—New Philharmonia Orch. (Ansermet)  
London, FBD-5 1

**SCHOENBERG: CHAMBER SYMPHONY/VARIATIONS**  
—Los Angeles Philharmonic (Mehta)  
London, CS 6612

**STEFAN SCHEJA PLAYS ROMANTIC SWEDISH PIANO**  
**MUSIC**  
RCA Red Seal, LSC 3119

**SHOSTAKOVICH: FIFTH SYMPHONY** — Philadelphia  
Orch. (Ormandy)  
Columbia, MS 7279

**20th CENTURY ORCHESTRAL SHOWPIECES**—  
Cincinnati Symphony (Rudolf)  
Decca, DL 710168

**THE STORIES OF GUY DE MAUPASSANT**—  
Claire Bloom  
Caedmon, TC 1268

**SIBELIUS: SYMPHONY NO. 2**—New York Phil-  
harmonic (Bernstein)  
Columbia, MS 7337

**T**

**THE POET SPEAKS RECORD 10**—Various Artists  
Argo, RG 583

**THE ORGAN IN SIGHT AND SOUND**—  
E. Power Biggs  
Columbia, KS 7263

**TEBALDI FESTIVAL**—Renata Tebaldi  
London, OSA 1282

**TCHAIKOVSKY: PIANO CONCERTO NO. 1**—  
Grafman/Cleveland Orch. (Szell)  
Columbia, MS 7339

**V**

**VERDI: MACBETH**—Warren/Rysanek/Various Artists  
/Metropolitan Opera Orch. (Leinsdorf)  
RCA Victor, VICS 612

**VERDI: LA FORZA DEL DESTINO** (highlights)—  
Cagliola/Masini/Tagliabue/Various Artists  
(Marinuzzi)  
Everest/Cetra, 7418

**VERDI: AIDA** (highlights) — Curtis-Verna/Corelli/  
Pirazzini/Various Artists (Questa)  
Everest/Cetra, 7401

**VERDI: FALSTAFF** (highlights) — Taddei/Carteri/  
Pagliughi/Various Artists (Rossi)  
Everest/Cetra, 7416

**VERDI: RIGOLETTO** (highlights)—Taddei/Tagliavini/  
Pagliughi/Various Artists (Questa)  
Everest/Cetra, 7407

**VERDI: DON CARLOS** (highlights)—Rossi-Lemeni/  
Cagliola/Stignani/Various Artists (Previtali)  
Everest/Cetra, 7414

**VAN VACTOR: ORCHESTRAL WORKS**—  
Hessian Symphony (Van Vactor)  
Orion, ORS 6910

**VERDI: AIDA**—Price/Vickers/Gorr/Various Artists/  
Rome Opera House Orch. (Solti)  
London, OSA 1393

**VIVALDI: FOUR CONCERTOS FOR TWO ORCHES-**  
**TRAS**—Les Solistes de Bruxelles 1 Solisti di Milano  
Seraphim, S 60118

**VICTORY AT SEA, VOL. 3: SUITE BY RICHARD**  
**RODGERS** — arranged and conducted by Robert  
Russell Bennett  
Red Seal, RBS 1138

**W**

**WIBBERLEY: THE BALLAD OF THE PILGRIM CAT/  
THE BALLAD OF DOPEY MICK**—Leonard Wibberly  
CMS, CMS 571

**WAGNER: SIEGFRIED**—Berlin Philharmonic  
(Karajan)  
DGG, 139 234/238

**WOLF: LIEDER DER MIGNON/GESANGE AUS "WIL-**  
**HELM MEISTER"/SCHUMANN: LIEDERKREIS** —  
Christa Ludwig/Walter Berry/Erik Werba  
DGG, SLP 1

# Country Music

## Ex-Vocalist's Studio Goes Full Blast; 20 Clients Set

NASHVILLE—A new 8-track recording studio here operated by a one-time Capitol Records vocalist already has 20 accounts under contract, and is expanding rapidly.

DBM Studios, which has a 16-track board, is co-owned by Ben Hall, a former Texan who, with his wife, Dona, and Weldon Myrick recorded for Ken Nelson in the early 1950's as the Benny Hall Trio. Hall also was a songwriter, who wrote the initial songs for the late Buddy Holly. The latter was once part of their group at KDAV, Lubbock, which became an all-country station in the 1940's. It was the first such station in Texas to go country, and it was built by Hall.

DBM, to an engineer means decible measurements, but to Hall it is a set of family initials. He is a half-owner, with a silent partner in Texas. Hall, in fact, built the entire structure which houses the studio, and includes Skylite Sing as a tenant.

With five employees, Hall is doing both mastering and demos. He recorded in his studio all of this year's U.S. Marine shows, and has a contract to repeat the shows in 1970, with top names in the country field. He also recently recorded his first commercials, using the Carter Family for Maxwell House.

## Autry Buys King's Firms

NASHVILLE — Pee Wee King, long-time artist-writer, has concluded all arrangements turning his two publishing companies and two record labels over to Gene Autry.

Here to complete the sale of Ridgeway Music with his former partner and mother-in-law, Mrs. Joe Frank, King then went to the coast for a meeting with Charlie Adams, who will be retained as general manager of the firms.

In the purchase, Autry bought Ridgeway, Camarillo Music, Ridgeway Records and Film Records. King thus divests himself of any publishing or label holdings. King's major work, "Tennessee Waltz," is in the Acuff-Rose catalog.

## Chart Sales at All-Time High

NASHVILLE — Sales at Chart Records, now a part of Audio Fidelity, have topped all previous months, with more hit singles and more sessions than at any previous time.

Slim Williamson, Chart president, said there were hit singles by Lynn Anderson, Anthony Armstrong Jones, Dave Peel, LaWanda Lindsey and Johnny Dollar. Big album movers were Lynn Anderson, Jones, Kenny Vernon, Junior Samples and Connie Eaton.

The label recorded 16 sessions in all during the month of November. To keep the momentum going, Chart has scheduled new albums this month on Dollar and Lloyd Green, and singles on Samples, Jim Nesbitt, Bill Carlisle, Gene Hood, Ernie Rowell and Miss Eaton.

A full-sized studio, it can accommodate more than 30 musicians at one session. The studio includes a nine-foot Grand Steinway, a full-sized organ and harpsichord.

### Echo Chambers

A feature of the construction is the four independent echo chambers, and another is a device on the board by which the engineer can solo each microphone during a session without interrupting a tape.

"Other major studios have been studying my equipment," Hall says, "and some are adapting the features I have designed." The engineer for the project has been V. R. Delatorre, who put it all together.

Hall started in radio and tele-

vision at KWFT, Wichita Falls, Tex. In that same city he built his own studio, and used this as an operational base to build studios for others. Aiding him was Dr. C.P. Boner, one of the leaders in this field.

In addition to his new studio, Hall is activating his Gayle Publishing Company, which has a catalog estimated at 80 songs, many of them recorded in the past. Much of the work Hall has done at DBM has been with established artists, who are doing independent production work away from their own labels.

DBM is not connected with Skylite-Sing in any way, except that the latter is a tenant in the building.

## Vox Jox

• Continued from page 41

programming, also writes and produces jingles and does custom production.

★ ★ ★

Bill Marlin has been promoted to general manager of WRKT, Cocoa, Fla.; Al Radlein remains the program director. Rick Jorton, music director, says the station has undergone considerable sound uplifting. "Though non-rock, we're playing singles by the Beatles, Elvis Presley, and the Fifth Dimension." Robert Kuttner has been named program director of WBAI-FM, New York.

Frank Young, where are you?

★ ★ ★

Note from Robert W. Morgan, KHJ, Los Angeles: "Wrong again, Claude. I exist. It's my father that doesn't exist. And I'm not sure of Galion, Ohio." Andy Rent has joined WOOD, Grand Rapids, Mich.; he'd been with WLBC in Muncie, Ind., as program director. WJAC in Johnstown, Pa., is mixing big bands, rock, and country records, reports program director Tom Daren. "Strange as it may seem, it blends extremely well." WJAC lineup now features Frank Dell, Jim Daly, Mike Stephens, and Michael J.

★ ★ ★

Robert Granger has been promoted to assistant program director of WHRF in Riverhead, N.Y.; he does an afternoon show.

Bobby Leigh, program director of country-formatted KOPY, Alice, Tex., says he would like to spotlight several current albums, but is not receiving them early enough and "sometimes not at all unless one of us writes requesting it."

I'd sort of wondered what happened to Don Pietro. KRIZ program director Pat McMahon reports that Pietro, once Johnny Rabbitt with KXOK in St. Louis, is with his Phoenix station.

★ ★ ★

I've got to get something off my chest. It's about salaries of air personalities. And program directors, too. Radio stations are making more profit than ever before. Yet, at many radio stations, the air personalities are getting no more than they were five years ago. Too often, the only way for a personality or program director to get an increase in salary is to move to another market. One station in Washington, a Top 40 station, pays less than a Top 40 station in Richmond, Va. The station manager of the Washington station tells prospective employees, "Well you can make a lot from record hops." In Scranton, Pa., the all night personality on one station has to work seven days a

week. A while back, one personality got fired by the general manager at a Top 40 station I know of because he had the utter audacity to come down with a virus. Fortunately, the program director went to bat for the personality and got the personality his job back. What I'm trying to point out is that, in this day and age, personalities are being treated with less respect than ditch-diggers on many radio stations, and paid less by a damned sight! Now, it's true that small market stations cannot afford to pay the type of salary that William B. Williams commands. No personality would expect it. But, there are certain basics which any personality has a right to—a decent salary for the area according to the earnings of the station, some semblance of security for good work; decent working conditions; and respect. Some personalities do not deserve any respect, I'll admit; they are a deterrent to the industry and to the craftsmanship of the personality profession. But why should all personalities be tagged with the stigma only a small percentage have really earned? What is needed, of course, is better communication between the programming and personality ranks with the management ranks. But while the owners have their National Association of Broadcasting, creative radio people have no organization whatsoever to represent them. And, in my opinion, many general managers in radio today are also on the creative side of the ledger (though they operate equally well on the business side, too). What is needed, in my opinion, is for some of these key general managers, most of whom worked their way up the ranks out of programming or who have a natural affinity for the creative aspects of radio, to sit on a board to discuss the formation of a society akin to that in the field of civil engineering, journalism, printing. This would not be a union; it would be merely a society whose aim would be to establish higher levels of craftsmanship in radio. There would be different types of membership—general manager or station manager, program director, sales manager, newsmen, air personality, and the other professional levels at a radio station. All formats would be included. There is a need for this type of society. All other forms of crafts have it; or most of them. I point out that the organization of such a society has to start at the general manager level. If general managers were to oppose it, it would die aborning. The first step, in my opinion, would be the naming

## From The Music Capitals of the World

### DOMESTIC

• Continued from page 32

group, **Blood Rock**, to be produced by **Terry Knight** (producer of Grand Funk Railroad). . . . Former Dallas Cowboy **Pete Gent** and **Brice Armstrong** (previously with WRR) are the new team on KLIF's morning show, 6-10 a.m. **Ken Dowe** has been promoted to national operations manager of radio-TV for the McLendon Corp.

MARGE PETTYJOHN

### MEMPHIS

Television and radio personality **George Klein** will present his sixth annual **George Klein Charity Music Festival** at the Memphis Youth Center Friday (12). Klein

is the top ranked television disk jockey in the city at WHBQ-TV. This year's talent lineup will include the **Gentrys**, **Moloch**, **Changin' Tymes**, **Gred Todd and the Jacks**, **Flash and the Board of Directors**, **Village Sound**, **Country Funk**, **Guilloteens**, **King Lears** and **Sherry Grooms**.

Distribution channels have been changed in the Mid-South for RCA Records. Hot Line Record Distributors at 596 Lane has begun distribution in West Tennessee, North Mississippi, and Eastern Arkansas. The territory was previously in the distribution area of McDonald Bros. Co., handler of RCA for several years. **Jim Crudington**, co-owner and manager of Hot Line, reported an initial inventory of more than \$80,000 worth of records.

Members of the staff band at American Recording Studios will leave Tuesday (2) for a week's vacation in Acapulco, Mexico. The band includes **Reggie Young**, guitar; **Mike Leech**, bass; **Gene Christman**, drums; **Bobby Woods**, piano, and **Bobby Emmons**, organ. They will take their wives. It will be the first time off for the band since they worked several sessions with **Elvis Presley** in January. **Jerry Phillips** has produced a session on **Mother Roses**, combo at Sun International. **Knox Phillips** has been overdubbing a **Bob Simon** session with vocalist **Sandy Rhodes**, **Donna Rhodes** and **Charlie Chalmers**.

**Earl Cage**, who has been supervising the construction of the new Fame Recording Studios at 1740 South Bellevue that is to open the first of the year, will move over to take command of the Fame Publishing Co. in Memphis. Cage will have separate offices from the studios for the publishing firm owned by Rick Hall of Muscle Shoals.

**Larry Rogers**, manager of Lyn-Lou Recording Studios, will work with Monument's **Tony Joe White** and complete an album on Columbia's **Bill Black Combo**.

Stax producer **Don Nix** has

(Continued on page 64)

of a panel of general managers, program directors, and air personalities to meet and discuss the possibilities of such a radio craftsman society. I would like to hear some opinions from radio people, pro or con. All letters, telegrams, and telephone calls will be on a confidential basis. But I sincerely feel that radio deserves a professional society. I think it would eventually solve a lot of the ills of the industry, boost the quality of professionalism of one and all, build a greater level of respect for the radio man as a professional, and serve to represent the radio industry to the public at large.

## Agency Formed By Mrs. Moore

NASHVILLE — Formation of a new talent agency here has been announced by Mrs. Bobbi Moore, formerly associated with Spar Records.

The agency, featuring talent in all fields, is located on 17th Avenue, in the heart of the Music Row area.

Working to a great extent with television talent she is now booking such acts as Boyce Hawkins, Pete Sayers, Reta Frizzell (daughter of Lefty Frizzell), Mike Lattimore (of the Wilma Lee & Stony group), Ben Shaw and the Gabriels.

Her bookings have ranged from college concerts to major auditoriums. Mrs. Moore said she planned immediate expansion with leading names in the industry.

• • • • •

**Joe Paul NICHOLS**

• DOES IT AGAIN—2 NEW ONES THAT "TELL IT LIKE IT IS!"

• "When a Man Dies"

• —like it is when the heirs split up Big Daddy's estate!

• and

• "Country Shoes"

• —like it is when a country boy flips over a city gal!

• For promo, send this ad to:

• TYLER PUBLISHING CO.

• Box 231-G

• Tyler, Texas 75701

• • • • •

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

**Brite Star's Pick Hits**

Johnny's Cash and Charlie's Pride—Mac Wisman (RCA)  
 Would You Believe—Mike Boyd (Blast Off)  
 David—Sunlight Singers (Entra)  
 Boy Watcher—Maggie Griffin (Tiki)  
 Cob Web's of Your Mind—Dennis Weaver (Century City)  
 Sandy Castle's—The Clouds (Northland)  
 Friendship and Comfort—Lee Wilson (Rich-R-Tone)  
 She's Still With Me—Dale Robertson (Liberty)  
 In the Land of Make Believe—Dusty Springfield (Atlantic)  
 California Women—Rick James (Cherrylane)  
 For the Love of a Lady—Jay & the Americans (United Artists)

**Brite Star's Pick Hits**

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mart Today; SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 209 Stahlman Bldg., Nashville, Tenn.

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

**Brite Star's Pick Hits**



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."**  
4-45042

On Columbia Records

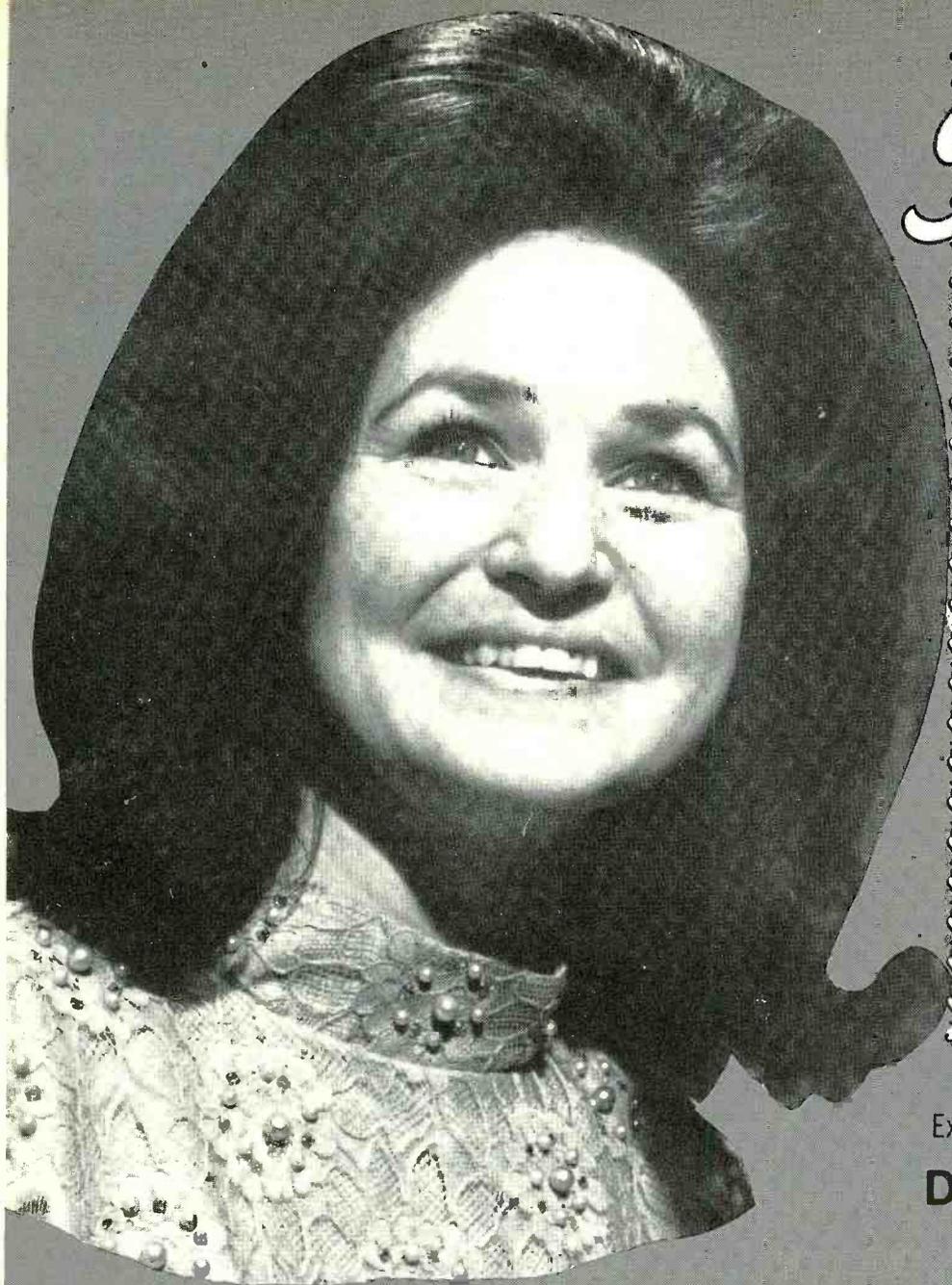
# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 12/6/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	<b>OKIE FROM MUSKOGEE</b> . . . . . 9 Merle Haggard & the Strangers, Capitol 2626 (Blue Book, BMI)		37	27	<b>SHIP IN THE BOTTLE</b> . . . . . 10 Stonewall Jackson, Columbia 4-44576 (Gallico, BMI)	
2	3	<b>(I'M SO) AFRAID OF LOSING YOU</b> . . . . . 5 Charley Pride, RCA 74-0265 (Hill & Range/Blue Crest, BMI)		38	31	<b>TAKE A LITTLE GOOD WILL HOME</b> . . . . . 6 Bobby Goldsboro & Del Reeves, United Artists 50591 (Passkey, BMI)	
3	2	<b>TRY A LITTLE KINDNESS</b> . . . . . 7 Glen Campbell, Capitol 2659 (Airfield/Campbell, ASCAP)		39	26	<b>MY BIG IRON SKILLET</b> . . . . . 11 Wanda Jackson, Capitol 2614 (Party Time, BMI)	
4	6	<b>BABY BABY (I Know You're a Lady)</b> . . . . . 5 David Houston, Epic 5-10539 (Gallico, BMI)		40	41	<b>CAROLINA IN MY MIND</b> . . . . . 5 George Hamilton IV, RCA 74-0256 (Apple, ASCAP)	
5	7	<b>YOUR TIME'S COMING</b> . . . . . 6 Faron Young, Mercury 72983 (Combine, BMI)		41	52	<b>GOTTA GET TO OKLAHOMA ('Cause California's Gettin' to Me)</b> . . . . . 5 Hagers, Capitol 2647 (Blue Book, BMI)	
6	18	<b>IF IT'S ALL THE SAME TO YOU</b> . . . . . 4 Bill Anderson & Jan Howard, Decca 32511 (Moss-Rose, BMI)		42	54	<b>BROWNED-EYED HANDSOME MAN</b> . . . . . 2 Waylon Jennings, RCA 74-0281 (Arc, BMI)	
7	9	<b>JUST SOMEONE I USED TO KNOW</b> . . . . . 7 Dolly Parton & Porter Wagoner, RCA 74-0247 (Raydeem, SESAC)		43	59	<b>SIX WHITE HORSES</b> . . . . . 3 Tommy Cash, Epic 5-10540 (Peer-Int'l, BMI)	
8	19	<b>BIG IN VEGAS</b> . . . . . 4 Buck Owens & the Buckaroos, Capitol 2646 (Blue Book/Exbrook/Milke Curb, BMI)		44	72	<b>ONE MINUTE PAST ETERNITY</b> . . . . . 2 Jerry Lee Lewis, Sun 1107 (Hi-Lo/Gold Dust, BMI)	
9	4	<b>BACK IN THE ARMS OF LOVE</b> . . . . . 10 Jack Greene, Decca 32558 (Blue Crest, BMI)		45	70	<b>WINGS UPON YOUR HORNS</b> . . . . . 2 Loretta Lynn, Decca 32586 (Sure-Fire, BMI)	
10	10	<b>LITTLE BOY SAD</b> . . . . . 8 Bill Phillips, Decca 32565 (Cedarwood, BMI)		46	44	<b>PUT YOUR LOVIN' WHERE YOUR MOUTH IS</b> . . . . . 8 Peggy Little, Dot 17308 (Terrace, ASCAP)	
11	13	<b>YOU AND YOUR SWEET LOVE</b> . . . . . 5 Connie Smith, RCA 74-0258 (Stallion, BMI)		47	34	<b>TAKE TIME OFF</b> . . . . . 7 Claude Gray, Decca 32566 (Tree, BMI)	
12	8	<b>I'D STILL BE MISSING YOU</b> . . . . . 11 Warner Mack, Decca 32547 (Pageboy, SESAC)		48	49	<b>EVERY STEP OF THE WAY</b> . . . . . 3 Ferlin Husky, Capitol 2666 (Green Grass, BMI)	
13	5	<b>SHE EVEN WOKE ME UP TO SAY GOODBYE</b> . . . . . 10 Jerry Lee Lewis, Smash 2244 (Acuff-Rose, BMI)		49	53	<b>DOWN IN THE BOONDOCKS</b> . . . . . 3 Freddy Weller, Columbia 4-45007 (Lowery, BMI)	
14	15	<b>WHERE HAVE ALL THE AVERAGE PEOPLE GONE</b> . . . . . 8 Roger Miller, Smash 2246 (Combine, BMI)		50	50	<b>DOWN IN THE BOONDOCKS</b> . . . . . 4 Penny DeHaven, Imperial 66421 (Lowery, BMI)	
15	42	<b>BLISTERED/SEE RUBY FALL</b> . . . . . 3 Johnny Cash, Columbia 4-45020 (Quartet/Bexhill, ASCAP/House of Cash, BMI)		51	69	<b>A WORLD CALLED YOU</b> . . . . . 3 David Rogers, Columbia 4-45007 (Caramar, BMI)	
16	32	<b>WISH I DIDN'T HAVE TO MISS YOU</b> . . . . . 4 Jack Greene & Jeannie Seeley, Decca 32580 (Tree, BMI)		52	51	<b>CALIFORNIA COTTON FIELDS</b> . . . . . 5 Dallas Frazier, RCA 74-0259 (Blue Crest/Glad, BMI)	
17	11	<b>TO SEE MY ANGEL CRY</b> . . . . . 12 Conway Twitty, Decca 732546 (Music City/Twitty Bird, BMI)		53	45	<b>GROOVY GRUBWORM</b> . . . . . 12 Harlow Wilcox, Plantation 28 (Singleton, BMI)	
18	14	<b>SUCH A FOOL</b> . . . . . 10 Roy Drusky, Mercury 72964 (Champion/Starday, BMI)		54	39	<b>NEW ORLEANS</b> . . . . . 8 Anthony Armstrong Jones, Chart 66-5033 (Rock Masters, BMI)	
19	28	<b>CAMELIA</b> . . . . . 3 Marty Robbins, Columbia 4-45024 (Weed Ville-Noma, BMI)		55	65	<b>HE'D STILL LOVE ME</b> . . . . . 3 Lynn Anderson, Chart 66-5040 (Gallico, BMI)	
20	12	<b>THERE WOULDN'T BE A LONELY HEART IN TOWN</b> . . . . . 9 Del Reeves, United Artists 50564 (Rural Hill, ASCAP)		56	61	<b>RAINBOW GIRL</b> . . . . . 3 Bobby Lord, Decca 32578 (Contention, SESAC)	
21	35	<b>SHE'S MINE/NO BLUES IS GOOD NEWS</b> . . . . . 4 George Jones, Musicor 1381 (Glad, BMI/Raydee, SESAC)		57	56	<b>RUBEN JAMES</b> . . . . . 7 Kenny Rogers & the First Edition, Reprise 0854 (Unart, BMI)	
22	16	<b>SINCE I MET YOU BABY</b> . . . . . 14 Sonny James, Capitol 2595 (Progressive, BMI)		58	48	<b>MY BLUE RIDGE MOUNTAIN BOY</b> . . . . . 8 Dolly Parton, RCA 74-0243 (Owepar, BMI)	
23	25	<b>LODI</b> . . . . . 7 Buddy Alan, Capitol 2653 (Jondora, BMI)		59	62	<b>LOVE AIN'T NEVER GONNA BE NO BETTER</b> . . . . . 2 Webb Pierce, Decca 32577 (Cedarwood, BMI)	
24	17	<b>HONEY, I'M HOME</b> . . . . . 9 Stan Hitchcock, Epic 5-10525 (Hall-Clement, BMI)		60	55	<b>SUNDAY MORNIN' COMIN' DOWN</b> . . . . . 6 Ray Stevens, Monument 1163 (Combine, BMI)	
25	21	<b>SWEET THANG &amp; CISCO</b> . . . . . 10 Nat Stuckey, RCA 74-0238 (Forrest Hills, BMI)		61	57	<b>YOURS FOREVER</b> . . . . . 4 Wynn Stewart, Capitol 2657 (Central, BMI)	
26	29	<b>I'LL NEVER BE FREE</b> . . . . . 7 Johnny & Jonie Mosby, Capitol 2608 (Laurel, ASCAP)		62	—	<b>ATLANTA GEORGIA STRAY</b> . . . . . 1 Kenny Price, RCA 74-0260 (Rustland, BMI)	
27	20	<b>I'D RATHER BE GONE</b> . . . . . 13 Hank Williams Jr., MGM 14077 (Blue Book, BMI)		63	64	<b>THE ONE MAN BAND</b> . . . . . 7 Sheb Wooley, MGM 14085 (Channel, ASCAP)	
28	43	<b>FRIEND, LOVER, WOMAN, WIFE</b> . . . . . 5 Claude King, Columbia 4-45015 (BnB, ASCAP)		64	74	<b>I FALL TO PIECES</b> . . . . . 2 Diana Trask, Dot 17316 (Tree, BMI)	
29	40	<b>GOD BLESS AMERICA AGAIN</b> . . . . . 4 Bobby Bare, RCA 74-0264 (Return, BMI)		65	—	<b>RIGHT OR LEFT AT OAK STREET</b> . . . . . 1 Roy Clark, Dot 17324 (Attache, BMI)	
30	30	<b>I'M GETTING TIRED OF BABYIN' YOU</b> . . . . . 6 Peggy Sue, Decca 32571 (Sure-Fire, BMI)		66	60	<b>DON'T MAKE LOVE</b> . . . . . 5 Mac Curtis, Epic 5-10530 (Blue Echo, BMI)	
31	22	<b>THE WAYS TO LOVE A MAN</b> . . . . . 15 Tammy Wynette, Epic 5-10512 (Gallico, BMI)		67	66	<b>I'M WALKIN'</b> . . . . . 4 Dave Peel, Chart 66-5037 (Travis, BMI)	
32	46	<b>APRIL'S FOOL</b> . . . . . 3 Ray Price, Columbia 4-45005 (Tree, BMI)		68	68	<b>NITTY GRITTY DIRT TOWN</b> . . . . . 5 Roger Sovine, Imperial 66398 (Cedarwood, BMI)	
33	47	<b>WHEN YOU'RE HOT YOU'RE HOT</b> . . . . . 4 Porter Wagoner, RCA 74-0267 (Green Grass, BMI)		69	—	<b>NOBODY'S FOOL</b> . . . . . 1 Jim Reeves, RCA 74-0286 (Tuckahoe, BMI)	
34	38	<b>THINGS GO BETTER WITH LOVE/BACK SIDE OF DALLAS</b> . . . . . 10 Jeannie C. Riley, Plantation 29 (Singleton, BMI/Hall-Clement, BMI)		70	—	<b>THIS SONG DON'T CARE WHO SINGS IT</b> . . . . . 1 Ray Pennington, Monument 1170 (Combine, BMI)	
35	24	<b>HAUNTED HOUSE</b> . . . . . 12 Compton Brothers, Dot 17294 (Venice/B Flat, BMI)		71	—	<b>JOHNNY'S CASH &amp; CHARLEY'S PRIDE</b> . . . . . 1 Mac Wiseman, RCA 74-0283 (Jando, ASCAP)	
36	23	<b>GET RHYTHM</b> . . . . . 9 Johnny Cash, Sun 1103 (Hi-Lo, BMI)		72	75	<b>JOHNNY LET THE SUNSHINE IN</b> . . . . . 2 David Ingles, Capitol 2648 (Topline, BMI)	
				73	73	<b>THE GUN</b> . . . . . 2 Bob Luman, Epic 5-10535 (Gallico, BMI)	
				74	—	<b>HEARTBREAK AVENUE</b> . . . . . 1 Carl Smith, Columbia 4-45031 (Acuff-Rose, BMI)	
				75	—	<b>THINKING ABOUT YOU BABY</b> . . . . . 1 Billy Walker, Monument 1174 (Wilderness, BMI)	



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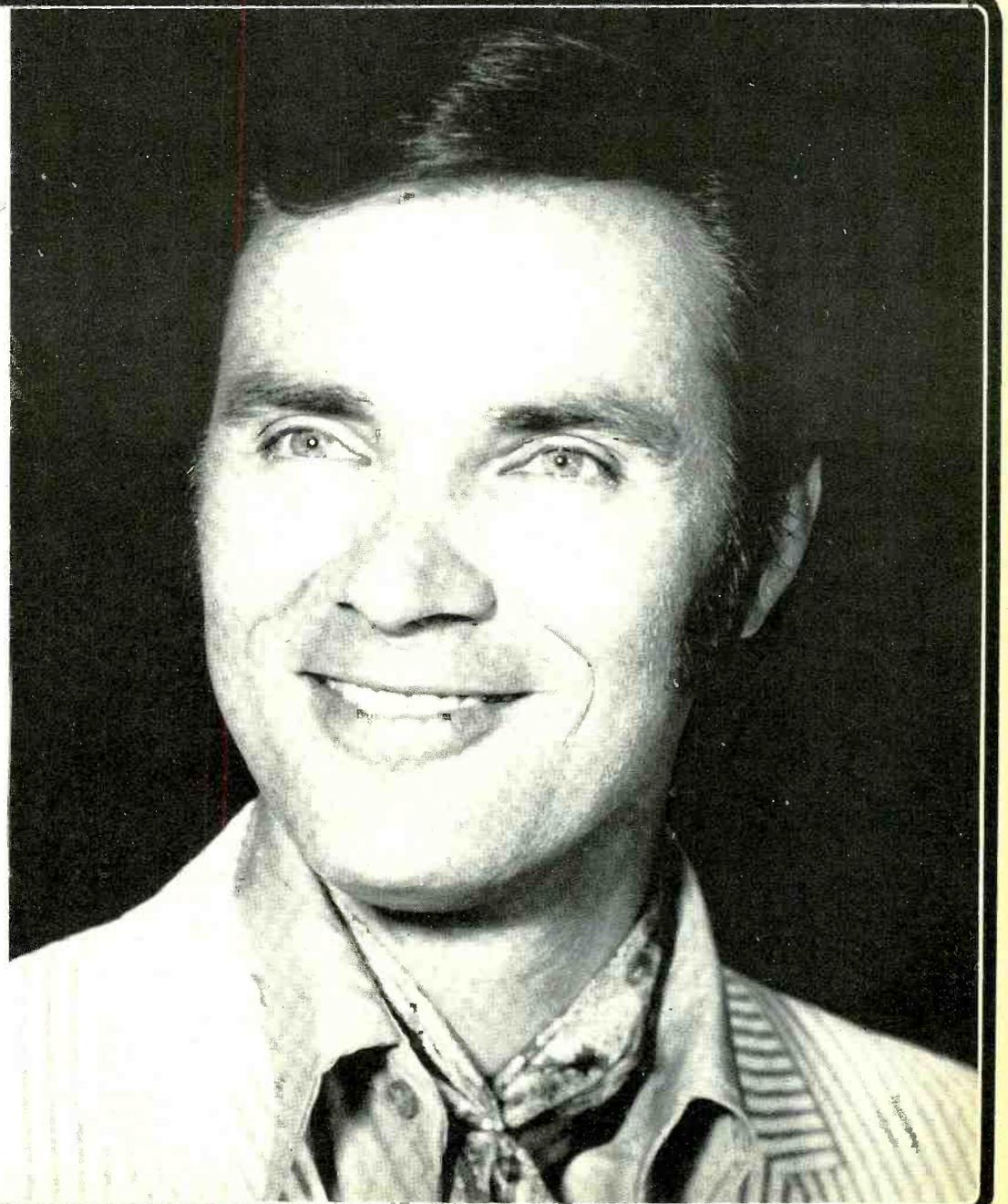
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For Week Ending 12/6/69

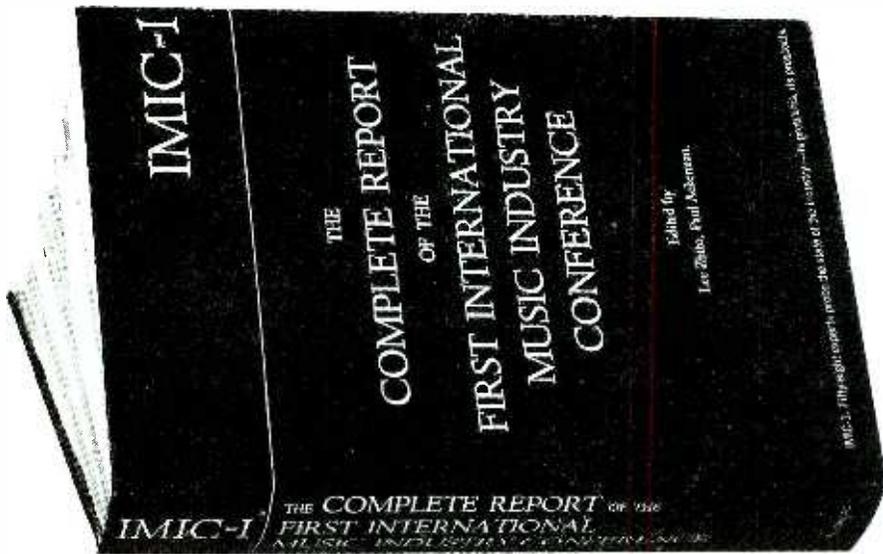
★ STAR Performer—LP's registering proportionate upward progress this week.

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	23
2	3	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	6
3	2	TAMMY WYNETTE'S GREATEST HITS Epic BN 26486	14
4	4	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun 101	11
5	5	GLEN CAMPBELL, "LIVE" Capitol STBO 268	12
6	6	JOHNNY CASH'S GOLDEN HITS VOL. I Sun 100	11
7	7	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	26
8	8	THE ASTRODOME PRESENTS SONNY JAMES IN PERSON Capitol ST 320	9
9	9	TALL DARK STRANGER Buck Owens, Capitol ST 212	5
10	10	A PORTRAIT OF MERLE HAGGARD Capitol ST 319	10
14	14	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM SE 4644	9
12	12	TOGETHER Jerry Lee Lewis/Linda Gail Lewis, Smash SRS 67126	10
13	13	MY BLUE RIDGE MOUNTAIN BOY Dolly Parton, RCA Victor LSP 4188	9
19	19	THE WARMTH OF EDDY Eddy Arnold, RCA Victor LSP 4231	5
15	15	JERRY LEE LEWIS' GOLDEN HITS, VOL. I Sun 102	10
16	16	DAVID D. HOUSTON Epic BN 26482	14
17	18	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4187	19
18	11	IT'S A SIN Marty Robbins, Columbia CS 9811	22
19	17	JERRY LEE LEWIS' GOLDEN HITS, VOL. II Sun 103	10
20	21	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223	29
21	20	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 75113	19
22	22	BACK IN BABY'S ARMS Connie Smith, RCA Victor LSP 4229	6
23	23	ALWAYS, ALWAYS Porter Wagoner & Dolly Parton, RCA Victor LSP 4186	19
24	24	I LOVE YOU MORE TODAY Conway Twitty, Decca DL 75131	19
25	27	AT HOME WITH LYNN ANDERSON Chart CHS 1017	17
26	28	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155	25
27	25	MARTY'S COUNTRY Marty Robbins, Columbia GP 15	9
28	31	GAMES PEOPLE PLAY Freddie Weller, Columbia CS 9904	18
29	29	CLOSE UP Merle Haggard, Capitol SWBB 259	16
30	26	MY LIFE/BUT YOU KNOW I LOVE YOU Bill Anderson, Decca DL 75142	19
31	30	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9639	78
32	32	THINGS GO BETTER WITH LOVE Jeannie C. Riley, Plantation PLP 3	13
33	34	FLOYD CRAMER PLAYS MORE COUNTRY CLASSICS RCA Victor LSP 4220	4
34	—	SONGS THAT MADE COUNTRY GIRLS FAMOUS Lynn Anderson, Chart CHS 1022	1
35	41	DYNAMITE Peggy Sue, Decca DL 75153	5
36	38	GET RHYTHM Johnny Cash & the Tennessee Two, Sun 105	4
37	39	ROGER MILLER Smash SRS 67123	15
38	40	THE ESSENTIAL HANK WILLIAMS MGM SE 4651	5
39	35	COUNTRY FOLK Waylon Jennings & the Kimberlys, RCA Victor LSP 4180	13
40	33	HOLD ME Johnny & Jonie Mosby, Capitol ST 286	11
41	—	FROM VEGAS TO MEMPHIS/FROM MEMPHIS TO VEGAS Elvis Presley, RCA Victor LSP 6020	1
42	42	ON TOP Carl Perkins, Columbia CS 9931	3
43	43	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953	22
44	44	SHOWTIME Johnny Cash & the Tennessee Two, Sun 106	2
45	45	BACK IN THE ARMS OF LOVE Jack Greene, Decca DL 75156	2

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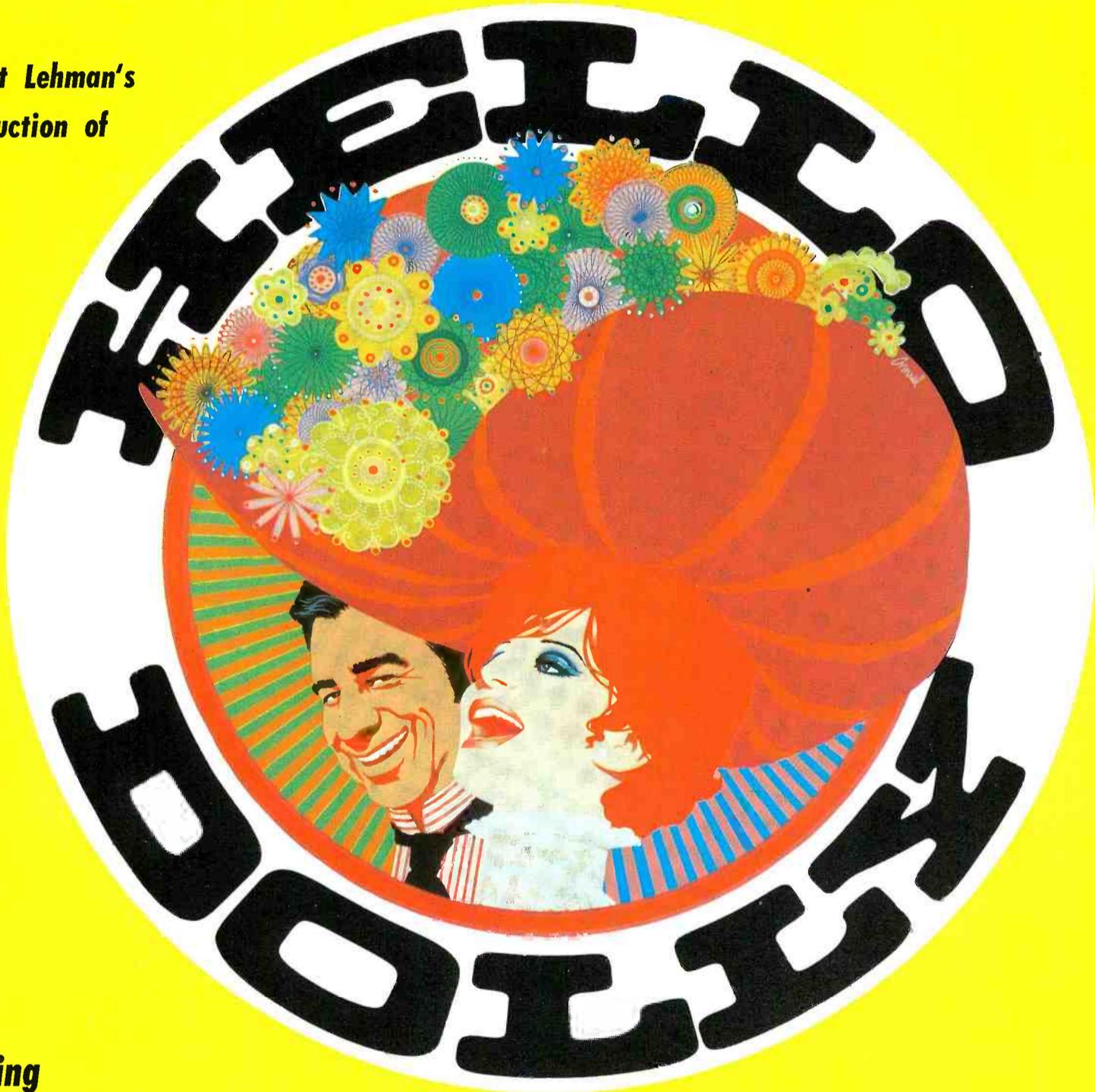
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# Canadian News Report

## Polydor Sets New Vistas

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 managing director, has appointed Alan Katz to head the special markets division. Katz will supply record packaging programs and creative services to mail-order organizations.

Before joining Polydor, Katz was vice president and creative director for Longine Symphonette Society. He also coordinated RCA's record club publications.

## Apex Label Debut

MONTREAL — The Compo Company has created the Pop Apex label to handle French-Canadian rock artists. New label will be completely youth oriented with its recording artists picked to represent a cross section of what's happening on the French-Canadian contemporary scene.

Already set for release on the label are disks by Menique Martin, Natacha, Les STP, Jocelyne Pascal, Patillon, La Four Volonte and Jacques Levesque.

## Gov't Plan to Put More Canada Product on Radio Called Killer

By RITCHIE YORKE

MONTREAL — Government legislation to put more Canadian content on radio airwaves would be a tragic mistake, 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.

CRTC 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 shoving 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 us 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 "Canadians have and will continue 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 achieved its initial aims. It created an atmosphere of acceptance of Canadian talent through radio programming and made Canadians aware of 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 questions criticism that radio stations do nothing but expose records and never promote them. "We don't make hits, the public does. All we do is play records. In the end, the audience is responsible for making a hit.

"Too much was expected overnight with the MLS. So far our score in helping to make hits has been good. Out of 82 songs submitted for review, the popularity of two big sellers, 'Which Way You Goin' Billy' and 'When I Die' can be credited to MLS. That's 2.4 percent of the songs submitted. The figure is on par with a similar number of records reviewed in Billboard where only 2.8 percent become big hits."

Gould brushes off charges that MLS stations don't play picks at regular intervals. "Record company officials don't un-

derstand the science of radio programming and their disk rotation system. Like other new releases, MLS picks are given equal airplay. When a record receives instant 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'll 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 at this time 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."

## Compo Deal With Syndrome

MONTREAL — The Compo Co. will handle product on the New Syndrome Canadian label, a Vancouver based operation. The label is headed by Jack Herschorn, Ralph Harding and Tom Northcott who recently opened Studio 3 Productions in the western city.

Artists on New Syndrome are Howie Vickers, lead singer of the Collectors, the Eternal Triangle, the Good Shepherds, and Signe Anderson, lead singer on

## Guess Who in Canada Tour

WINNIPEG—Guess Who return to Canada for a week-long tour of the Maritime provinces. The tour—booked by Don Tarlton 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 & Schuster 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 Coffee" by the Baja Marimba 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.

the first Jefferson Airplane LP. Initial release in the new Compo pact is a single by Vancouver's Jason Hoover, "We Were Happy," set for release last month.

## Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SOMETHING/COME TOGETHER Beatles, Apple 2654	7
2	2	AND WHEN I DIE Blood, Sweat & Tears, Columbia 45008	4
3	3	TAKE A LETTER MARIA R. B. Greaves, Atco 6714	4
4	9	LEAVIN' ON A JET PLANE Peter, Paul & Mary, Warner Bros. 7340	2
5	6	DOWN ON THE CORNER/FORTUNATE SON Creedence Clearwater Revival, Fantasy 634	2
6	7	ELI'S COMIN' Three Dog Night, RCA 4215	2
7	8	NA NA HEY HEY KISS HIM GOODBYE Steam, Fontana 1667	4
8	10	HOLLY HOLY Neil Diamond, UNI 55175	2
9	5	WEDDING BELL BLUES Fifth Dimension, Soul City 777	7
10	12	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla 54188	3
11	4	SUSPICIOUS MINDS Elvis Presley, RCA 47-9764	10
12	11	SMILE A LITTLE SMILE FOR ME Flying Machine, Pye-7m-17722	6
13	18	CHERRY HILL PARK Billy Joe Royal, Columbia 4-44902	3
14	17	TRY A LITTLE KINDNESS Glen Campbell, Capitol 2659	5
15	16	SUITE: JUDY BLUE EYES Crosby, Stills & Nash, Atlantic 2676	4
16	—	HEAVEN KNOWS Grassroots, Dunhill 4217	1
17	14	BALL OF FIRE Tommy James & the Shondells, Roulette 7060	6
18	—	BACKFIELD IN MOTION Mel & Tim, Bamboo 107	1
19	15	RUBEN JAMES Kenny Rogers & the First Edition, Reprise 0854	7
20	—	SOMEDAY WE'LL BE TOGETHER Diana Ross & the Supremes, Tamla Motown 1156	1

Billboard SPECIAL SURVEY For Week Ending 12/6/69

## Ross Gains Control of 2 Companies

TORONTO — Mort Ross, president of Revolution Records and Revolution Music, has gained control of the two companies. Corporate disagreements with Ross led to a split with his partners, Terry Brown and Doug Riley, in October.

Under his direction, Ross plans to continue Revolution Records as a record production concern with all product still to be handled in Canada by the Compo Co. Meanwhile, Revolution Sound Studios has been taken over by Brown and Riley.

Ross has appointed Robert C. Price as the company's comptroller and Martin Onrot Associates to manage the company's public relations, publicity and advertising. Onrot has been appointed vice president of marketing and promotion and will assist Ross in seeking out new talent and material.

Artists under contract to Revolution are Motherlode, Dianne Brooks, Moe Koffman and Haygood Hardy.

Before leaving for business and production talks in New York and Los Angeles, Ross announced that Buddah Records in the U.S., which handles Motherlode product, will distribute Moe Koffman's new disks.

## UNPLANNED obsolescence

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.

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CONTACT LEE ARMSTRONG or BOB CHISLETT

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# MAJOR MINOR

# THE "HOTTEST" INDEPENDENT IN BRITAIN - 5 IN TOP 40

RR, November 22, 1971

38



# TOP FIFTY

## CHARTMETER

EMI	28.3%
Island	15.1%
Reprise	11.2%
CBS	9.9%
Major Minor	9.3%
RCA	9%
Others	16.7%

## UK DISTRIBUTORS

NOW	LAST 2 WKS	IN CHART	TITLE	ARTIST	LABEL NO	PUBLISHER	PRODUCER
1	1	1	7	SUGAR SUGAR	RCA 1872	Welbeck	Jeff Barry
2	3	13	4	(CALL ME) NUMBER ONE	CBS 4582	Gale	Mike Smith
3	2	2	7	OH WELL	Reprise RS 27000	Fleetwood Mac	Fleetwood Mac
4	6	15	3	SOMETHING/COME TOGETHER	Parlophone R5814	Harrisons-Northern	George Martin
5	5	5	8	RETURN OF DJANGO/DOLLAR IN THE TEETH	Upsetter US 301	Island/B & C	Lee Perry
6	7	11	5	WONDERFUL WORLD, BEAUTIFUL PEOPLE	Trojan TR 690	Blue Mountain	Leslie Kong
7	12	19	4	SWEET DREAM	Chrysalis WIP 607B	Chrysalis	T. Ellis/I. Anderson
* 8	9	6	12	NOBODY'S CHILD	Major Minor MM 625	Acuff Rose	Tommy Scott
9	19	21	6	RUBY DON'T TAKE YOUR LOVE TO TOWN	Reprise RS 20828	Southern	Jimmy Bowen
10	31	-	2	YESTER-ME, YESTER-YOU, YESTERDAY	Tamla Motown TMG 717	Jobete/Carlin	Fuqua Bristol
11	4	4	8	HE AIN'T HEAVY HE'S MY BROTHER	Parlophone R5806	Cyril Shane	Ron Richards
12	8	8	8	LOVE'S BEEN GOOD TO ME	Reprise RS 20852	Ambassador	Sonny Burke
13	13	17	6	WHAT DOES IT TAKE	Tamla Motown TMG 712	Jobete/Carlin	Fuqua Bristol
14	11	10	9	DELTA LADY	Regal Zonophone RZ 3024	Alan Keen	Denny Porter
15	14	18	4	COLD TURKEY	Apples 1001	Northern	John and Yoko
16	10	3	11	I'M GONNA MAKE YOU MINE	Buddah 201 057	Carlin	Lou Christie
17	17	24	5	THE LIQUIDATOR	Trojan TR 675	Island/B & C	Harry J.
18	16	7	10	SPACE ODDITY	Philips BF 1801	Essex	Gus Dudgeon
19	46	-	2	WINTER WORLD OF LOVE	Decca F 12980	Donna	Peter Sullivan
20	28	30	4	TERESA	Pye 7N 17833	Shaftesbury	Geoffrey Everitt
21	18	12	14	A BOY NAMED SUE	CBS 4460	Evil Eye	Bob Johnston
22	23	29	3	BILJO	RCA 1891	Kangaroo/April	Kenny Young
23	47	-	2	GREEN RIVER	Liberty LBS 15250	Jon Dora	Jon Fogerty
24	21	25	6	LONG SHOT KICK THE BUCKET	Trojan TR 672	Island	Leslie Kong
25	15	9	13	I'LL NEVER FALL IN LOVE AGAIN	Capitol CL 15606	Blue Seas/Jac	Kelso Herston
26	29	34	5	MELTING POT	Tamla Motown TMG 713	Jobete/Carlin	Marv Johnson
27	50	-	2	LEAVIN' (Durham Town)	Philips BF 1818	Cookaway	Blue Mink
28	41	49	3	DO WHAT YOU GOTTA DO	Columbia DB 8613	Mecolico	Denis Preston
29	22	16	9	LOVE IS ALL	Tamla Motown TMG 710	Carlin	Four Tops
* 30	NEW HIT	14	8	JE T'AIME MOI NON PLUS	Major Minor MM 637	Donna	Tommy Scott
* 31	20	14	8	TWO LITTLE BOYS	Major Minor MM 645	Shapiro/Bernstein	J. Baverstock
32	NEW HIT	-	2	ONION SONG	Columbia DB 8630	Darewski	M. Clarke
33	36	-	2	HERE COMES THE STAR	Tamla Motown TMG 715	Jobete/Carlin	Mickie Most
34	39	47	3	NO MULE'S FOOL	Columbia DB 8626	E. H. Morris	Mickie Most
35	32	38	4	EVERYBODY'S TALKIN'	Reprise RS 27001	Dukes Lodge	Rick Jarrad
36	34	26	8	ROBIN'S RETURN	RCA 1876	April	Norman Newell
* 37	40	33	5	LAY LADY LAY	Major Minor MM 644	Music Associates	Bob Johnston
* 38	27	20	11	DEAL	CBS 4434	Big Sky	Tommy Scott
39	43	-	2	PROUD MARY	Major Minor MM 648	Moss Rose	Phil Spector
40	45	-	2	PENNY ARCADE	A & M AMS 769	Burlington	Wesley Rose
41	38	41	8		London HI 1000		

- And The Sun Will
- Bad Moon Rising
- Biljo
- Boy Named Sue
- (Call Me) Nurr
- Deal
- Delta Lady...
- Don't Forget
- Do What Yc
- Everybody's
- For Once In
- Gin Gan Go
- Good Morni
- Green River
- He Ain't Hea
- Here Comes
- I Miss You Ba
- I'll Never Fall
- It's Getting Be
- Je T'aime Moi
- Lay Lady Lay...
- Leavin' (Durham
- Long Shot Kick
- Love At First Sigt
- Love Is All...
- Love's Been Good
- Melting Pot...
- My Way...
- Nobody's Child...
- No Mules Fool.
- Oh Me Oh My
- Onion Song..
- Penny Arcar
- Proud Mar
- Return of
- Robin's
- Ruby D
- Love Tr
- Someth
- Space C
- Sugar, i
- Sweet C
- The Liq
- Teresa ...
- Two Litt.
- What Doe.
- Winter Wo
- Wonderful
- Yester Me.

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# International News Reports

## Philips, Polydor to Join Rack Consortium; RCA Being Wooed

By BRIAN MULLIGAN

LONDON — The entry of Philips and Polydor into Record Merchandisers, the EMI-Decca-Pye, rack-jobbing consortium, was expected to be formally approved.

After lengthy negotiations, the RM directors met Nov. 25 with Philips and Polydor executives to complete admission of the two majors and a reallocation of the equity.

EMI and Decca, the founder members, each own a 42½ percent, with Pye, which joined later, holding 15 percent. It is envisaged that the rearranged shareholding 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 racking to be ultimately successful, product must be available—including the Philips-distributed Island and Liberty material and Polydor's licensed product which embraces Atlantic, Elektra and Track.

Additionally, it also emphasizes the strength of RM as the frontrunners in pioneering the development of a new marketing pattern for disks.

Following the formation of RM by Decca and EMI, enrolment of Pye brought forth an immediate retaliation from Philips with the disclosure of plans to form a competitive company.

No further announcement on the subject was ever forthcoming, but by general agreement the participants, along with Philips, were Polydor and RCA, as the only remaining uncommitted major (RM being able to rack CBS albums by virtue of the American label's distribution agreement with EMI).

RM is anxious to bring RCA into its fold, but overtures made apparently have not coincided with terms regarded by the strong 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 company, whose product will only appear in RM's 100 or so racks by way of a straight commercial bulk purchase.

The addition of Philips-Polydor product should play its part in helping RM to expand into more high-traffic outlets. Growth rate to date, it is admitted, has been frustratingly slow because of the difficulty in selling the British record buyer on the idea of an impulse purchase in non-traditional surroundings.

In fact, many of the racks installed 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.

## EMI's ABPC Buy Is Seen as Track Boost

LONDON — EMI's acquisition of Associated British Pictures and the Anglo-Amalgamated subsidiary, will give the company a greater share of the soundtrack record market and will also provide valuable soundtrack copyrights for its publishing houses.

EMI will probably issue ABPC soundtrack albums on its Columbia label and publishing, for both ABPC and Anglo-Amalgamated copyrights, will be through Keith Prowse Music, recently acquired by EMI. A new company within the KPM group may be created to handle film copyrights.

## Siegel Solos—Two Companies

MUNICH—Ralph Siegel Jr., 21-year-old son of music publisher Ralph Maria Siegel, has set up his own music publishing and independent record production companies, respectively Edition Meridian and Olympia Music Produktion.

Siegel, who is producing a dozen young German artists and also maintaining his songwriting output, is seeking young publishers in the U.S. and the U.K. with a view to setting up reciprocal deals for the exchange of material.

First productions by Olympia are "Gypsy Boy," a song written by Siegel and Michael Kunze and recorded in English by German singer Ben Thomas, and an album and a single by American country singer Jimmy Ellis, who is based with the U.S. army in Germany. Ellis has signed a worldwide record contract with MCA and records in German and English.

Siegel has signed six arrangers, composers and producers to his company and is already producing for Electrola, Philips, Deutsche Vogue, CBS, Ariola and Barclay.

ABPC publishing was previously handled by Leeds Music under a seven-year deal which expired at the end of October. Copyrights were channeled through Harms-Witmark and later Elstree.

Anglo-Amalgamated scores were handled by Southern Music under a two-year contract believed to be expiring next month. Among the copyrights from A-A have been scores from "Far From the Madding Crowd" and "Darling."

Hitherto EMI's involvement in soundtrack records has been limited. Among the most successful movie albums issued by the group have been "Alfie," "The Young Ones," and the Beatles' "Hard Day's Night" and "Help."

## Three Capitol Promo Drives

TORONTO — Capitol Records kicked off three promotional campaigns recently to boost sales of their tape, budget-line series and Christmas gift sets.

"Classical Tape Explosion" campaign started Oct. 20 with the first releases of Angel product on 8-track cartridge and cassette tape. Thirty-three titles, mostly new product, were involved in the special push.

"Good Things Come in Paris" drive sees Pickwick product, Capitol's budget-line series, doubling up in two record sets. The campaign, which ends Dec. 15, includes releases by Lawrence Welk, Pat Boone, Jack Jones and Al Martino.

Third campaign is the company's push on their super deluxe gift sets involving specially packaged boxes of LP's that contain anywhere from three to six albums.

## Price-Fixing Ouster No Harm in U.K.

LONDON—Abolition of resale price maintenance in Britain has had no adverse effect on record companies.

This is the opinion, voiced in the EMI annual report, by Sir Joseph Lockwood, company chairman, who was an advocate 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 the biggest share in both the U.K. and foreign markets.

In North America, particularly, record sales have continued to grow, with the Beatles and Glen Campbell still strong sellers. But Sir Joseph also pointed out the tremendous expansion of the 8-track cartridge market in the States and mentioned Capitol's heavy participation in this field.

The report also refers to the valuable addition to EMI's group of the Associated British 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 ended June 1969, which compared with \$27,055,200 for the same period in 1967/68. But excluding ABPC's pre-acquisition profit included in the consolidation, the final figure was, in fact, \$37,432,800.

Overseas, Capitol Industries had changed the role of its record club by merging it with Longines-Wittnauer Watch Company, a pioneer in the mail order selling of music. The operation would remain a valuable outlet for Capitol's recordings, relieve it of a multimillion-dollar investment and secure under a long-term royalty agreement, guarantees to the company of several million dollars in the initial contract period.

In North America EMI had also acquired majority interests

## Output, Sales Slide in U.K. In August

LONDON—Production and sales of records in the U.K. during August, traditionally a low point in the year's activities, declined in comparison with the figures for August 1968.

Production dropped 3 percent to 6,769,000 records (almost one million down in July) and sales dipped 9 percent. Within this figure home sales of \$4,352,800 were down 11 percent with exports down 3 percent at \$811,200.

Total production in the first eight months of 1969 was 6 percent up on the the same period last year, with albums showing a 22 percent increase. Sales to the end of August were 5 percent higher, and exports 18 percent up.

in Merco Enterprises, which sold records from racks in about 100 discount stores and 400 colleges, and Sherman Enterprises, which operated mainly in eastern Canada.

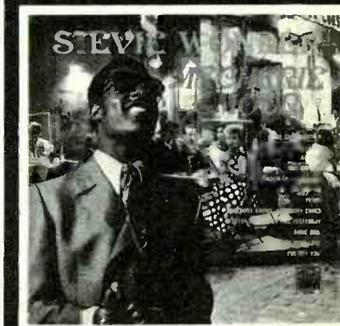
Looking back over his 15 years with EMI, Sir Joseph pointed out that \$240 invested in the company in 1954 would have been worth \$2,976 by Sept. 30 this year.



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ITALY

## DGG's Archive Releases Include 3 LP's of Baroque

HAMBURG—Three albums of music from 1700, the peak of the baroque period, are among Deutsche Grammophon's Archiv Produktion releases for November.

The most important release is a three-record set of Vivaldi's "The Inspiration of Harmony," played by the Festival Strings of Lucerne under Rudolf Baumgartner.

A two-record set of Handel's violin sonatas, with Eduard Melkus, violin; Eduard Miller, or-

gan 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 Instrumental Ensemble, complete the "1700" series.

Archiv has also issued an album of organist Willem A. Talsma playing music of the Netherlands Organs School of composers of the 17th century on four historic Dutch organs dating from the 16th and 17th centuries.

(Continued on page 63)



FRENCH SINGER Gilbert Becaud renews his exclusive recording contract in Paris with Pathe-Marconi. Looking on, left to right, Becaud's manager Felix Marouani, Oscar Hamilton, EMI European Coordinator and Francois Minchin, president of Pathe-Marconi.

## D. VOGUE INTO MUSICASSETTES

COLOGNE—Deutsche Vogue will enter the musicassette market in Germany in January with the release of 20 titles.

Featured in the first release will be back catalog material by Udo Juergens, 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 to British Music when they are announced May 10 at London's Talk of the Town.

And the presentation ceremony will be filmed by Television Recordings Ltd. for 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 services 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.

## 'Graduate Film' For Tradesters

JOHANNESBURG — Gramophone Record Co. hosted a preview of "The Graduate" for about 400 dealers, press and radio personalities at the Monte Carlo Theatre.

A special program, "CBS presents the Sound of the '70's," produced by Allen McInnes and commented by Mike Mayer, was shown prior to "The Graduate." The feature focused on new albums by Barbra Streisand, Ivan Rebroff, Johnny Mathis, Johnny Boshoff, Simon and Garfunkel, CBS artists.

## Producers Ask Latin States for Support on Tax Fairness Drive

By C. ALBERTO MARTINS

MONTEVIDEO, Uruguay—The Latin American Federation of Record Producers, meeting here, voted to ask all Latin American states to treat records as cultural items, without distinction of contents, and to try to obtain fairer tax treatment with relation 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 moves already made in this direction by the Uruguayan Record Chamber to their government.

The producers also agreed on a campaign to make 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."

Negotiations are already in progress, confirmed Dr. Henry Jessen, concerning tax exoneration with the Latin American Association for Free Commerce (ALALC).

Another point brought up by the congress, which was attended by over 70 producers, was the increased importance between record producers and radio executives.

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 Rosso, Argentina.

A project to discuss a code of ethics, presented by Jose R. Bustillo, Mexico, was postponed. It was noted by the congress that in different countries codes of ethics rules had been established.

Officers elected by the congress included Jose R. Bustillos, Columbia Internacional, Mexico, president; Henry Jessen, Odeon De Brasil, secretary; Nestor Selasco, 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 (Orefeo), Aldo y Daniel and Los Cantores de la

## Melodie der Welt, Gale Music Deal

LONDON — The Tremeloes music publishing outlet, Gale Music, has assigned its catalog to Melodie der Welt for representation in West Germany, Austria and Switzerland and to N. V. Anagon, the EMI 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 Abbatte.

Sheet 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 direct selling from vans to the music shops. 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.

Huella (RCA), Manolo Guardia group and Rada (Sondor), Los Delfines and Marga y Betty (Clave) and Los Nocheros (Philips). The show was taped by Montevideo's TV Channel 12.

Argentina sent 22 representatives to the congress; Bolivia, Brazil, 11; Colombia, 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.

## Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple SO 383	7
2	2	LED ZEPPELIN II Atlantic SD-8236	2
3	3	I'VE GOT DEM OL' KOSMIC BLUES AGAIN, MAMA Janis Joplin, Columbia KCS 9913	3
4	4	THE BAND Capitol STAO 132	6
5	5	SANTANA Columbia CS 9781	3
6	6	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393	11
7	9	TOM JONES LIVE IN VEGAS Parrot PAS-71031	2
8	8	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	20
9	7	SUNDAY CONCERT Gordon Lightfoot, United Artists UAS 6714	7
10	14	ALICE'S RESTAURANT Arlo Guthrie, Reprise RS 6267	4
11	10	THROUGH THE PAST DARKLY (Big Hits, Vol. II) Rolling Stones, London MPS 3	10
12	11	BLIND FAITH Polydor 543035	13
13	—	STAND UP Jethro Tull, Reprise RS-6360	1
14	12	LED ZEPPELIN Atlantic SD 3216	29
15	15	BLOOD, SWEAT & TEARS Columbia CS 9720	29
16	18	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250	22
17	—	EASY RIDER Soundtrack, Reprise 2026	1
18	17	CHICAGO TRANSIT AUTHORITY Columbia GP 8	12
19	13	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	29
20	20	BARABAJAGAL Donovan, Epic BN 26481	4

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ROMA (ITALY)



Now Touring Europe  
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 "AT THE CROSS ROADS"



# From The Music Capitals of the World

## MUNICH

The Ufa music publishing group of Munich and Berlin, part of the Bertelsmann publishing empire, celebrated its 50th anniversary with a party at Munich Kuenstler-Haus. Guests of honor were Bertelsmann managing director **Dr. Manfred Koehnlechner**, and operetta composer, **Robert Stolz**. . . . **Barry Ryan** scored a big success in Munich during his tour of Germany. Guest of honor at the concert was **Professor Rudolf Zenker** who treated Ryan's serious burns after an accident during a photo session for pop paper "Brave" in April. . . . Concerts in Munich by **Caterina Valente** and **Herb Alpert and the Tijuana Brass** drew tremendous ovations from the packed audiences. . . . Liberty-USA GmbH is giving strong promotion to underground, soul and beat music. Managing director **Siegfried Loch** and publicity manager **Heinz Lukasz** recently presented the Swiss underground band **Krokodil** to the press in Munich. . . . Teldec managing director **Kurt Richter** presented gold disk awards to **Shmuel Rodensky** and producer **Werner Schmidt** for 150,000 sales of the original German cast album of "Fiddler on the Roof" (titled "Anatevka" here). The musical is playing to packed houses in Munich.

To help finance the 1972 Olympic Games in Munich, the Association for the Promotion of the Games is selling LPs specially produced by Electrola. **Gunther Sachs**, chairman of the Association, presented the first copy of the "Olympia Gold" LP to champion swimmer **Gerhard Hetz** at an inaugural party in Munich which was also attended by Electrola artist, **Gitte URSULA SCHUEGRAF**

## LONDON

British Decca is launching a new label, **Deram Nova**, in January, retailing at \$3.50, and aimed at the progressive pop market. First releases will include albums by **Ashkan, Jan Dukes De Grey** and the U.S. **Sunforest Trio**. Decca is also launching the U.S. label **Wand** with the **B.J. Thomas** U.S. hit "Raindrops Keep Falling on My Head." . . . RCA has released the first batch of children's singles on the Blue Bird label, following an intercompany deal with RCA Australia. The releases include some records recorded in Britain. . . . Perceptive Sound, the production company headed by **Mike Stone**, has signed **John Abbey**, former B&C international manager, to run the U.K. office. . . . Following the success of the first "supergroup" trade show in London, Liberty/United Artists, Warner, Reprise, Island and A&M have decided to hold another series of shows in provincial cities, probably in February. Meanwhile, the companies have begun their first in-store campaign at Lewis' in Birmingham.

To mark **Sir John Barbirolli's** 70th birthday, EMI is releasing a special album devoted to the conductor. The album is called "Many Happy Returns, Sir John." . . . Music publisher **Eddie Treveff** will head up a new label, **UPC**, being created by IBC recording studios. . . . Decca has signed Rumanian pianist **Radu Lupu** who won this year's Leeds International Piano competition. Lupu will make his first recording for Decca in March. . . . Pye has signed a five-year licensing deal with producers **Ray Hendrikson** and **Roy Hammond** to release product from their Hoo-Ray production firm on a world-wide basis. First releases will be in January and will feature groups called **Fire** and **Christian Supermarket**. . . . Independent producer **Tony Colton** is recording a new group, the **Atomic Booster**, for Polydor and Atlantic release. Two members of the group, **Vincent Crane** and **Karl Palmer**, were

formerly with the Crazy World of Arthur Brown. **PHILIP PALMER**

## TOKYO

The **Diamonds** are making the rounds of military clubs in the Far East. . . . **Billy Watkins**, Imperial Records artist, is also in Japan making military dates. . . . **Al Bano**, a popular Italian artist released here by Toshiba Records drew capacity crowds at every Tokyo concert hall performance. . . . **Brenda Lee** made a return visit to Japan for some military and public concerts. Her records are released here by Teichiku Records. . . . The **Clara Ward Singers** also paid a return visit to Japan in late November. . . . The Sanno Hotel (military club for officers and civilians connected with the government) has a new manager, **Jim Blessin**, who is bent on bringing top-rated shows in. He brought in the rejuvenated **Kingston Trio** a few weeks back, scheduled **Brenda Lee** and has more name entertainers coming up. The hotel under other management hired acts mostly from the Philippines.

Toshiba Records said there is a strong possibility that **Gary Lewis and the Playboys** will be coming to Japan within the next few months. . . . Philips Records enjoyed excellent promotion from the **Paul Mauriat** tour here in November. Mauriat albums always sold well but now selling even better. . . . CBS/Sony has just released a two album set, "The Miles Davis Story," with cuts from most of his previous Columbia best-sellers. The album features a photo pullout of Miles in full color. . . . Victor of Japan's November-December release includes "The Best of Easy Listening Jazz," a two LP set including **Sonny Rollins, Gary Burton, the Paul Horn Quintet, Paul Desmond** and **Gerry Mulligan**. . . . CBS/Sony is planning for early 1970 an album of **Donovan's Greatest**, the new two-volume **Johnny Cash**, **Carl Smith** sings **Roy Acuff** and a second **Chicken Shack LP**. CBS/Sony is also recording **Sadao Watanabe's** second album in December. Watanabe's first for Sony, "Pastoral," produced by **Kiyoshi Itoh**, was well received in jazz circles here. His second album will be recorded live in Junk, one of the Ginza's best jazz clubs.

**ELSON E. IRWIN**

## SAN JUAN

**Marco Antonio Muniz**, Mexican singer (RCA), opened at the Club Caribe of the Caribe Hilton Hotel (Nov. 21) for his yearly engagement that will last until after the Christmas Holidays. Muniz was the top grossing solo act at Club Caribe until displaced recently by Puerto Rican singer **Lucrecia** who also records for Hit Parade-RCA Records. . . . **Luisito Rey**, Spanish composer-singer (Columbia), appeared at El Flamboyant Hotel. . . . **Joe Quijano** (Cesta Records) and his group booked for a long engagement at Siboney Lounge of San Jeronimo Hilton Hotel. . . . **Carmita Jimenez**, Puerto Rican singer (Sonoradio Records), opened the new local nightclub "Hipocambo" near El Comandante race track.

Local record label Borinquen scored with a licensed tune from Novola of Spain by **Formula V**, "Cuentame" (Tell Me). This tune made No. 1 in the WKAQ-El Mundo chart. . . . Another local label enjoying good sales is the Frago label owned by veteran record man **Lino Frago**. Their second Christmas album by **La Tuna De Cayey** (vocal-string group of young students) is outselling Vol. 1 released last year. Frago reports heavy orders from New York, Chicago, Miami and Los Angeles. . . . Very seldom does a non-Argentinian attempt to sing tangos in Buenos Aires. Puerto

Rican singer - recording artist **Johnny Albino** not only sang them there, but made an album for Starbright, which is selling well in Puerto Rico, New York and Buenos Aires (under license to an Argentine label).

**Carmel Quinn** (RCA) played the Club Caribe of the Caribe Hilton Hotel. She recorded for Dot Records for many years and lately made a children's album for RCA.

**Brown Meggs**, vice-president of Capitol Records, Inc., visited Puerto Rico for two days to call on local wholesalers and to promote the new Capitol Latin label, Cap Latino. There is a possibility that Capitol's next organization convention could be held at one of the local hotels next June. Meggs' next stop: Barbados. . . . Cotique Records of East Hartford, Conn. are promoting two albums for the local market: "Swingin' Along" by their **New Swing Sextet** and "Sex Symbols" by the **TNT Boys**. Both produced by **George Goldner**.

Marvela Records, Puerto Rico's oldest label, releasing volume three of their series "Doce Canciones—Un Millon de Recuerdos" (Twelve Songs—A Million Memories) by veteran singer **Jose Luis Monero**. Monero started recording about 30 years ago with the late **Rafael Munoz** for RCA Victor. The sales of Monero records are always heavy here and with Puerto Ricans residing all over the world. . . . **Sandro**, recording artist from Argentina (Columbia) made his second appearance of 1969 with two concerts and Channel Four television. The Tarrab-Dircie local agency booked him.

**ANTONIO CONTRERAS**

## STOCKHOLM

CBS has launched an information campaign for retailers with initial concentration on **Mike Bloomfield** and **Janis Joplin**. . . . A color photograph of the earth, taken from a satellite, adorns the cover of the new recording of electronic music, "Tellus" by **Ralph Lundsten** and **Leo Nilsson**. The work was commissioned by the Swedish Institute for Audio Visual Performance at the Milan Triennial, 1968. It is coupled on this Telstar release with "Blue Bird" a two channel composition first performed from two giant balloons floating over the city of Ostersund during last summer's festival. . . . The **Hep Stars** have signed a world-wide record contract with the Scandinavian company Strike Grammophon AB. **Leif Malmberg**, Strike managing director, plans release of the first recording before Christmas. . . . CBS tied in with **Miles Davis's** visit to Sweden by launching a promotion campaign for his albums.

Philips has introduced the Lime-light label into Sweden and is making a strong sales drive for the **Mecki Mark Men**. The album, "Running in the Summer Night," was recorded in Stockholm for the American market and has been imported back into Sweden.

EMI is planning a massive campaign to promote its local production. . . . Sweden's pop group **Made in Sweden**, which is currently on tour in Britain, has a new Sonet album, "Snakes in a Hole." . . . Sonet has signed folk duo **Gunnel Nilsson** and **Lennart Kjellgren**. . . . The **Early Music Quartet** has recorded Italian, German and French music of the Middle Ages for Discofil. One of the works, the **Piae Cantiones**, dating from 1582, was the first music published in the Swedish language.

The **Fairport Convention** (Island) played a concert in Stockholm. . . . Electra producers **Frank Hedman** and **Rune Andreasson** were in Hamburg for talks with Teldec. . . . Discofil has recorded the traditional ceremony of the changing of the guard at the Royal Palace in Stockholm and will release the LP in the spring of 1970, on its budget label, Tip, and has issued a batch of rhythm and blues albums on Polydor featuring **Marva Whitney, Hank Ballard, Tiny Bradshaw** and **Wynonie Harris**. . . . Metronome reports 20,000 sales of the **Cornelis Vreeswijk** album "Cornelis sjunger Taube" in the first two weeks of release. . . . **Cliff Richard** and the **New Settlers** appear in Gothenburg Wednesday

(26). . . . **Jimmy Smith** played Stockholm Nov. 18.

Majorcan guitarist **Diego Blanco** gave a recital in the Stockholm concert hall to coincide with the release of his debut album for Discofil. . . . Metronome began a sales campaign for underground music on the Elektra label. . . . The package show **Travellin' Country**, with **Bobby Bare, George Hamilton IV, Connie Smith, Skeeter Davis, Nat Stuckey** and the **Hillsiders**, played dates in Lund, Gothenburg and Stockholm following a press conference in Malmo. . . . Karusell has released the **Original Trinidad Steel Band** Monument artist **Tony Joe White** was in Stockholm Nov. 19 to record a color TV program with **Monica Zetterlund**. . . . **Herb Alpert and the Tijuana Brass** played a sell-out concert at the Stockholm Concert Hall. . . . The Sonet Concert Bureau brought **Ten Years After** here for a concert Tuesday (2) and will be presenting **Delaney, Bonnie and Friends** and guitarist **Eric Clapton** in Stockholm Saturday (13) and Gothenburg Dec. 14. . . . Polydor has released an album from the Swedish TV program "Partaj," a Swedish transcription of **Rowan and Martin's "Laugh-In"**. . . . **Harry Heide** has opened a special shop for tape cartridges and cassettes in Stockholm called **Tape Center AB**. . . . Sonet is mounting a powerful promotion campaign for the latest **Made in Sweden** album, "Snakes in a Hole." . . . Polydor is launching the Danish group **Savage Rose** in Sweden. . . . Karusell has opened a country music drive with releases by **MGM's Hank Williams and Hank Williams Jr**

A team from the British TV program "Opportunity Knocks" was in Stockholm for talks with Swedish TV's **Roland Eiworth** regarding the inclusion of a Swedish artist in a future edition of the talent show. The artist will be featured in the program broadcast Jan. 3 in Sweden and Jan. 5 in Britain. . . . **Cornelis Vreeswijk** will receive a gold disk for 25,000 sales of his album "Cornelis Sings Taube." The album made No. 1 on the singles chart. . . . The **Trio Me Bumba** received a silver disk from EMI for 80,000 sales of their Columbia single "Man ska leva foer vandra." The award was presented by record division manager **Ture Solsnaes** at the Dragoner Club, Umea, in the north of Sweden. . . . EMI's new public relations manager **Ulla Jormin** is planning a strong campaign for the **Pink Floyd's** Harvest album "Ummagimma." **KJELL E. GENBERG**

## MANILA

The Philippine press gave much coverage to **Jack Jones** at the Araneta Coliseum in Quezon City. His "I'll Never Fall in Love Again" is now in the Top 10 of the country. Filipinas Record Corp., licensee in the Philippines of RCA, is rush-releasing Jones' "A Time for Us" album, and promotion is being given to his other RCA albums, "Without Her," "Where Is Love," "If You Ever Leave Me" and "L.A. Breakdown." CIE Corp., marketing arm of Home Industries Development Corp., is also promoting the Jones visit by pushing Jones' Kapp catalog. Home Industries is now the licensee of Kapp. . . . Savoy Philippines (former Sheraton) is doing a promotional tie with Mareco for **Ranwood artist Ray Anthony**, whose group did a one-nighter at the hotel. . . . **James G. Dy**, general manager of Dyna Products Inc., is attending a conference of record manufacturers in Hong Kong. . . . Among new LP releases are "John Barry Conducts His Greatest Movie Hits" on Columbia and "Traces of Love" by **Jane Morgan** on RCA Victor.

**OSKAR SALAZAR**

## HAMBURG

German movie actor **Curt Jurgens** has recorded an album of local songs and seafaring songs for Philips. . . . Francis, Day & Hunter are planning a massive promotion campaign for the **Engelbert Humperdinck** Decca single of the **Les Reed-Barry Mason** song

"Winter World of Love." . . . Centfox Musikverlag is concentrating promotion on the U.S. hits "Wedding Bell Blues," "And When I Die," and "Eli's Coming." . . . Phonogram launched the new British Vertigo label with albums by **Jon Hisemans Colosseum, Manfred Mann's Chapter Three** and **Juicy Lucy**. **WALTER MALLIN**

## SANTO DOMINGO

**Teddy Trinidad**, Puerto Rican singer, appeared on TV channel 4, for the week of Oct. 27, booked by **Mac Cordero**, producer of the program. He also appeared at Aries Discoteque. His first LP was on Dorado. (United Artists in the U.S.) On his return to Puerto Rico, he will be recording for Hit Parade. . . . Local trio **Los Bemols**, currently playing at Aries Discoteque, have recorded their first LP on Vergie (SM). . . . Local recording company **Estudios de Salon Mozart (SM)** has released its latest LP by local composers and artists, "Clasicos Dominicanos." SM also records Dominican artists with international hits. **Rafael Solano** and **Nini Caffaro** on Gada, and **Rafael Colton** and **Luis Perez** on Rampa. . . . **Sandro**, Argentinian singer on CBS, made several very successful appearances here in October, and his LP's are top sellers.

The Second Dominican Song Festival—Segunda Festival de la Cancion Popular Dominicana, organized by AMUCABA (Asociacion Nacional de Musicos, Cantantes, Bailarines y Locutores) will take place Nov. 27-29. Winners will be chosen from the entry of 30 compositions especially written for the festival. Composers and artists will include **Rafael Solano** (composer) and **Nini Caffaro** (singer), last year's winners with "Por Amor". They also were given a gold disk award (in September 1969 at Carnegie Hall) for composition and performance of the song — published by Peer-Southern. There will be an international team of judges including **Lucesita Benitez**, top Puerto Rican artist (Rico Vox), **Denise Kalaffe** of Brazil (Hit Parade), **Renny Otolina**, TV producer of Caracas, Venezuela, **Manolo Alonzo**, TV producer in Spanish in New York, and others. Also there will be judges from a panel of local composers, artists, journalists, radio program directors, etc.

**Tom Jones** (Parrot) is currently the most popular pop singer in English, and **Sandro** in Spanish. . . . Top Latin song is "Alza Tu Copa" — "Raise Your Glass," by Argentinian singer **Greco** (Odeon), and the top pop hit in English is "Sugar Sugar," **Archies** (RCA). . . . The much discussed disk "Je t'aime. . . . Moi Non Plus" (Fontana) has had its introduction on various stations and has been banned from Radio ABC. . . . **Nilsson's** hit "Everybody's Talkin'" (RCA) has become one of the top pop disks, and is promoting the film "Midnight Cowboy" on seven stations. **FRAN JORGE**

## PARIS

**Tino Rossi**, who has recorded exclusively for Pathe-Marconi for 35 years, recently renewed his contract with the company. Rossi is appearing in the operetta "Marchand de Soleil" at the Mogador Theater, Paris. . . . **Salvator Adamo**, on tour in Japan, recorded an album of songs in French and Japanese. . . . Pathe-Marconi has acquired the American Scepter catalog for France. Scepter was formerly distributed here by Vogue. . . . The American group **Steppenwolf** were in Paris for an appearance in a Musicorama show at the Olympia. Pathe-Marconi will release the group's album "Monster" at the end of December. . . . Blue Note pianist **Cecil Taylor** scored a triumph with two concerts during the Paris Jazz Festival at the Salle Pleyel. . . . **Cliff Richard** visited Paris Nov. 28 to appear on the **Henri Salvador** TV show. . . . **Michel Delorme**, head of Pathe-Marconi's import department, reports 25,000 sales of direct imports during October. Biggest sales were of recordings by the **Pink Floyd**, the **Nice** and **Humble Pie**. **MICHAEL WAY**

# Billboard HITS OF THE WORLD

## ARGENTINA

(Courtesy Escalera a la Fama)  
\*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	1	YO EN MI CASA, ELLA EN EL BAR—*Los Naufragos (CBS)—Melograf	2	2	LA EXTRANA DE LAS BOTAS ROSAS—*La Joven Guardia (RCA); *Dali (Philips)	3	4	LODI/BAD MOON RISING—Creedence Clearwater Revival (EMI); *Trio Galleta (Odeon)	4	5	ROSEMARY—*Lito Nebbia (RCA)—Fermata	5	6	AYER AUN—*Carlos Javier Beltran (DiscJockey)—Korn	6	3	LISA DAGLI OCCHI BLU—Mario Tessuto (CBS); Nicola Di Bari (RCA); The Sound and Co. (Music Hall)—Milena Ediciones	7	10	LA JUVENTUD SABE DONDE VA—*Palito Ortega (RCA)—Clanort	8	7	GREEN RIVER—Creedence Clearwater Revival (EMI); *Trio Galleta (Odeon)	9	8	LA VIDA CONTINUA/ELISA—*Sandro (CBS)—Ansa	10	—	COMO SOMOS—*Fedra & Maximiliano (CBS)—Korn

## BRITAIN

(Courtesy Record Retailer)  
\*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																																																																																							
1	1	SUGAR, SUGAR—Archies (RCA)—Don Kirshner Music	2	2	CALL ME NUMBER ONE (Tremelogs) (CBS)—Gale (Mike Smith)	3	10	YESTER-ME, YESTER-YOU, YESTERDAY—Stevie Wonder (Tamla Motown)—Jobete/Carlin (Fuqua Bristol)	4	3	OH WELL—Fleetwood Mac (Reprise)—Fleetwood (Fleetwood Mac)	5	9	RUBY DON'T TAKE YOUR LOVE TO TOWN—Kenny Rogers and the First Edition (Reprise)—Southern	6	4	SOMETHING/COME TOGETHER—*Beatles (Parlophone)—Harrison/Northern (George Martin)	7	6	WONDERFUL WORLD, BEAUTIFUL PEOPLE—*Jimmy Cliff (Trojan)—Island (Leslie Kong & Larry Fillion)	8	5	RETURN OF DJANGO/DOLLAR IN THE TEETH—Upsetters (US 301)	9	17	THE LIQUIDATOR—*Harry J All Stars (Trojan)—B and C (Harry Johnson)	10	7	SWEET DREAM—*Jethro Tull (Chrysalis)—Chrysalis (Terry Ellis/Jan Anderson)	11	8	NOBODY'S CHILD—*Karen Young (Major Minor)—Acuff/Rose (Tommy Scott)	12	12	LOVE'S BEEN GOOD TO ME—Frank Sinatra (Reprise)—Ambassador (Sonny Burke)	13	13	WHAT DOES IT TAKE—Junior Walker and the All Stars (Tamla Motown)—Jobete/Carlin (Fuqua Bristol)	14	27	MELTING POT—*Blue Mink (Philips)—Cookaway (Blue Mink)	15	19	WINTER WORLD OF LOVE—*Engelbert Humperdinck (Decca)—Donna (Peter Sullivan)	16	15	COLD TURKEY—*Plastic Ono Band (Apple)—Apple (John and Yoko)	17	32	TWO LITTLE BOYS—Rolf Harris (Columbia)—Darewski (C. M. Clarke)	18	11	HE AIN'T HEAVY, HE'S MY BROTHER—*Hollies (Parlophone)—Cyril Shane (Ron Richards)	19	33	ONION SONG—Marvin Gaye/Tammi Terrell (Tamla Motown)—Jobete/Carlin	20	30	LOVE IS ALL—*Malcolm Roberts (Major Minor)—Donna (Tommy Scott)	21	23	GREEN RIVER—Creedence Clearwater Revival (Liberty)—Jon Dora (John Fogerty)	22	6	I'M GONNA MAKE YOU MINE—Lou Christie (Buddah)—Kama Sutra (Lou Christie)	23	14	DELTA LADY—Joe Cocker (Regal Zonophone)—Writers Workshop (Denny Cordell)	24	22	BILJO—*Clodagh Rodgers (RCA)—Kangaroo (Kenny Young)	25	26	I MISS YOU BABY—Mary Johnson (Tamla Motown)—Jobete/Carlin (Marv Johnson)	26	28	THE LEAVING (DURHAM TOWN)—*Roger Whittier (Columbia)—Meyolico (Dennis Preston)	27	24	LONG SHOT/KICK THE BUCKET—*Pioneers Rico (Trojan)	28	20	TERESA—Joe Dolan (Pye)—Shaftesbury (Geoffrey Everitt)	29	35	NO MULE'S FOOL—*Family (Reprise)—Dukes Lodge	30	40	PROUD MARY—Checkmates Ltd. (A&M)—Burlington (Phil Spector)	31	39	DEAL—*Pat Campbell (Major Minor)—Moss Rose—Tommy Scott	32	21	BOY NAMED SUE—Johnny Cash (CBS)—Evil Eye (Bob Johnston)	33	25	I'LL NEVER FALL IN LOVE AGAIN—Bobbie Gentry (Capitol)—Blue Seas/Jac (Kelso Hertsion)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																																							
34	18	SPACE ODDITY—David Bowie (BF 1801)—(Essex) Gus Dudgeon	35	34	HERE COMES THE STAR—*Herman Hermits (Columbia)—E.H. Morris (Mickie Most)	36	41	PENNY ARCADE—Roy Orbison (London)—Milene (Wesley Rose)	37	—	LONELINESS—*Des O'Connor (Columbia)—Music Associates (*Norman Newell)	38	31	JE T'AIME MOI NON PLUS—*Jane Birkin/Serge Gainsbourg (Major Minor)—Shapiro-Bernstein (Jack Baverstock)	39	—	SUSPICIOUS MINDS—Elvis Presley (RCA)—London Tree (Mark Lipskin)	40	—	TRACY—*Cuff Links (MCA)—Van Lee and Emily M	41	—	HIGHWAY SONG—Nancy Sinatra (Reprise)—April (Mickie Most)	42	36	EVERYBODY'S TALKING—Nilsson (RCA)—Coconut Grove/Third Story (Rick Jarrard)	43	38	LAY LADY LAY—Bob Dylan (CBS)—Big Sky (Bob Johnston)	44	29	DO WHAT YOU GOTTA DO—Four Tops (Tamla Motown)—Carlin (Four Tops)	45	44	GIN GAN GOOLIE—*Scaffold (Parlophone)—Noel Gay (Norrie Paramor)	46	37	ROBINS RETURN—*Nevilles Dickie (Major Minor)—Music Associates (Norman Newell)	47	50	OH ME, OH MY (I'M A FOOL FOR YOU BABY)—*Lulu (Aico)—Nootrac (Wexler, Dowd, Mardi)	48	38	AND THE SUN WILL SHINE—Jose Feliciano (RCA)—Abigail (Rick Jarrard)	49	49	MY WAY—Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)	50	—	WET DREAM—*Max Romeo (Unity)—Beverley (H. Robinson)

## DENMARK

(Courtesy Danish Group IFPI)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	1	SUGAR, SUGAR—Archies (RCA)—Stig Andersson	2	2	FROV OG DRAM NOGET SMUKT—Ole (Polydor)—Dacapo	3	4	SUSPICIOUS MIND—Elvis Presley (RCA)—Press M.	4	3	JE T'AIME . . . MOI NON PLUS—Jane Birkin and Serge Gainsbourg (Fontana)—Transatlantiques	5	5	DU BURDE KOBE DIG EN TYROLERHAT—Johnny Reimar (Philips)—Sweden M.	6	—	HE AIN'T HEAVY, HE'S MY BROTHER—Hollies (Parlophone)	7	7	NAR JEG TANKER PA LILLE ALVILUA—Johnny Reimar (Philips)—Wilhelm Hansen	8	6	HAIR—Cowsills (MGM)—United M.	9	—	THROW DOWN A LINE—Cliff and Hank (Columbia)—Dacapo	10	9	DON'T FORGET TO REMEMBER—Bee Gees (Polydor)—Dacapo

## ITALY

(Courtesy Discographia Internazionale)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																																																															
1	1	LO STRANIERO—George Moustaki (Polydor)	2	2	QUANTO T'AMO—Johnny Hallyday (Philips)	3	3	SOME VELVET MORNING—Vanilla Fudge (Atlantic)	4	13	BELINDA (NON VOGLIO INNAMORARMI PIU)—Gianni Morandi (RCA)	5	4	OH, LADY MARY—David Alexandre Winter	6	9	UNA SPINA, UNA ROSA—Tony Del Monaco (Ricordi)	7	5	IL PRIMO GIORNO DI PRIMAVERA—Dik Dik (Ricordi)	8	10	COME TOGETHER—Beatles (Apple)	9	—	L'AMORE E' BLU (Se Ci Sei Tu)—Maurizio (Jolly)	10	—	LIRICA D'INVERNO—Adriano Clentano (Clan)	11	6	ROSE ROSSE—Massimo Ranieri (CGD)	12	11	NON E' UNA FESTA—Little Tony (Durium)	13	24	PULCINELLA—Sergio Leonardi (CGD)	14	15	OH, LADY MARY—Dalida (Barclay)	15	—	OCCHI NERI—Mal (RCA)	16	17	PENSIERO D'AMORE—Mal (RCA)	17	20	INSIEME A LEI—I Gens (Det)	18	8	NON CREDERE—Mina (PDU)	19	12	TOMORROW—Bee Gees (Polydor)	20	23	POMERIGGIO ORE SEI—Equipe 84 (Ricordi)	21	18	CHE MALE FA LA GELOSIA—Nada (RCA)	22	22	VAI VIA COSA VUOI—I NOMADI (Columbia)	23	—	QUESTO FOLLE SENTIMENTO—Formula 3 (Numero Uno)	24	—	MI RITORNI IN MENTE—Lucio Battisti (Ricordi)	25	—	NEL GIARDINO DELL'AMORE—Patty Pravo (RCA)

## JAPAN

(Courtesy Original Confidence Co., Ltd.)  
\*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																																																
1	1	KURONEKO NO TANGO—*Minagawa Osamu (Philips)—Suiseisha	2	4	ANATA NO KOKORO NI—*Nakayama Chinatsu (Victor)—S&T	3	3	AI NO KASEKI—*Asaoka Ruriko (Teichiku)—Ishihara	4	2	NINGYO NO IE—*Hiroya Mieko (Columbia)—Watanabe	5	9	HANA TO NAMIDA—*Mori Shin-ichi (Victor)—Watanabe	6	6	MAYONAKA NO GUITAR—*Chiga Kaoru (Columbia)—Amano Geino	7	5	IKEBUKURO NO YORU—*Aoe Mina (Victor)—Zen-On	8	11	EARLY IN THE MORNING—Cliff Richard (Odeon)—Revue Japan	9	7	IN THE YEAR 2525—Zager & Evans (RCA)—Shinko	10	8	IJIA NAINO SHIAWASE NARABA—*Sagara Naomi (Victor)—All Staff	11	12	KOI DOROBO—*Okumura Chiyo (Toshiba)—Watanabe	12	13	YORU TO ASA NO AIDA NI—*Peter (CBS Sony)—April	13	14	AIME CEUX QUI T'AIMENT—Daniel Vidal (Seven Seas)	14	10	KANASHIMI WA KAKEASHI DE YATTE KURU—*Anne Mariko (Victor)—World Music	15	16	LOVE ME TONIGHT—Tom Jones (London)—Revue Japan	16	15	SHOWA BLUES—*Bluebell Singers (Polydor)—Shogakukan	17	20	FROM A DISTANCE—P.F. Sloan (Dunhill)—Victor	18	17	MAGOKORO—*Moriyama Ryoko (Philips)—Shinko	19	18	NAMIDA DE IINO—*Mayuzumi Jun (Toshiba)—Ishihara	20	19	HITORINE NO KOMORIUTA—*Kato Tokiko (Polydor)—Stone Wells

## NEW ZEALAND

(Courtesy New Zealand Broadcasting)  
\*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	1	SOMETHING—Beatles (Apple)	2	7	DON'T FORGET TO REMEMBER—Bee Gees (Spin)	3	10	COME TOGETHER—Beatles (Apple)	4	6	I'LL SING YOU A SONG—*Fourmyla (HMV)	5	4	RAIN AND TEARS—*Hi-Reving Tongues (Zodiac)	6	3	SAINT PAUL—*Shane (HMV)	7	—	PENNY ARCADE—Roy Orbison (London)	8	2	WAIT FOR ME MARY-ANNE—*Dedication (Polydor)	9	—	SUSPICIOUS MINDS—Elvis Presley (RCA)	10	—	I'LL NEVER FALL IN LOVE AGAIN—Bobbie Gentry (Capitol)

## NORWAY

(Courtesy Verdens Gang)  
\*Denotes local origin

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																					
1	1	JE T'AIME . . . MOI NON PLUS—Jane Birkin and Serge Gainsbourg (Disques AZ)—Bendixsen	2	3	SUGAR, SUGAR—Archies (RCA)—Stig Anderson	3	2	DON'T FORGET TO REMEMBER—Bee Gees (Polydor)—Sonora	4	5	SOMETHING—Beatles (Apple)—Harrisons	5	7	I'LL NEVER FALL IN LOVE AGAIN—Bobbie Gentry (Capitol)—Sonora	6	6	BAD MOON RISING—Creedence Clearwater Revival (Liberty)—Palace	6	4	REKENE—*Asa (RCA Victor)—Disco	8	10	HE AIN'T HEAVY, HE'S MY BROTHER—Hollies (Parlophone)—Air Music Scandinavia	9	9	GOOD MORNING STARSHINE—Oliver (CBS)—United Artists	9	9	GOOD MORNINGPC A11111	10	—	OH WELL—Fleetwood Mac (Reprise)—Fleetwood Mac

## PHILIPPINES

(Courtesy Original Confidence Co., Ltd.)

This Week	Last Week	1	2	3	4	5	6	7	8														
1	1	YESTERDAY I HEARD THE RAIN—Dionne Warwick (Scepter)—Mareco	2	2	WHEN SOMEBODY CARES FOR YOU—Soundtrack from "The Big Bounce" (Warner Bros.)—Mareco	3	3	I'LL NEVER FALL IN LOVE AGAIN—Jack Jones (RCA Victor)—Filipinas	4	4	NANCY'S THEME—Soundtrack from "The Big Bounce" (Warner Bros.)—Mareco	5	5	OUR DAY WILL COME—Spiral Starecase (CBS)—Mareco	6	6	FROM BOTH SIDES NOW—Frank Sinatra (Reprise)—Mareco	7	10	I'M GONNA MAKE YOU MINE—Lou Christie (Buddah)—Mareco	8	—	MY PLEDGE OF LOVE—Joe Jeffrey Group—Mareco

9	7	IN THE YEAR 2525—Zager & Evans (RCA Victor)—Filipinas
10	9	SUGAR, SUGAR—Archies (RCA Victor)—Filipinas

## SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	2	I'D WAIT A MILLION YEARS—Grassroots (Stateside)	2	4	BAD MOON RISING—Creedence Clearwater Revival (Liberty)	3	5	SUGAR, SUGAR—Archies (RCA)	4	1	MOVE OVER—Steppenwolf (Stateside)	5	7	I'LL NEVER FALL IN LOVE AGAIN—Bobbie Gentry (Capitol)	6	8	THE TRAIN—1910 Fruitgum Co. (Pye)	7	—	SOMETHING—Beatles (Apple)	8	—	LOVE IN THE CITY—Turtles (London)	9	3	THROWN DOWN A LINE—Cliff and Hank (Columbia)	10	6	SAVED BY THE BELL—Robin Gibb (Polydor)

## SOUTH AFRICA

(Courtesy Springbok Radio EMI)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	1	SUSPICIOUS MINDS—Elvis Presley (RCA)—Essex Music (Teal)	2	3	DON'T FORGET TO REMEMBER—Bee Gees (Polydor)—Belinda (Trutone)	3	4	CRY TO ME—Staccatos (NEM)—Billy Forest Production—R. Mellin (Trutone)	4	2	LA DE DOO DOWN DOWN—Archies (RCA)—Don Kirshner/Laetrec (Teal)	5	9	THERESA—Dave Mills (Storm)—Kerry Dempsey—Angela Music (Gallo)	6	7	SOUL DEEP—Boxtops (Stateside)—Earl Barton Music (EMI)	7	—	I'LL NEVER FALL IN LOVE AGAIN—Bobbie Gentry (Capitol)—Laetrec (EMI)	8	6	PUT A LITTLE LOVE IN YOUR HEART—Jackie de Shannon (Imperial)—J. de Shannon/J. Holiday—United Artists/Laetrec (Teal)	9	10	WHO'S THAT GIRL—Bats (CBS)—G.R.P.C. (GRC)	10	—	LOVE AT FIRST SIGHT—Sounds Nice (Parlophone)—S. Bernstein (EMI)

## SPAIN

(Courtesy El Gran Musical)  
\*Denotes local origin

This Week	Last Week	1	2	3				
1	1	SUGAR, SUGAR—Archies (RCA)—Grupo Editorial Armonico	2	2	IN THE YEAR 2525—Zager & Evans (RCA)—Ediciones Esespa Espanola	3	3	IN THE GHETTO—Elvis Presley (RCA)

4	4	NO PUEDO QUITAR MIS OJOS DE TI (In Spanish)—Matt Monro (Odeon)—Canciones del Mundo
5	5	HONKY TONK WOMEN—Rolling Stones (Columbia Espanola)—Ediciones Essex Espanola
6	—	EL BAUL DE LOS RECUERDOS/REGRESARAS—*Karina (Hispano)—Ediciones Musicales Hispano
7	6	LA CHARANGA—*Juan Pardo (Zafiro)—Ediciones Universal-Zafiro
8	9	LA ROMERIA—*Victor Manuel (Belter)—Ediciones Musicales Belter
9	8	LA MANANA (In Spanish)—Al Bano (Odeon)—Ediciones Musicales Fontana
10	7	BUSCA UN AMOR—*Formula V (Fonogram)—Ediciones Universal-Zafiro

## SWITZERLAND

(Courtesy Radio Basel)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	1	GRUEZI WOHL, FRAU STIRNIMAA—Die Minstrels (Columbia)—Minstrels Music	2	3	VENUS—Shocking Blue (Metronome)—Pink Elephant Master	3	2	SUGAR, SUGAR—Archies (RCA)—Kirshner	4	6	COME TOGETHER—Beatles (Apple)—Northern Songs NCB	5	5	WEINE NICHT, KLEINE EVA—Flippers (Bellaphon)	6	7	HE AIN'T HEAVY, HE'S MY BROTHER—Hollies (Hansa)	7	4	LOOKY, LOOKY—Giorgio (Hansa)	8	8	GEH NICHT VORBEI—Christian Anders (Columbia)	9	9	JE T'AIME . . . MOI NON PLUS—Jane Birkin (Fontana)	10	—	OH WELL—Fleetwood Mac (Reprise)

## WEST GERMANY

(Courtesy Schallplatte)

This Week	Last Week	1	2	3	4	5	6	7	8	9	10																		
1	1	SUGAR, SUGAR—Archies (RCA)—Kirshner	2	6	DEIN SCHONSTES GESCHENK—Roy Black (Polydor)	3	2	SOMETHING—Beatles (Apple)—Apple	4	7	VENUS—Shocking Blue (Metronome)—Veronica	5	3	GEH NICHT VORBEI—Christian Anders (Columbia)—Toledo/Intro	6	—	AUF LIEBE GIBT ES KEINE GARANTIE—Roberto Blanco (CBS)—April	7	4	MENDOCINO—Michael Holm (Ariola/Hansa)—Aitus/Global	8	8	WEINE NICHT, KLEINE EVA—Flippers (Bellaphon)—Comes/Badenia	9	9	GREEN RIVER—Creedence Clearwater Revival (Bellaphon)—Arends	10	—	IN DER CARNABY STREET—Peggy March (Decca)—Budde

## Audiovisual Dept.

• Continued from page 20

marketing, selection of material, screening, hiring and developing talent, and contracting for copy-righted material, art direction and technical production.

Prior to joining NAL, Stein served in the same capacity with Connoisseur Records, during which time he created the Panda Line of children's records for that organization. He has also worked as creative director with Pickwick International, and in the same capacity with Helion, Inc., an audiovisual production firm. He has also been executive producer with Golden Records; and consultant, writer and producer for the Graflex Corp.

Initial releases of NAL's audiovisual educational product is slated for early 1970.

## Creative Spirit Click

• Continued from page 14

Blues Bag" by Feliciano and included the "Star-Spangled Banner," which is not on an RCA LP.

A telltale sign of success reveals Horne and his team are on the right tape-track: consumers in a tape spending mood.

The magic of tape creativity has been taken for granted by many companies. Not RCA. It has Horne and his creative team.

## 3 LP's of Baroque

• Continued from page 60

Two other Archiv releases feature the music of 17th century English composer John Bull, played by Susie Jeans, virginal, and the Johannes Koch Consort of Viols, and a mass and six motets by Dutch composer Orlando Lassus, played by Archiv Produktion Instrumental Ensemble under Hans Schrems.

## Expands Budget Line

• Continued from page 20

at \$3.98 for children. The children's line, available in 8-track only is to be duplicated in cassette sometime in December, is culled from Riverside and Era Records.

There's a World of Country Music!

It's ALL in Billboard

# ★★★★ 4 STAR ★★★★★

• Continued from page 48

## LOW PRICE CLASSICAL ★★★★★

**ARIAS**—Lily Pons. RCA Victrola VIC 1473 (M)  
**FRANCK: PRELUDE CHORALE & FUGUE / DEBUSSY: SIX PRELUDES**—Witold Malczynski. Seraphim S 60103 (S)

## JAZZ ★★★★★

**THE BEST OF HORACE SILVER**—Blue Note BST 84325 (S)  
**DONALD BYRD**—Fancy Free. Blue Note BST 84319 (S)  
**JIMMY GORDON & HIS JAZZPOPS BAND**—Hog Fat. Flying Dutchman FDS 109 (S)  
**RON ANTHONY**—Oh! Calcutta! Flying Dutchman FDS 110 (S)  
**PETER IVERS' BAND**—Knight of the Blue Communion. Epic BN 26500 (S)  
**GENE SIEGEL ORCH**—Pzazz SLP 325 (S)

## FOLK ★★★★★

**YANOSKA**—Epic BN 26506 (S)  
**RUTHANN FRIEDMAN**—Constant Companion. Reprise RS 6363 (S)

# SPECIAL MERIT PICKS

• Continued from page 48

usual flavor that could appeal to progressive rock listeners. "Funky Concerto" is exactly like the title says. A very superb album.

**McKENNA MENDELSON MAINLINE**—United Artists UAS 6729 (S)  
 This promising British group is strong in this first album released in the U.S. The guitar of Mike McKenna and the vocals of Joe Mendelson are powerful here as is the musicianship of the other group members. Among the top numbers are "One Way Ticket," the extended "Bad Woman" and "Better Watch Out."

**THE ALLMAN BROTHERS BAND**—Atco SD 33-308 (S)  
 Word is out on the Allman Brothers' hot brand of blues and the group's debut features not only their own material but Muddy Waters' "Trouble No More" and Spencer Davis' "Don't Want You No More." The six-man blues ensemble stars Duane Allman on lead, slide and acoustic guitars, Gregory Allman, organ & vocals, and that hot Latin accent from Butch Trucks and Jai Johanny Johanson. Will score heavily in the underground.

## LOW PRICE POPULAR

**FOUR LADS**—Moments to Remember. Harmony HS 11369 (S)  
 Here's a real bargain! Columbia's low priced Harmony label makes available once again a collection of some of the Four Lads' most exciting and best selling performances. Included in this potent package are their hit singles "Moments to Remember," "Who Needs You," "There's Only One of You" and "No, Not Much," and as an added sales incentive, they offer their own interpretations of "Love Is a Many-Splendored Thing" and "Together Wherever We Go," among others.

## CLASSICAL

**HONEGGER: SYMPHONIES Nos. 3 & 4**—L'Orch. De la Suisse Romande (Ansermet). London CS 6616 (S)  
 This Ernest Ansermet recording, one of this late conductor's last pressings, is a memorable one, pairing two Honegger symphonies both of which receive performances by Ansermet and his L'Orchestre de la Suisse Romande that will fare well in any comparison of other treatments.

**SCHOENBERG: CHAMBER SYMPHONY/VARIATIONS**—Los Angeles Philharmonic (Mehta). London CS 6612 (S)  
 Chalk up another superior London recording by Zubin Mehta and the excellent Los Angeles Philharmonic. This coupling of these two exceptional Schoenberg pieces, "Chamber Symphony, Op. 9" and "Variations, Op. 31," should draw much interest, while the performances will back this interest with sales.

## ALBUM REVIEWS

### BB SPOTLIGHT



Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

### SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

### FOUR STARS

★★★★Albums with sales potential within their category of music and possible chart items.

## BLUES ★★★★★

**FREDDY KING**—Hide Away. King KSD 1059 (S)

## GOSPEL ★★★★★

**MAHALIA JACKSON**—Kenwood 505 (S)  
**REV. ROBERT J. LUCAS & HIS CHRISTIAN TEMPLE CHOIR**—The King and I. Minit Gospel LPGS 24020 (S)  
**MARION GAINES SINGERS**—I've Been Talked About. Minit Gospel LPGS 24022 (S)

## CHILDREN'S ★★★★★

**ANTHONY QUAYLE**—Ruskin: The King of the Golden River. Caedmon TC 1284 (S)

## SPOKEN WORD ★★★★★

**BRIAN PATTEN READING HIS POETRY**—Caedmon TC 1300 (S)

## INTERNATIONAL ★★★★★

**KAPELLE TONI WITT**—Oktoberfest—Live. UA International UNS 15562 (S)  
**LOS CALCHAIS AND LOS GUACHARACOS**—The Flute—Where It Lives. UA International UNS 15561 (S)

**CHOPIN: THE COMPLETE WALTZES**—Agustin Anievas. Angel S 36598 (S)  
 Anievas captures the romantic mood and beautiful melodic content of the Chopin waltzes, and he has the technique to really showcase the material. Devotees of Chopin will appreciate having the waltzes all on one disk.

**A BALLAD EVENING**—Hermann Prey. London OS 26115 (S)  
 Hermann Prey has dished up a delightful potpourri of some of the best-known ballads of Schubert, Wolf and Schumann. Prey's interpretation of the material is warm, sensitive and beautiful. Accompanied by Konrad Richter on the piano, he adds new meaning, new dimension to the works of the masters.

## LOW PRICE CLASSICAL

**GRIEG: 15 FAVORITE LYRIC PIECES**—Liv Glaser. RCA Victrola VICS 1465 (S)  
 Liv Glaser performs these lyric pieces of Grieg with tremendous proficiency and understanding. The subtle changes of mood, inherent in the compositions, are captured to the grooves. A bargain at the price.

## JAZZ

**MARIAN McPARTLAND**—Interplay. Halcyon 100 (S)  
 Recorded on her own label this presents the jazz pianist, long a familiar figure on the New York club scene, in a live date in Rochester, N.Y., accompanied by Linc Milliman on bass. Two other numbers were recorded in a private apartment. It is sturdy middle of the road jazz reflecting Miss McPartland's own wide tastes and there really is a sense of community between the two musicians. A tasteful and mature jazz album.

**VARIOUS ARTISTS**—Swing Hi-Swing Lo. Blue Note B 6507 (S)  
 Although various artists appear on this album, the star is undoubtedly the late tenor saxist, Ike Quebec who is heard with his quintet, Swing Seven and Wingstet in recordings cut between 1944 and 1945. It is full bodied tenor on booting up tempo material and strong masculine ballad playing ("If I Had You"). Other middle period names (this was the era of the advent of bebop) include Jimmy Hamilton, Benny Morton, Ray Nance, Ben Webster—but it is really Quebec's album.

## BLUES

**ALBERT KING**—Travelin' to California. King KSD 1060 (S)  
 Albert King, one of the most consistent blues interpreters around, maintains his usual high standard of repertoire and originality. The album is a racy, dramatic blend of traditional and modern blues sounds written almost in their entirety by King himself. Truly a treat for blues lovers.

**VARIOUS ARTISTS**—Blues Roots. Poppy PYS 60,003 (S)  
 Milt Glaser designed package of almost every blues artist that records for the West Coast Arhoolie label. Artists include the better known (Lightnin' Hopkins, Joe Turner, Jesse Fuller, Big Mama Thornton) and the less well known (Clifton Chenier, a fine singer and accordion player, Fred McDowell, Bukka White). All are worthwhile and the double album presents an ideal format for a blues beginner to seek out roots.

## LOW PRICE GOSPEL

**MAHALIA JACKSON**—Abide With Me. Harmony HS 11372 (S)  
 The sincere fervor of Mahalia Jackson makes this low price album a genuine bargain. Included are such well-known selections as "Somebody Bigger Than You and I," "Abide With Me," and "I Believe." "Have You Any Time For Jesus" is a moving number, while Miss Jackson's version of "We Shall Overcome" is a gem.

# Action Records

## Singles

### ★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

### ★ REGIONAL BREAKOUTS

**VOODOO WOMAN** . . .  
 Simon Stokes & the Nighthawks, Elektra 45670 (Nipper, ASCAP)

## Albums

### ★ NATIONAL BREAKOUTS

**DIANA ROSS & THE SUPREMES & THE TEMPTATIONS** . . .  
 On Broadway, Motown MS 699

**JOHNNY WINTER** . . .  
 The Second Winter, Columbia KCS 9947

**SMOKEY ROBINSON & THE MIRACLES** . . .  
 Four in Blue, Tamla TS 297

### ★ NEW ACTION LP'S

**AL MARTINO** . . .  
 Jean, Capitol ST 379

**BLODWYN PIG** . . .  
 Ahead Rings Out, A & M SP 4210

**PEGGY LEE** . . .  
 Is That All There Is?, Capitol DKAO 377

**BYRDS** . . .  
 Easy Rider, Columbia CS 9942

**LES McCANN & EDDIE HARRIS** . . .  
 Swiss Movement, Atlantic SD 1537

**NEIL DIAMOND** . . .  
 Touching You, Touching Me, Uni 73071

**THE ILLUSION** . . .  
 Together (As a Way of Life), Steed ST 37005

**PINK FLOYD** . . .  
 Ummagumma, Harvest STBB 388

**ZEPHYR** . . .  
 Command/Probe CPLP 4510

**NICE** . . .  
 Everything as Nice as Mother Makes It, Immediate IMOCs 102

**SOUTHWIND** . . .  
 Ready to Ride, Blue Thumb BST 13

## Operatic Headliners

• Continued from page 42

Seville," with Miss Simononi, tenor Luigi Infantini and Taddei.

### Star Casts

Neri sings the title role of Boito's "Mephistofele" under Questa with Tagliavini and soprano Marcella Pobbe. Tagliavini's other sets include Puccini's "La Boheme" and "Tosca," and Flotow's "Martha." The last, ably conducted by Francesco Molinari-Pradelli, also features soprano Elena Rizzieri, mezzo-soprano Pia Tassinari, and Tagliabue.

The star-studded "La Boheme" cast under Gabriele Santini also includes Miss Carteri, Taddei and Siepi. Also featured in "Tosca" under Basile are soprano Gigliola Frazzoni and Guelfi.

Verdi's "Don Carlos" under Previtali features soprano Maria Caniglia, Miss Stignani, tenor Mirto Picchi, Silveri, Neri, and bass Nicola Rossi-Lemeni. Misses Caniglia and Stignani also star in Verdi's "La Forza Del Destino" under Gino Marinuzzi. Also featured are tenor Galliano Masini, Tagliabue, and bass Tancredi Pasero.

Healthy sections are included in disks of Mascagni's "Cavalleria Risticana" and Leoncavallo's "I Pagliacci," which require disks of Mascagni's "Cavalleria I Pagliacci," which require only three sides complete. The former under Basile stars Miss Simononi, tenor Achille Brachi and Tagliabue, while the latter under Simonetto has Miss Gavazzi, Bergonzi and Tagliabue. Completing the release are highlights from Bellini's "Norma" under Vittorio Gui. Featured are soprano Gina Cigna, tenor Giovanni Breviario,

# BEST SELLING Jazz LP's

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	<b>MEMPHIS UNDERGROUND</b> . . . . . Herbie Mann, Atlantic SD 1522	31
2	2	<b>HOT BUTTERED SOUL</b> . . . . . Isaac Hayes, Enterprise ENS 1001	21
3	12	<b>WALKING IN SPACE</b> . . . . . Quincy Jones, A&M SP 3023	3
4	4	<b>HIGH VOLTAGE</b> . . . . . Eddie Harris, Atlantic SD 1529	17
5	5	<b>BUDDY &amp; SOUL</b> . . . . . Buddy Rich Big Band, World Pacific BST 20158	14
6	3	<b>IN A SILENT WAY</b> . . . . . Miles Davis, Columbia CS 9857	13
7	6	<b>CRYSTAL ILLUSIONS</b> . . . . . Sergio Mendes & Brasil '66, A&M SP 4197	16
8	9	<b>ANOTHER VOYAGE</b> . . . . . Ramsey Lewis Trio, Cadet LSP 827	12
9	7	<b>KARMA</b> . . . . . Pharoah Sanders, Impulse A 9181	22
10	8	<b>HOT DOG</b> . . . . . Lou Donaldson, Blue Note BST 84318	12
11	10	<b>THE FOOL ON THE HILL</b> . . . . . Sergio Mendes & Brasil '66, A&M SP 4160	52
12	11	<b>AQUARIUS</b> . . . . . Charlie Byrd, Columbia CS 9841	22
13	13	<b>MOOG: THE ELECTRIC ECLECTICS OF</b> . . . . . Dick Hyman, Command 938	20
14	20	<b>SELFLESSNESS</b> . . . . . John Coltrane, Impulse AS 9161	2
15	—	<b>HERBIE MANN LIVE AT THE WHISKEY A GO GO</b> . . . . . Atlantic SD 1536	1
16	17	<b>SOULFUL STRUT</b> . . . . . Young-Holt Unlimited, Brunswick BL 754144	46
17	—	<b>SWISS MOVEMENT</b> . . . . . Les McCann & Eddie Harris, Atlantic SD 1537	1
18	18	<b>LIVE &amp; WELL</b> . . . . . B. B. King, BluesWay BLS 6031	12
19	15	<b>BLOWIN' GOLD</b> . . . . . John Klemmer, Cadet Concept LPS 321	15
20	—	<b>LIGHTHOUSE '69</b> . . . . . Jazz Crusaders, World Pacific Jazz ST 20165	1

Billboard SPECIAL SURVEY For Week Ending 12/6/69

# From The Music Capitals of the World

## DOMESTIC

• Continued from page 51

completed production of an album by a new jazz-rock group named **Dallas County** at Ardent Studios. **Hub Atwood** and **Hopkins Hallman** of Pepper-Tanner Record Studios have completed several commercials for Mark II cologne for men. Stax's **Bar-Kays** have recorded a 30-minute soundtrack for the syndicated late night "Swing Shift" television show and supported **Carl Sims** and the **Newcomers** for television shows.

Singer **Kathy Slinkard**, who records jingles at Pepper-Tanner, recorded three 10-second items for broadcast from the Apollo 12. One was for introduction of a news item saying "Apollo 12 with the weather" and the others mentioned the "Yankee Clipper," and "Apollo 12 on the way." Miss Slinkard performed at the Shelby County Penal Farm during entertainment night for more than 350 prisoners along with **Jimmy Velvet** and

## Seymour Sets Up Artist Booking Co.

**SOUTHFIELD, Mich.**—Rob-in Seymour, television personality and former radio disk jockey, has a new artist booking firm, 70-Plus Productions. Larry Feldmann, active in managing groups and concert promotions for years, will head the new firm. He previously managed Grande Ballroom. 70-Plus will have offices in Detroit and Ann Arbor.

Miss Stignani, and bass Tancredi Pasero. The works are adequately rechanneled for stereo effect. **FRED KIRBY**

**John Gary Williams**, lead singer for Stax's **Mad-Lads**. . . . Country singer **Eddie Bond** will open his own club titled **Eddie Bond's Radio Ranch** on Highway 61 South in Memphis. Hi's **Ace Cannon** will work each Wednesday at Hernandez's Hide-A-Way.

**JAMES D. KINGSLEY**

## HONOLULU

When **Arthur Lyman** (Hi-Fi Records) returns to the Ilikai's Canoe House, **Hilo Hattie** will be on the bill. Hattie just finished a month with **Don Ho** at the International Hotel's Showroom International in Las Vegas. . . . **Buddy Fo's** Capitol disk, "Kisses and Wine," has been issued, written by **Leon Pober**. . . . Hula Records star **Danny Kaleikini** has temporarily left his Kahala Hilton Hala Terrace shows, with **Martin Denny** filling in.

**Crosby, Stills, Nash & Young** did a Nov. 22 date at the Honolulu International Center Arena. It is the third concert by K-POI Radio, who earlier staged **Credence Clearwater Revival** and **Donovan** in a five-week span. . . . The **Surfers** (Decca) foursome have left the Canton Puka Club. There is no official word on their plans. Meanwhile, they appeared Nov. 17-19 at the Kona Inn on the Big Island. They also played a weekend date at the Kauai Surf. . . . The **Beatles'** "Come Together/Something" is the No. 1 disk on the K-POI charts.

**Betsy Wagner**, Kailua High School senior, is still in Japan doing radio, television, promotional work for Denom Records. She is one-half of the **Betsy and Chris** folk-singing duo. Hula Records is considering releasing an English version of a bit disk they now have in Japan. . . . Makaha **WAYNE HARADA**

# Musical Instruments

## Small Organ Keyed As Hot Yule Seller

• Continued from page 3

distribution next Christmas. We may even consider year round marketing of the product."

Feldmar 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 stylus is used to scale the keys. A light pressure of 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 stylus along the keys. Three types of Stylophones are available: standard, treble and bass, and as they can be played through amplifiers, groups in England are beginning to use them on record and on stage.

But it isn't just a case of the young setting a trend for the adults to follow. Quite the opposite. These instruments have been selling to older members of the public in England since they were introduced on the Rolf Harris show 19 months ago. The young people were reluctant to buy it until they were shown what it can do in the music they like, namely rock.

This happened as a result of a single by David Bowie entitled "Space Oddity," which spent many weeks on the British Top 10. Bowie used the Stylophone to create the eerie, space-like effect heard on the record. As a result, the young people of Britain are buying the Stylophone in record numbers.

The Stylophone was invented by Brian Jarvis, the technical director of a London firm, Dubreq Studio, Ltd., and of Moviecol Enterprises, Ltd., also of London. It was invented by accident. In 1967, Jarvis' eight-year-old niece asked him to repair a toy piano which she had damaged and put out of action. Brian not only repaired it but decided to improve it. So he introduced electronics into the instrument, and the tone he obtained was vastly

superior to that of the original. At this same time, Dubreq decided to drop the film side of its business and concentrate on electronics. Bearing in mind the toy piano, he planned to design a completely new concept in musical instruments. What developed was an organ counterpart to the toy piano.

The instrument had its television debut here in the United States on the Andy Williams special on Nov. 15. His familiar theme song, "Moon River," was done on the Stylophone with a duet by Williams and Harris, a guest on the show.

Feldmar said that the marketing of the Stylophone will be promoted through television announcements featuring TV entertainer 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 TV in 17 markets. The Stylophone will be available in chain drug and department stores in the following cities: Chicago, Cincinnati, O., Cleveland, Columbus, O., Dayton, O., Detroit, Houston, Los Angeles, Miami, Milwaukee, Norfolk, Va., Richmond, Va., St. Louis, San Diego, Calif., Washington, D.C., and Youngstown, O.

The Stylophone will retail for \$19.95. A battery-powered amplifier is available for an additional \$9.95. Each instrument comes with free battery and instruction/songbook.

## 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 same space offered at the last convention, except this year it will all be under one roof.

NAMM headquarters estimates that as a result of the exhibits 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 Beach, two blocks north of Lincoln Road Mall, the main 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 within walking distance of Convention Hall. The other hotels are the Barcelona, 4343 Collins Ave.; the Cadillac, 3925 Collins Ave.; the Crown 4041



BRAND SWANSON, veteran organist and Thunderbird Records recording artist. He is shown here playing a Hammond B3 at his recent party in Chicago. He is currently using an Allan electric organ on his recordings but said he has used four different B3's in the course of his long career.

## 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.

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, 54th and Collins Ave., and the Versailles, 3425 Collins Ave.

All the hotels offer twin rooms with bath for one, two or more occupants. Several offer parlor suites with one or two bedrooms. With five of the hotels golfing privileges are available. Sleeping accommodations may be made through the NAMM Housing Bureau, 1700 Washington Ave., Miami Beach.

## Brad Swanson Feels Organ Fits Into Mass Merchandising

By EARL PAIGE

CHICAGO—Brad Swanson's advertisements bill him as "America's No. 1 Organist," but in person he is actually much more humble about his 31 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 through 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 justice to the artist who through songwriting has a definite story to tell. This doesn't mean that the organist 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 think that I color a song much as the painter colors a painting."

Swanson said he knew nothing about music when he started fooling around with the piano in 1938. "I was not born with a gift. I was taught to read music and I learned by experience. There's three 'D's' involved: first you must have the desire, then make a decision 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 told how he has taught one woman by telephone. "She will call me and say that 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 again." The girl's name is Dolly Clyde and she has taken Swanson's place at Holiday Inn in Pittsburgh while he is in Chicago. Swanson said 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 both 8-track CARtridges 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 Brodie.

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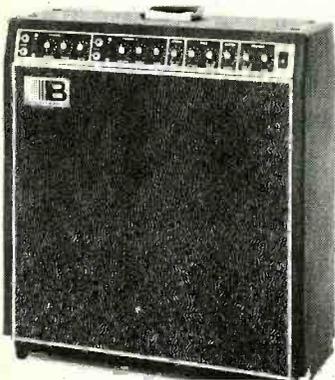
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TODAYS SUPER HITS FOR GUITAR (Big 3)

# Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	Wks. Ago	Wks. Ago	TITLE, Artist, Label & Number	Weeks On Chart
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Artist and/or Selection featured on "The Music Scene," ABC-TV Network

1	1	2	LEAVING ON A JET PLANE Peter, Paul & Mary, Warner Bros.-Seven Arts 7340 (Cherry Lane, ASCAP)	7
2	3	7	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 12265 (Blue Seas/Jac/Twentieth Century, ASCAP)	6
3	2	1	TRY A LITTLE KINDNESS Glen Campbell, Capitol 2659 (Airfield/Campbell, BMI)	8
4	5	11	AND WHEN I DIE Blood, Sweat & Tears, Columbia 4-45008 (Tuna Fish, * BMI)	6
5	4	5	A WOMAN'S WAY Andy Williams, Columbia 4-45003 (Pequod, ASCAP)	6
6	9	10	SMILE A LITTLE SMILE FOR ME Flying Machine, Congress 6000 (January, BMI)	7
7	6	6	MAKE YOUR OWN KIND OF MUSIC Mama Cass Elliot, Dunhill 4214 (Screen Gems-Columbia, BMI)	7
8	8	3	WEDDING BELL BLUES Fifth Dimension, Soul City 779 (Tuna Fish, * BMI)	10
9	10	14	MIDNIGHT COWBOY Ferrante & Teicher, United Artists 50554 (Unart, BMI)	5
10	12	20	EARLY IN THE MORNING Vanity Fare, Page One 21-027 (Duchess, BMI)	4
11	11	13	LOVE WILL FIND A WAY Jackie DeShannon, Imperial 66419 (Unart, BMI)	6
12	14	15	A BRAND NEW ME Dusty Springfield, Atlantic 2685 (Assorted/Parabot, BMI)	5
13	7	8	I GUESS THE LORD MUST BE IN NEW YORK CITY Nilsson, RCA 74-0261 (Dunbar, BMI)	6
14	16	21	GOIN' OUT OF MY HEAD Frank Sinatra, Reprise 0865 (Vogue, BMI)	3
15	15	24	UNDUN Guess Who, RCA 74-0195 (Friends of Mine, Ltd./Dunbar/Cirrus, BMI)	5
16	23	33	HOLLY HOLY Neil Diamond, Uni 55175 (Stonebridge, BMI)	3
17	17	27	SOMETHING Beatles, Apple 2645 (Harrisons, BMI)	6
18	18	23	NO ONE BETTER THAN YOU Petula Clark, Warner Bros.-Seven Arts 7343 (Anne-Rachel, ASCAP)	5
19	25	26	I STARTED LOVING YOU AGAIN Al Martino, Capitol 2674 (Blue Book, BMI)	5
20	20	28	MIDNIGHT COWBOY Johnny Mathis, Columbia 4-45034 (Unart/Barwin, BMI)	4
21	21	36	TAKE A LETTER MARIA R. B. Greaves, Atco 6714 (Four Star Television, BMI)	4
22	30	—	YESTER-ME, YESTER-YOU, YESTERDAY Stevie Wonder, Tamla 54188 (Stein & Van Stock, ASCAP)	2
23	24	29	TONIGHT I'LL SAY A PRAYER Eydie Gorme, RCA 74-0250 (Sunbury, ASCAP)	8
24	26	38	COME SATURDAY MORNING Sandpipers, A&M 1134 (Famous, ASCAP)	4
25	28	—	SOMEDAY WE'LL BE TOGETHER Diana Ross & the Supremes, Motown 1156 (Jobete, BMI)	2
26	34	35	HAPPY Paul Anka, RCA 47-9667 (Pocketful of Tunes, BMI)	3
27	19	19	I STILL BELIEVE IN TOMORROW John & Ann Ryder, Decca 73256 (Leeds, ASCAP)	10
28	31	—	LA LA LA (If I Had You) Bobby Sherman, Metromedia 150 (Green Apple, BMI)	2
29	37	—	GROOVY GRUBWORM Harlow Wilcox, Plantation 28 (Singleton, BMI)	2
30	—	—	WINTER WORLD OF LOVE Engelbert Humperdinck, Parrot 40044 (Donna, ASCAP)	1
31	33	40	WALKIN' IN THE RAIN Jay & the Americans, United Artists 50605 (Screen Gems-Columbia, BMI)	3
32	32	34	PAPA JOE'S THING Papa Joe's Music Box, ABC 11246 (Papa Joe's Music, ASCAP)	4
33	—	—	DON'T CRY DADDY Elvis Presley, RCA 47-9768 (Gladys/BnB, ASCAP)	1
34	35	—	WICHITA LINEMAN Sergio Mendes & Brasil '66, A&M 1132 (Canopy, ASCAP)	2
35	—	—	FOR THE LOVE OF HIM Bobbi Martin, United Artists 50602 (Teeger, ASCAP)	1
36	38	—	FANCY Bobbie Gentry, Capitol 2675 (Shayme, ASCAP)	2
37	—	—	MIDNIGHT Dennis Yost & the Classics IV, Imperial 66424 (Low-Sal, BMI)	1
38	39	—	BLACKBIRD Bossa Rio, Blue Thumb 107 (Maclen, BMI)	2
39	40	—	MacARTHUR PARK Tony Bennett, Columbia 4-45032 (Canopy, ASCAP)	2
40	—	—	SUNDAY MORNIN' Oliver, Crewe 337 (Blackwood, BMI)	1

\*In litigation

# Audio Retailing

## European Retailers Expand Concept Lido Expands Area New Store for EMI

By MICHAEL WAY

PARIS—From Dec. 1, Paris's famous Champs-Elysees will boost one of Europe's biggest—in terms of turnover—record retail stores. From that date, Lido Music will be operating from new premises at No. 68.

The new store, covering an area of nearly 6,500 square feet, is four times bigger than the old premises and will be one of the most modern disk and tape retail outlets in Europe.

Proprietor Maurice Buisson, who in 14 years has progressed from a small discount retailer to a major record dealer with an annual turnover of 1,300,000 francs, has purchased the lease of the new premises from Sinfonia Music, his major Champs-Elysees competitor, for 500,000 francs. Redesigning of the store will cost another 400,000 francs.

The store will have display space for 1,400 records, half of them 45 r.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 title or to one artist throughout separate departments featuring French pop, Anglo-American pop and soul, jazz classics and folk. For the first time in France there will be a department exclusively devoted to cassettes and CARtridges, with a stock of 15,000 titles.

The store will have a staff of 20 and there will be ten listening cabins spread among the various departments and all covered 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, covering both French and foreign record sales.

At night TV sets in the shop windows will show record promotion films aimed at passers-by.

Buisson anticipates an annual turnover of 2 million francs with a cosmopolitan clientele buying 40 percent Anglo American pop, 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 Djento, will be expanded in the new store. Through direct dealings with David Eskin in New York and One Stop Records in London, Lido consistently obtains new releases days ahead of the traditional French outlets.

Said Buisson: "We work with the French companies on promotion, servicing radio stations with our imported disks and helping to create a demand for records before they are nationally released." The store's business with New York alone amounts to 100,000 francs annually.

Buisson said that cartridges are still only gadgets for the wealthy in France and it will be a long time before they become fully established. "There are only about 5,000 8-track players in this country; but we nevertheless have the biggest selection of cartridges."

By BRIAN MULLIGAN

LONDON—EMI's biggest venture into self-service retailing at its prestige Oxford Street store was officially declared open for business, by singer Frankie Vaughan recently.

It brought to an end a hectic 50-day schedule during which the 2,000-square-foot ground floor area was restructured at a cost of \$48,000, changing it from a traditional counter-selling operation to an ultra-modern, brightly lighted, spacious display area with an estimated 57,000 albums on view in three-tier browsers.

Giving the Oxford Street store its bright new look has involved laying a new floor, adapting the existing ceiling, building walls, removing listening rooms, installing more efficient lighting, removing listening facilities and counters and re-equipping with 40 browsers and a new system of cash check-out desks.

All this has been accomplished without once calling a halt to normal daily trading.

Additionally, there has been the problem of reclassifying stock and changing from masterbags to a mastercard system of control, something which has also presented an opportunity of streamlining a complicated price structure. Under the old system, there were 165 different prices for the staff to contend with. By rounding out prices, there are now 12, all coded and printed clearly on the card inside the album. This is removed at the cash desk, dropped into a bin for hourly collection for re-ordering.

The changeover is already paying off. Business has improved by 20 percent over the comparable period last year, despite only one-third of the store being operating during alterations.

In Oxford Street, EMI has incorporated some of the refinements it has developed in its shop in the suburb of Slough which has been the prototype for the eventual conversion of most of its 21-store retail chain to self-service.

The Oxford street store now offers the biggest selection of product of any shop in the world. Its anti-pilfering safeguards include closed-circuit television.

EMI merchandising director John Fruin said that the decision to expand the retail chain is based on the expectation that more money will become available for leisure activities.

"The need for good record shops is going to grow, but retailers face enormous problems in obtaining good sites and high costs which face any dealer in consumer goods, although multi-

(Continued on page 76)

## Macy Salute To Panasonic

NEW YORK—Macy's Herald Square department store recently set up an exhibit displaying the latest in Panasonic products as part of a 10th anniversary celebration for the electronics company. The display also pointed up how Macy's was the first store in the country to introduce the Panasonic line.

"The idea for an exhibit grew out of a meeting in Japan last February between Herbert Wexler, our senior vice-president of merchandising, the heads of Matsushita Electric Industries and myself," said John Reeves, buyer for Macy's. "We wanted to create a special showcase with which to commemorate our ten years of doing business together. Also we wanted to show the current line, along with some of the things to come in the future."

The actual exhibit at Macy's consisted of more than 50 feet of linear space on the fifth floor. Panasonic television sets, cassettes and other tape recorders,

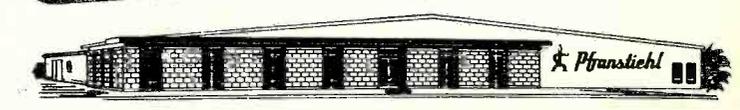
(Continued on page 76)



PRESIDENTIAL USE. Passengers aboard Air Force One, the presidential plane, can tune out the world and choose their own music via a recently installed entertainment system which includes 50 Koss stereophones. John Koss, president of Koss, and Chief Master Sgt. William Justus, who is in charge of the plane's communications system, discuss the headphones. The model used, PRO-4As, is also popular for home use.

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# Gospel Music

## Gospel Scene

By EDWARD M. SMITH

In this, my first article as your gospel reporter, I wish to publicly thank Paul Ackerman and the others responsible for my becoming a gospel reporter for Billboard magazine. But, mainly, Mr. Ackerman, who had the insight, knowledge, understanding, a genuine interest in 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 separatism, has no divisions, has no barriers, is but one, now, was before, and 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 WJLB, presently on WGPR-FM radio 29 hours weekly, "Hour 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 airplane pilot, president of Motair Flying Club for Training Pilots, National Association of Negro Air Men, NATRA, Allied Florist 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 tape two exclusive interviews. One being with J. D. Sumnar, of the Stamps Quartet and the president of the GMA. I found him to be a sincere and a very fine gentleman. In this exclusive interview we talked generally about the black and white gospel music fields. We both agreed that there is only one market, as I have mentioned. We both pledged to have a closer relationship, a closer contact with each other. It was really a delightful and heart warming interview.

My second interview was with Dottie Rambo, of the singing Rambos. Incidentally, Dottie won the Emmy award for the Best Soul Gospel Singer. We, too, agreed that there was no reason why we, as gospel singing people, should not come together and stop trying to divide the two races. Dottie 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 address given by the president of the GMA, J. D. Sumnar. 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 magazines they are as 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 Joe Bostic in New York. Irene Johnson from NATRA, who heads the gospel division, along with many other people including myself, who are interested in the gospel field, are endeavoring to expose, to explore and expand the gospel area. It is a large industry and needs much more recognition, exposure and publicity inasmuch as it is just as important as any of the other music areas.

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 re-dedication 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 interdenominational and interracial, having 5,000 registered delegates. The aims and purposes are: To perpetuate, promote and advance the Christian ideal through the medium of music by 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 to attend our convention, being held in St. Louis, Missouri, next year. Many people told me to let them know our dates and they would most certainly attend if their schedules permitted them. This came not only from J. D. Sumnar and Dottie Rambo, but others 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 Music Workshop of America Assn. to be held in St. Louis, at Kiel Auditorium. Nov. 28 & 29, there was the Southern Regional meeting in Birmingham, at the New Pilgrim Baptist Church on Fourth Ave.

Rev. James Cleveland has just opened a restaurant in Los An-

## Benson Feted At Book Party

NASHVILLE—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."

This collection of "Free verse essays," as Benson calls it, was written over a period of several years. Many of the selections have appeared in Christian periodicals.

The book was published by Impact Books, a division of the John T. Benson Publishing Co., which is a leading music publishing firm. Other divisions include Heartwarming and Impact records.

The book was greeted with strong favorable reviews.

## Trimble-Owned Spots Book Leading Gospel Quartets

BRANSON, Mo.—The Shepherd of the Hills farm near here and Fantastic Caverns near Springfield, Mo., both owned by Mark and Mary Trimble, have booked leading gospel quartets for 1970 performances.

And the Historical Society of the same group has signed a gospel 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 one July performance.

Groups scheduled to perform at least once include the Prophets, Blackwood Brothers, J.D. Sumner and the Stamps Quartet, Florida Boys, Thrasher Brothers, Blue Ridge Quartet,

## Writer Sticks to Basic Simplicity

POWEL, Mo.—"Basic simplicity has been the earmark of nearly all great songs," according to successful gospel songwriter Albert E. Brumley, "and progress means only the changing methods of marketing and promotion."

This observation was made by the Ozark writer, whose "I'll Fly Away" was first published in 1932, and is still being re-recording today.

Artists, says Brumley, tell him that a few of the time-established classics must appear in any gospel album in order to

make it successful. And he notes that most country artists who do gospel albums rely on the simple, traditional songs. "This same concept is used in the compilation of many church song books," he notes.

In the past 18 months, country artists such as Chet Atkins, Bobby Bare, Skeeter Davis, Jimmy Dean, Ferlin Husky, Stonewall Jackson, Jim & Jesse, George Jones, Wayne Raney, Jean Shepherd, Billy Walker, Porter Wagoner and Charley Walker have recorded music from the Brumley-Hartford musical storehouse here. One of the newer songs, "It's Twilight Time Again" is also being featured at the Renfro Valley programs.

A large number of the all-gospel groups also lean toward the Brumley-Hartford standards. These include Wendy Bagwell and the Sunliters, Blue Ridge Quartet, Blackwood Brothers, Chuck Wagon Gang, Dixie Echoes, Florida Boys, Jake Hess, Lester Family, Lewis Family, the Rebels, Statesmen, Stamps, Jo Ann Shelton, Speer Family, Tellestials and the Wills Family.

Only recently did the Blackwood Brothers record "Camping in Canaan's Land," "Victory in Jesus" and "I'll Meet You in the Morning" for RCA; Stonewall Jackson has just recorded "Jesus, Hold My Hand" for Columbia; The Lewis Family has done "I'll Meet You in the Morning," while Wendy Bagwell & the Sunliters have done "I Looked All Over Heaven for You."

"The simple messages are easier to understand and easier to remember," Brumley said. "We will continue the concept of publishing the moderately simple type songs."

geles, California, on South Vernon, called, "The Southern Kitchen," specializing in "Soul Food."

Richard Simpson, "The Bishop," the best gospel a&r man in the country, has switched from Atlantic to King Records. He also owns the Soul East Restaurant, in New York.

We are happy to receive letters of congratulations from Costa Nova, Deejay and Master of Ceremonies of radio station WRHC in Jacksonville, Fla., along with congratulations from Emily Timmons of the same station.

Another national meeting of the gospel chorus 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.



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Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in black were featured on past programs.

STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

Table with columns: THIS WEEK, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes entries like 'NA NA HEY HEY KISS HIM GOODBYE' and 'LEAVING ON A JET PLANE'.

Table with columns: Rank, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes entries like 'GROOVY GRUBWORM' and 'I GUESS THE LORD MUST BE IN NEW YORK CITY'.

Table with columns: Rank, Wks. Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart. Includes entries like 'SAY YOU LOVE ME' and 'ROOSEVELT & IRA LEE'.

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Large table listing songs and artists under 'HOT 100—A TO Z' and 'BUBBLING UNDER THE HOT 100' categories, including titles like 'Ain't It Funky Now' and 'Cowboy Convention'.

**13 weeks Top 10 English charts!**



**KAREN YOUNG**

**Moody's  
child**

130

Just released in the U.S.A. by **LONDON**  
RECORDS

Produced by Tommy Scott for Major Minor

FOR WEEK ENDING DECEMBER 6, 1969

★ STAR PERFORMER — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.  
NA Not Available

TAPE PACKAGES AVAILABLE

Artist and/or Selection featured on "The Music Scene" this week, ABC-TV Network. Those in black were featured on past programs.

TAPE PACKAGES AVAILABLE

Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
8	1	1	BEATLES Abbey Road Apple SD 383					Ⓢ
5	2	2	LED ZEPPELIN II Atlantic SD 8236					Ⓢ
4	4	3	TOM JONES Live in Las Vegas Parrot PAS 71031					Ⓢ
13	3	4	CREEDENCE CLEARWATER REVIVAL Green River Fantasy 8393					Ⓢ
9	5	5	TEMPTATIONS Puzzle People Gordy GS 949	NA	NA	NA		
45	7	6	BLOOD, SWEAT & TEARS Columbia CS 9720					Ⓢ
24	6	7	CROSBY/STILLS/NASH Atlantic SD 8216					Ⓢ
13	9	8	SANTANA Columbia CS 9781		NA			Ⓢ
23	8	9	JOHNNY CASH At San Quentin Columbia CS 9827					Ⓢ
14	16	★	SOUNDTRACK Easy Rider Dunhill DSX 50063 (Tapes Reprise B RM 2026)					Ⓢ
8	15	★	THE BAND Capitol STAO 132					Ⓢ
73	11	12	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250					Ⓢ
9	10	13	JANIS JOPLIN I've Got Dem Ol' Kozmic Blues Again, Mama Columbia KCS 9913					Ⓢ
3	21	★	JEFFERSON AIRPLANE Volunteers RCA Victor LSP 4238		NA	NA		
17	12	15	BLIND FAITH Atlantic SD 33-304 A/B					Ⓢ
2	36	★	ELVIS PRESLEY From Memphis to Vegas/ From Vegas to Memphis RCA Victor LSP 6020	NA	NA	NA	NA	
10	17	17	A GROUP CALLED SMITH Dunhill DS 50056					Ⓢ
79	18	18	ARLO GUTHRIE Alice's Restaurant Reprise RS 6267					Ⓢ
22	13	19	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001					Ⓢ
71	19	20	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)		NA			Ⓢ
13	14	21	ROLLING STONES Through the Past Darkly (Big Hits, Vol. 2) London NPS 3					Ⓢ
2	73	★	THREE DOG NIGHT Was Captured Live at the Forum Dunhill DS 50068					Ⓢ
12	23	23	GLEN CAMPBELL "Live" Capitol STBO 268					Ⓢ
3	34	★	JOE COCKER A&M SP 4224	NA	NA	NA	NA	
6	25	25	CHARLEY PRIDE The Best of RCA Victor LSP 4223		NA	NA		
5	28	26	BOBBY SHERMAN Little Woman Metromedia MS 1014		NA	NA		
9	35	★	GRAND FUNK RAILROAD On Time Capitol ST 307		NA	NA		
6	29	28	DIONNE WARWICK Greatest Hits, Vol. 2 Scepter SPS 577					Ⓢ
5	30	29	ANDY WILLIAMS Get Together With Columbia CS 9922					Ⓢ
28	31	30	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005					Ⓢ
43	27	31	LED ZEPPELIN Atlantic SD 8216					Ⓢ
22	24	32	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058					Ⓢ
9	39	★	JETHRO TULL Stand Up Reprise RS 6360					Ⓢ
18	20	34	SOUNDTRACK Midnight Cowboy United Artists UAS 5198		NA			
3	50	★	HERB ALPERT & THE TIJUANA BRASS The Brass Are Coming A&M SP 4228	NA	NA	NA	NA	

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
26	22	36	TOM JONES This Is Parrot PAS 71028					Ⓢ
4	124	★	STEPPENWOLF Monster Dunhill DS 50066					Ⓢ
7	41	38	SOUNDTRACK Paint Your Wagon Paramount PMS 1001			NA		
33	42	39	SLY & THE FAMILY STONE Stand Epic BN 26456					Ⓢ
6	32	40	LAURA NYRO New York Tendaberry Columbia KCS 9737					Ⓢ
20	44	41	BEST OF THE BEE GEES Atco SD 33-292					Ⓢ
21	26	42	BEST OF THE CREAM Atco SD 291					Ⓢ
7	33	43	DIANA ROSS & THE SUPREMES & THE TEMPTATIONS Together Motown MS 692			NA		
32	38	44	BOB DYLAN Nashville Skyline Columbia KCS 9825					Ⓢ
9	43	45	STEVIE WONDER My Cherie Amour Tamla TS 296		NA	NA		
14	40	46	LETTERMEN Hurt So Bad Capitol ST 269					Ⓢ
12	56	★	JOHN MAYALL Turning Point Polydor 4004					Ⓢ
19	37	48	JIMI HENDRIX EXPERIENCE Smash Hits Reprise MS 2025					Ⓢ
18	52	49	DOORS Soft Parade Elektra EKS 75005					Ⓢ
44	46	50	SOUNDTRACK Romeo & Juliet Capitol ST 2993					Ⓢ
9	48	51	KENNY ROGERS & THE FIRST EDITION Ruby, Don't Take Your Love to Town Reprise RS 6352					Ⓢ
10	45	52	JERRY BUTLER Ice on Ice Mercury SR 61234					Ⓢ
78	53	53	JOHNNY CASH At Folsom Prison Columbia CS 9639					Ⓢ
7	55	54	ARLO GUTHRIE Runnin' Down the Road Reprise RS 6346					Ⓢ
39	61	55	TOM JONES Live Parrot PAS 71014					Ⓢ
14	47	56	JAMES BROWN It's a Mother King 1063					Ⓢ
30	60	57	CHICAGO TRANSIT AUTHORITY Columbia GP 8		NA	NA		
44	58	58	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387					Ⓢ
14	59	59	LEE MICHAELS A&M SP 4199					Ⓢ
14	57	60	TAMMY WYNETTE Tammy's Greatest Hits Epic BN 26486			NA		
1	—	★	DIANA ROSS & THE SUPREMES & THE TEMPTATIONS On Broadway Motown MS 699	NA	NA	NA	NA	
7	49	62	VANILLA FUDGE Rock 'n' Roll Atco SD 33-303					Ⓢ
12	64	63	FLOCK Columbia CS 9911		NA	NA	NA	
19	54	64	OLIVER Good Morning Starshine Crewe CR 1333		NA			
26	63	65	IT'S A BEAUTIFUL DAY Columbia CS 9753		NA	NA		
8	76	★	SOUNDTRACK Alice's Restaurant United Artists UAS 5195		NA	NA		
15	51	67	TEN YEARS AFTER Ssssh Deram DES 18029					Ⓢ
45	127	68	PETER, PAUL & MARY Album 1700 Warner-Bros.-Seven Arts WS 1700					Ⓢ
27	65	69	WHO Tommy Decca DXSW 7205		NA	NA		Ⓢ
2	174	★	STEVE MILLER BAND Your Saving Grace Capitol SKAO 331	NA	NA			

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	RIAA Million Dollar LP
12	62	71	JOHNNY MATHIS Love Theme From Romeo & Juliet Columbia CS 9909					Ⓢ
4	83	★	SOUNDTRACK Hello, Dolly 20th Century-Fox DTCS 5103					Ⓢ
13	79	73	ARCHIES Everything's Archies Calendar KES 103			NA		
13	66	74	DONOVAN Barabajagal Epic BN 26481					Ⓢ
42	75	75	DONOVAN Greatest Hits Epic BKN 26439					Ⓢ
16	68	76	DELLS Love Is Blue Cadet LPS 829			NA		
7	69	77	JACK BRUCE Songs for a Tailor Atco SD 33-306			NA		
8	67	78	O. C. SMITH At Home Columbia CS 9908			NA		
1	—	★	JOHNNY WINTER The Second Columbia CS 9947	NA	NA	NA	NA	
73	84	80	SOUNDTRACK 2001: A Space Odyssey MGM STE ST 13					Ⓢ
1	—	★	DENNIS YOST & THE CLASSICS IV Golden Greats, Vol. 1 Imperial LP 16000	NA	NA	NA		
28	89	82	MOODY BLUES On the Threshold of a Dream Deram DES 18025					Ⓢ
29	74	85	HERBIE MANN Memphis Underground Atlantic SD 1522					Ⓢ
24	77	84	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153					Ⓢ
6	87	85	JACKIE DeSHANNON Put a Little Love in Your Heart Imperial LS 12442					Ⓢ
51	96	86	BEATLES Apple SWBO 101					Ⓢ
17	93	87	DIONNE WARWICK Greatest Motion Picture Hits Scepter SPS 575					Ⓢ
32	72	88	HENRY MANCINI & HIS ORK A Warm Shade of Ivory RCA Victor LSP 4140 (S)					Ⓢ
12	88	89	JUDY COLLINS Recollections Elektra EKS 74055					Ⓢ
10	90	90	DEAN MARTIN I Take a Lot of Pride in What I Am Reprise RS 6338					Ⓢ
43	94	91	CREEDENCE CLEARWATER REVIVAL Fantasy 8382					Ⓢ
46	80	92	THREE DOG NIGHT Dunhill DS 50048					Ⓢ
9	95	93	FERRANTE & TEICHER 10th Anniversary Golden Piano Hits United Artists UAS 70	NA	NA	NA		
15	101	94	JAMES BROWN Popcorn King KSD 1055	NA	NA	NA	NA	
6	102	95	HENRY MANCINI & HIS ORK Six Hours Past Sunset RCA Victor LSP 4239	NA	NA			
32	82	96	JOHNNY CASH Greatest Hits Columbia CS 9478			NA		Ⓢ
69	99	97	TOM JONES Fever Zone Parrot PAS 71019					Ⓢ
11	98	98	MAMAS & PAPAS 16 of Their Greatest Hits Dunhill DS 50064					Ⓢ
10	116	★	ASSOCIATION Warner Bros.-Seven Arts WS 1800					Ⓢ
6	103	100	MONKEES Present Colgems COS 117			NA	NA	NA
14	71	101	FRANK SINATRA A Man Alone Reprise FS 1030					Ⓢ
6	105	102	BUTTERFIELD BLUES BAND Keep on Moving Elektra EKS 74053					Ⓢ
5	179	★	MICHAEL PARKS Closing the Gap MGM SE 4646			NA	NA	
8	100	104	BILL COSBY UNI 73066			NA		
26	107	105	ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155			NA		

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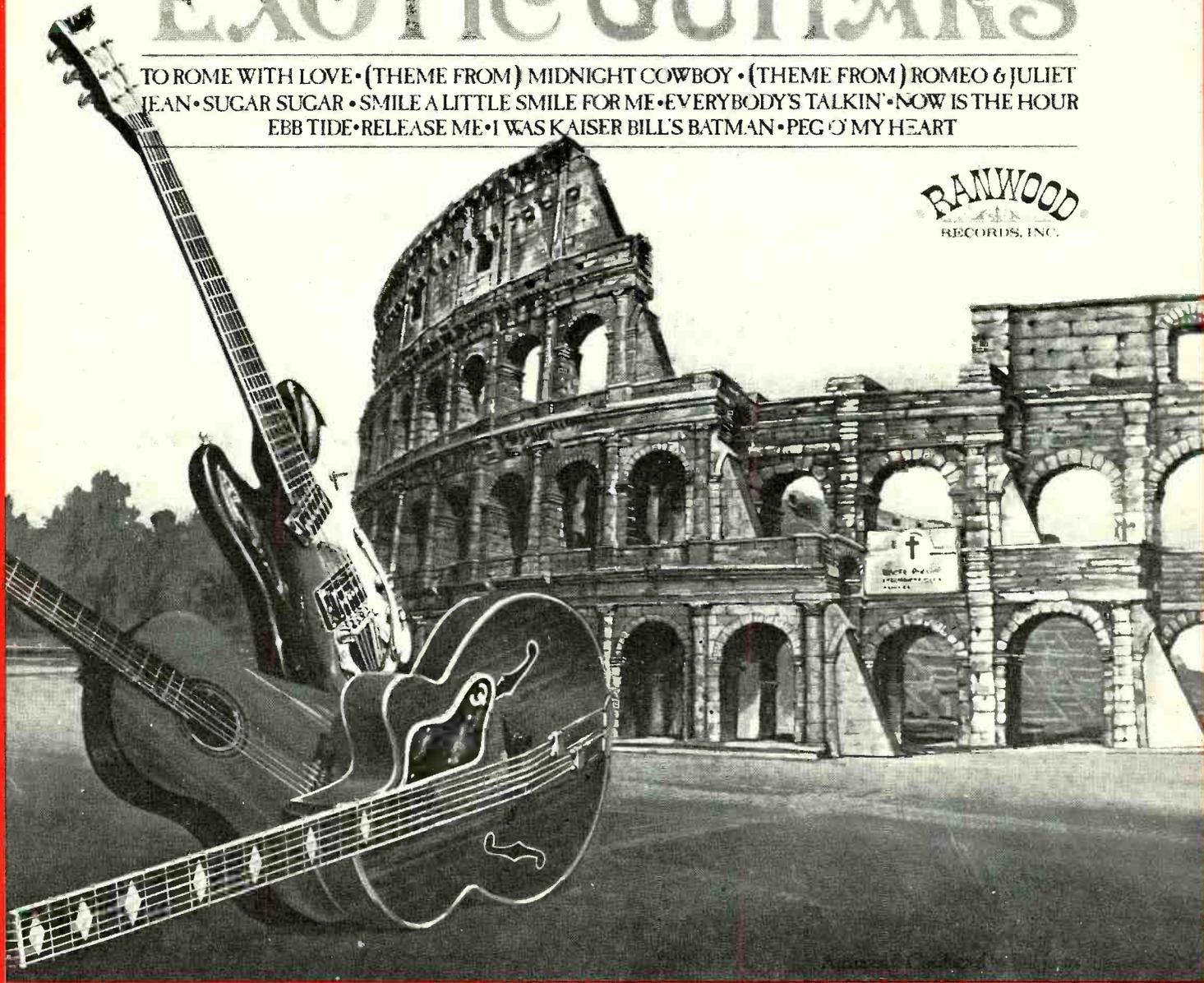
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# TOP LP's

CONTINUED FROM PAGE 68

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
21	78	106	ARETHA FRANKLIN Aretha's Gold Atlantic SD 8227					
7	81	107	GLADYS KNIGHT & THE PIPS Nitty Gritty Soul SS 713		NA			
63	108	108	SOUNDTRACK Funny Girl Columbia BOS 3220 (S)					Ⓢ
16	86	109	SPOOKY TOOTH Spooky Two A&M SP 4194					
92	111	110	BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol ST 2633					Ⓢ
8	85	111	SONNY JAMES The Astrodome Presents Capitol ST 320					NA
14	110	112	BILL COSBY Best of Warner Bros.-Seven Arts WS 1789					
50	109	113	SOUNDTRACK Oliver Colgems COSD 5501					Ⓢ
10	91	114	GUESS WHO Canned Wheat Packed By RCA Victor LSP 4157		NA	NA	NA	
23	115	115	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185		NA			
3	128	116	KINKS Arthur (Or the Decline and Fall of the British Empire) Reprise RS 6366			NA		
5	119	117	NANCY WILSON Hurt So Bad Capitol ST 353			NA		
26	97	118	B. B. KING Alive and Well BluesWay BLS 6031					NA
6	92	119	MANTOVANI World of London PS 565					
9	120	120	ROD MCKUEN At Carnegie Hall Warner Bros.-Seven Arts WS 1794					
14	104	121	BARBRA STREISAND What About Today Columbia CS 9816		NA			
18	70	122	SMOKEY ROBINSON & THE MIRACLES Time Out for Tamla TS 295					
1	—	122	SMOKEY ROBINSON & THE MIRACLES Four in Blue Tamla TS 297	NA	NA	NA	NA	
3	126	124	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS For Lovers Warner Bros.-Seven Arts WS 1795					
8	131	125	ED AMES The Best of RCA Victor LSP 4184		NA	NA	NA	
6	117	126	TURTLES Turtle Soup White Whale WW 7124					
30	198	127	BAND Music From Big Pink Capitol SKAO 2955					
49	123	128	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767					Ⓢ
63	129	129	BEATLES Magical Mystery Tour Capitol ST 2835					Ⓢ
5	122	130	BUCK OWENS Tall Dark Stranger Capitol ST 212					
8	106	131	MERLE HAGGARD A Portrait of Capitol ST 319					NA
28	132	132	JOE COCKER With a Little Help From My Friends A&M SP 4182					
6	133	133	EDDY ARNOLD Warmth of Eddy RCA Victor LSP 4231		NA	NA	NA	
4	161	★	FAT MATTRESS Alco SD 33-309					

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Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
6	143	135	JAMES GANG Yer Album BluesWay BLS 6034		NA		NA	
6	144	136	SPANKY & OUR GANG Greatest Hit(s) Mercury SRS 61227		NA	NA	NA	
2	173	★	DIANA ROSS & THE SUPREMES Cream of the Crop Motown MS 694		NA	NA	NA	
34	137	138	GLEN CAMPBELL Galveston Capitol ST 210					Ⓢ
19	125	139	TV SOUNDTRACK Dark Shadows Philips PHS 600-314				NA	
5	121	140	B. J. THOMAS Greatest Hits Scepter SPS 578					
3	177	★	HERBIE MANN Live at Whiskey a Go Go Atlantic SD 1536			NA		
39	112	142	TEMPTATIONS Cloud Nine Gordy GLPS 939					
10	114	143	MOTHERLODE When I Die Buddah BDS 5046					
14	113	144	LESLIE WEST Mountain Windfall 4500				NA	
24	147	145	BURT BACHARACH Make It Easy on Yourself A&M SP 4188					
23	118	146	HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190					
1	—	★	GRASS ROOTS Leaving It All Behind Dunhill DS 50067			NA	NA	
125	155	148	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WB 1670					Ⓢ
11	149	149	CROW MUSIC Amaret ST 5002		NA		NA	
4	151	150	GORDON LIGHTFOOT Sunday Concert United Artists UAS 6714					
42	154	151	GRASS ROOTS Golden Grass Dunhill DS 50047					
5	135	152	DONOVAN Best of Hickory LPS 149				NA	
6	158	153	BERT KAEMPFFERT Traces of Love Decca DL 75140					
11	136	154	JOHNNY CASH Golden Hits, Vol. 1 Sun 100			NA		
43	139	155	IRON BUTTERFLY Ball Atco SD 33-280					Ⓢ
4	159	156	LAWRENCE WELK Jean Ranwood R 8060					
28	163	157	YOUNGBLOODS Elephant Mountain RCA Victor LSP 4150					
45	145	158	TOM JONES Help Yourself Parrot PAS 71025					Ⓢ
17	134	159	SERGIO MENDES & BRASIL '66 Crystal Illusions A&M SP 4197					
1	—	★	CANNED HEAT Cookbook Liberty LST 11000		NA	NA	NA	
3	170	161	FERRANTE & TEICHER Midnight Cowboy United Artists UAS 6725				NA	
24	162	162	STEVE MILLER BAND Brave New World Capitol SKAO 184					
11	166	163	PERCY FAITH & HIS ORK & CHORUS Love Theme From Romeo & Juliet Columbia CS 9906			NA		
2	191	★	THE FROST Rock & Roll Music Vanguard VSD 6541			NA	NA	
14	130	165	NILSSON Harry RCA Victor LSP 4197		NA	NA	NA	
9	138	166	TAJ MAHAL Giant Step Columbia GP 18		NA	NA	NA	

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
34	167	167	VIKKI CARR For Once in My Life Liberty LST 7604					
1	—	★	RARE EARTH Get Ready Rare Earth RS 507			NA	NA	NA
15	169	169	CHARLEY PRIDE In Person RCA Victor LSP 4094					
1	—	★	INCREDIBLE STRING BAND Changing Horse Elektra EKS 74057			NA	NA	NA
2	200	★	BURT BACHARACH/SOUNDTRACK Butch Cassidy & the Sundance Kid A&M SP 4227					
2	172	172	DELFOINCS Super Hits Philly Groove PG 1152			NA		
107	150	173	WALTER CARLOS/BENJAMIN FOLKMAN Trans-Electronic Music Productions, Inc., Presents Switched-On Bach Columbia MS 7194					Ⓢ
2	189	★	FRANK ZAPPA Hot Rats Bizarre RS 6356			NA	NA	NA
2	175	175	JOHNNY CASH & THE TENNESSEE TWO Get Rhythm Sun 105					NA
3	180	176	IKE & TINA TURNER The Hunter Blue Thumb BTS 11				NA	
13	160	177	RAMSEY LEWIS TRIO Another Voyage Cadet LPS 827				NA	
3	186	178	MYSTIC MOODS ORCHESTRA Love Tokens Philips PHS 600-321				NA	
3	165	179	JOHN DAVIDSON My Cherie Amour Columbia CS 9859				NA	NA
6	181	180	SOUL CHILDREN Stax STS 2018			NA	NA	NA
25	178	181	JONI MITCHELL Clouds Reprise RS 6341					
24	182	182	PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785					
3	187	183	TONY JOE WHITE ... Continued Monument SLP 18133					
5	171	184	SONS Capitol SKAO 323				NA	NA
1	—	185	TRACY Cuff Links Decca DL 75160					
1	—	186	SOUNDTRACK Goodbye Mr. Chips MGM SIE 19 STX			NA	NA	NA
3	184	187	QUINCY JONES Walking in Space A&M SP 3023				NA	NA
30	183	188	DICK HYMAN Moog: The Electric Eclectics of Command 938					
1	—	189	VARIOUS ARTISTS Signs of the Zodiac A&M 4211/22			NA	NA	NA
1	—	190	MAMA CASS ELLIOT Make Your Own Kind of Music Dunhill DS 50071				NA	
1	—	191	THE CARNIVAL World Pacific WPS 21894			NA	NA	NA
11	185	192	DICK HYMAN Age of Electronicus Command 946					
2	196	193	MONGO SANTAMARIA Workin' on a Groovy Thing Columbia CS 9937				NA	
2	192	194	JOE SIMON Better Than Ever Sound Stage 7 SSS 15008				NA	
4	193	195	WILD MAN STEVE My Man, My Man Raw 7000					
2	195	196	MAXINE BROWN We'll Cry Together Commonwealth United CU 6001				NA	
2	197	197	SOULFUL STRING Spring Fever Cadet LPS 834				NA	
1	—	198	THE NEW GARY PUCKETT & THE UNION GAP ALBUM Columbia 9935			NA	NA	NA
1	—	199	ROLLING STONES Let It Bleed London NPS 4				NA	NA
4	199	200	AREA CODE 615 Polydor 24-4002			NA	NA	

## TOP LP's A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass	35, 146
Ed Ames	125
Archies	73
Area Code 615	200
Eddy Arnold	133
Association	99, 128
Burt Bacharach	145, 171
Band	11, 127
Beatles	1, 86, 110, 129
Bee Gees	41
Blind Faith	15
Blood, Sweat & Tears	6
James Brown	56, 94
Maxine Brown	196
Jack Bruce	77
Jerry Butler	52
Butterfield Blues Band	102
Glen Campbell	23, 138
Canned Heat	160
Carlos/Folkman	173
The Carnival	191
Vikki Carr	167
Johnny Cash	9, 53, 96, 154, 175
Chicago Transit Authority	57
Joe Cocker	24, 132
Judy Collins	89
Bill Cosby	104, 112
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# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED

THIS WEEK  
251

LAST WEEK  
127

\*This record is predicted to reach the TOP 40 EASY LISTENING Chart

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

### THE GUESS WHO—NO TIME

(Prod. Jack Richardson) (Writers: Bachman-Cummings) (Dunbar, BMI)—Following up their two-sided million-seller, "Laughing" and "Undun," the Canadians have a potent follow-up in this easy-beat swinger. Strong performance and sales potential of their recent smash. Flip: "Proper Stranger" (Dunbar, BMI). **RCA 74-0300**

### JEFFERSON—BABY TAKE ME IN YOUR ARMS

(Prod. John Schroeder) (Writers: Macaulay-MacLeod) (January/Welbeck, BMI)—Here's a blockbuster, driving emotion-packed rhythm ballad performance to establish the New York based label. The British star hit here with "Colour of My Love." New on the label, he's Top 20 bound! Flip: "I Fell Flat on My Face" (Cyril Shane, ASCAP). **Janus 106**

## TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

### ZAGER & EVANS—LISTEN TO THE PEOPLE

(Prod. Ray Cork Jr.) (Writer: Evans) (Zerland, BMI)—Following up "Mr. Turnkey," the duo are back more in the driving beat and lyric style of "In the Year 2525." This one has it to pull them up the Hot 100 again. Flip: "She Never Sleeps Beside Me" (Zerland, BMI). **RCA 74-0299**

### JOHNNIE TAYLOR—LOVE BONES

(Prod. Don Davis) (Writers: Isbell-Davis) (East/Memphis, BMI)—Driving blues swinger is just the item to soar Taylor up both the pop and soul charts. One of his best and a strong follow-up to his winning "I Could Never Be President." Flip: (No Information Available). **Stax 0055**

### \*PEGGY LEE—WHISTLE FOR HAPPINESS

(Prod. Phil Wright) (Writers: Lieber-Stoller) (Trio, BMI)—The combination of the top performance by the stylist and the writing of Lieber-Stoller brought her back to the top of the chart. This follow-up is a beauty and offers much of the same sales and chart potential. Fine Phil Wright production work. Flip: "Something" (Harrisons, BMI). **Capitol 2696**

### \*THE LETTERMEN—TRACES/MEMORIES MEDLEY

(Prod. Al De Lory) (Writers: Buie-Cobb-Gordy/Strange-Davis) (Low-Sal, BMI/Gladys, ASCAP)—The medley of "Goin' Out of My Head" and "Can't Take My Eyes Off You" took the trio to the top. This combo has much the same sales potency and is certain to prove a powerful sales topper for their recent "Shangri-la." Flip: "For Once in a Lifetime" (G & W, ASCAP). **Capitol 2697**

### LES McCANN-EDDIE HARRIS—COMPARED TO WHAT

(Prod. Neshui Ertegun & Joel Dorn) (Writer: McDaniels) (Lonport, BMI)—A swinger loaded with discotheque appeal and aimed at a high spot on the charts—soul and pop. Beat never lets up and a wild vocal workout on the potent Gene McDaniels material. Flip: "Cold Duck" (Hargrove, BMI). **Atlantic 2694**

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**GRAND FUNK RAILROAD—Mr. Limousine Driver** (Prod. Terry Knight) (Writer: Farnier) (Storybook, BMI)—Producer Terry Knight's discoveries made quite a chart dent with "Time Machine." This funky beat item, well performed, offers much of the same chart potential. **Capitol 2691**

**\*IT'S SUCH A LONELY TIME OF YEAR**—(Writers: Taylor-Gorgoni) (Blackwood, BMI) **NANCY SINATRA** (Prod. Sonny Burke) **Reprise 0880** / **WAYNE NEWTON** (Prod. Bob Cullen) **MGM 14098** / **JOHN DAVIDSON** (Prod. Tim O'Brien) **Columbia 4-45034**—Three equally strong readings of the compelling Taylor-Gorgoni ballad beauty. All offer much potential for play and sales—Easy Listening and Hot 100.

**BILL COSBY WITH THE BUNIONS BRADFORD BAND—Hikky Burr—Part 1** (Prod. Gula Matari, Inc.) (Writers: Jones-Cosby) (Makalotta, BMI)—Theme from his successful TV show proves a winner for disk in this infectious, swinging arrangement with the unbeatable Cosby vocal touch. **Uni 55184**

**ARCHIE BELL & THE DRELLS—A World Without Music** (Prod. Gamble-Huff Prods.) (Writers: Gamble-Huff) (Assorted, BMI)—This strong Gamble-Huff beat material and solid vocal workout offers still more chart potential than their recent "My Balloon's Going Up." **Atlantic 2693**

**SWEET INSPIRATIONS—(Gotta Find) A Brand New Lover—Part 1** (Prod. Gene Dozier) (Writers: Gamble-Huff) (Assorted, BMI)—Penned by Gamble and Huff, this swinger has all the ingredients to bring the top group back to the charts with solid sales. **Atlantic 2686**

**MURRAY HEAD WITH THE TRINIDAD SINGERS—Superstar** (Prod. Tim Rice & Andrew Lloyd Webber) (Writers: Webber-Rice) (Leeds, ASCAP)—By far the most controversial disk of the week, this British import, referring to Jesus as a superstar, is taken from a rock musical, "Jesus Christ." Disk is causing noise in Britain and has potential here, if exposed. **Decca 732603**

**THOMAS & RICHARD FROST—With Me My Love** (Writers: Frost-Frost) (Claridge/Tons of Fun, ASCAP)—Much chart and sales potential in this solid beat rock item with an interesting lyric and fine vocal workout. **Imperial 66426**

**CANNONBALL ADDERLEY QUINTET—Country Preacher** (Prod. Ju-Nat Prods.) (Writer: Zawinul) (Zawinul, BMI)—Performed in live performance last summer in Chicago at the "Operation Breadbasket," the Quintet comes up with a winner here that should garner much of the sales impact of "Mercy Mercy"—soul and pop. **Capitol 2698**

**MITCH RYDER—Direct Me** (Prod. Steve Cropper) (Writers: Cropper-Redding) (East/Memphis/Redwal, BMI)—The Otis Redding-Steve Cropper funky beat material serves as strong material for Ryder with much sales potential. **Dot 17325**

**\*BOBBY VEE—Electric Trains and You** (Prod. Snuff Garrett) (Writer: Russell) (Russell-Cason, ASCAP)—More compelling material from the pen of Bobby Russell and delivered in a smooth winning performance by Vee. **Liberty 56149**

**DEANE EDDY—Freight Train** (Prod. Jimmy Bowen) (Writers: Mezzetti-Stookey-Okun-Travers) (Pepeamar, ASCAP)—Producer Jimmy Bowen combines with guitarist Eddy to come up with an infectious, swinging instrumental, loaded with commercial appeal. Strong entry. **Congress 6010**

**THE GENTRYS—Why Should I Cry** (Prod. The Gentrys & Knox Phillips) (Writer: Hart) (Knox, BMI)—The swinging Gentrys bounce back, now on the Sun label, with a solid rock item that has all the earmarks of a heavy chart number. **Sun 1108**

**\*ROY HAMILTON—It's Only Make Believe** (Prod. Chips Moman & Tommy Cogbill) (Writers: Twitty-Nance) (Marielle, BMI)—The Twitty driving country ballad takes on a potent blues feel here via their top performance with all the commercial appeal to put it up the chart. **AGP 125**

**CAT—Light of Love** (Prod. Jack Richardson) (Writer: McQueen) (Septima, BMI)—Fresh group sound on a smooth rock ballad that could prove a left field chart winner. One to watch carefully. **RCA 74-0279**

**BALLOON CORPS—Muddy Water** (Prod. Joe Renzetti) (Writers: Goldberg-Renzetti) (Renzack, ASCAP)—Hard driving, funky beat rocker with traces of the Creedence Clearwater sound offers much for sales and chart activity. Powerful performance. **Dunhill 4219**

**COMPASS—Her Sadness Primer** (Prod. BIL Prod'n) (Writer: Clemens) (Hema, BMI)—The debut of the Ahmad Jamal pop label is a strong one via this driving rocker featuring seven university students out of the Philly area. Much Top 40 and sales potency here. **AJP 1513**

**\*BERLIN PHILHARMONIC—Theme Music from "2001: A Space Odyssey"** (Writer: Strauss)—The familiar theme has all the ingredients to prove a left field giant! It's a beauty and loaded with programming appeal. **Polydor 2-15009**

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

### JEAN SHEPARD—THEN HE TOUCHED ME

(Prod. Larry Butler) (Writers: Richey-Wilson) (Al Gallico, BMI)—Her recent "Seven Lonely Days" took her right up to the top, and this compelling Norris Wilson-George Richey ballad offers all that sales potential—and more! Another top performance. Flip: "Only Mama That'll Walk the Line" (Central Songs, BMI). **Capitol 2694**

### FREDDIE HART—THE WHOLE WORLD HOLDING HANDS

(Prod. Ken Nelson) (Writer: Hart) (Blue Book, BMI)—Hart returns to his home base, Capitol, once again, and this powerful piece of original material will put him right up the chart. Toe-tapping, sing-along with an exceptional vocal performance. Flip: "Without You" (Blue Book, BMI). **Capitol 2692**

## CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

**WANDA JACKSON—Two Separate Bar Stools** (Party-Time, BMI). **CAPITOL 2693**

**WILMA BURGESS—The Sun's Gotta Shine** (Contention, SESAC). **DECCA 3259E**

**RAY PILLOW—It Takes All Kinds of People** (Shelby Singleton, BMI). **PLANTATION 36**

**NORMA JEAN—Long Ago Is Gone** (Tree, BMI). **RCA 47-9774**

**THE KIMBERLYS—Drivin' Nails in the Wall** (Joe-Rae, BMI). **RCA 47-9782**

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the

TOP 20 of the TOP SELLING SOUL SINGLES Chart

### TED TAYLOR—I'M LONELY TONIGHT

(Prod. Gene Kent) (Writer: Geramite) (Raleigh, BMI)—His recent "It's Too Late" put him way up the soul chart. This wailing vocal workout on a funky beat blues ballad will fast top the sales and chart activity of the past hit. Flip: "If I Thought You Needed Me" (Lois, BMI). **Ronn 37**

## CHART

Spotlights Predicted to reach the SOUL SINGLES Chart

**IKE & TINA TURNER—I Wanna Jump** (Placid/Unart, BMI). **MINIT 32077**

**VICKI ANDERSON—I Want to Be in the Land of Milk and Honey** (Dyanatone, BMI). **KING 6274**

**ERMA FRANKLIN—It Could've Been Me** (Dakar, BMI). **BRUNSWICK 755424**

**SAMSON & DELILAH—There's a D.J. in Your Town** (Shelby Singleton, BMI). **BLACK PRINCE 315**

**DARRELL BANKS—Beautiful Feeling** (Groovesville, BMI). **VOLT 4026**

**THE VIBRATIONS—Expressway to Your Heart** (Downstairs, BMI). **NEPTUNE 19**

**DRAMATICS—Your Love Was Strange** (Groovesville, BMI). **VOLT 4029**

**THE FIVE SMOOTH STONES—Love Unto Me** (Karin, ASCAP). **CHISA 8006**

## CHRISTMAS SPOTLIGHTS

### COUNTRY CHRISTMAS CHART SPOTLIGHTS

#### \*CHARLEY PRIDE—THEY STOOD IN SILENT PRAYER

(Prod. Jack Clement & Gerald Plano) (Writer: Zanetis) (Jack O'Diamonds, BMI)—This compelling, sensitive performance is loaded with appeal for the pop and country markets and is certain to prove a major holiday chart entry. Flip: "Wings of a Dove" (Husky/Larrick, BMI). **RCA 47-9777**

#### \*GEORGE HAMILTON IV—MEWIDAD THE NATIVITY

(Prod. Bob Ferguson) (Writer: Ferguson) (Backwoods/Regent, BMI)—Exceptional Hamilton performance of a ballad beauty penned by producer Bob Ferguson, will shortly become a holiday smash hit. Appeal for all. Flip: "The Little Grave" (Acuff-Rose, BMI). **RCA 47-9775**

### CHRISTMAS SPECIAL MERIT SPOTLIGHTS

**THE IMPRESSIONS—Amen (1970)** (Prod. Curtis Mayfield) (Writers: Pate-Mayfield) (Pamco, BMI)—Updating of the classic comes off strong, loaded with sales potential for the holiday chart. **Curtom 1948**

**\*BROWNING BRYANT—They Stood in Silent Prayer** (Prod. Alex Zanetis) (Writer: Zanetis) (Jack O'Diamonds, BMI)—The moving Alex Zanetis ballad is delivered in a top performance with much appeal for the holiday charts. Flip is also a stirring performance. **Dot 17328**

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NASHVILLE COUNTRY  
PIANO  
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CANADIAN SUNSET • MISTY  
LAST DATE • BEWITCHED  
SUNRISE SERENADE  
OLD PIANO ROLL BLUES  
THIS GUY'S IN LOVE WITH YOU  
NEAR YOU



SF 202  
LES & LARRY ELGART  
NASHVILLE COUNTRY  
BRASS  
LET IT BE ME • LOVE IS BLUE  
WINDY • GALVESTON • JAVA  
MUSIC TO WATCH GIRLS BY  
CHERRY PINK AND APPLE  
BLESSON WHITE  
SUGAR BLUES  
A TASTE OF HONEY  
PATRICIA



SF 203  
LES & LARRY ELGART  
NASHVILLE COUNTRY  
GUITARS  
ONLY THE LONELY  
GENTLE ON MY MIND  
THIRD MAN THEME  
TENNESSEE WALTZ  
GREEN GRASS OF HOME  
MY HEART CRIES FOR YOU  
YOUR CHEATING HEART  
KING OF THE ROAD  
I CAN'T STOP LOVING YOU  
HAVE I TOLD YOU LATELY  
THAT I LOVE YOU



SF 204  
THE VAUGHN MONROE  
SINGERS  
A BOY NAMED SUE  
ROPE & JULIE THEME  
IN THE YEAR 2525  
ABRAHAM MARTIN & JOHN  
SUMMER PLACE THEME  
YOUNG LOVE  
CRYSTAL BLUE PERSUASION  
QUENTIN'S THEME  
SAN FRANCISCO IS A  
LONELY TOWN  
TRUE GRIT  
ALL HAVE TO OFFER YOU  
SPINNIN' WHEEL  
WORKING ON A GROOVY THING  
RUNNING BEAR - STATUE OF A FOOL  
ONLY THE LONELY - ONE HAS MY NAME  
YESTERDAY - WHEN I WAS YOUNG



SF 205  
FLORIAN ZABACH  
NASHVILLE COUNTRY  
STRINGS  
HEY JUCE • BORN FREE  
BY THE TIME I GET TO PHOENIX  
CLASSICAL GAS  
STRANGERS IN THE NIGHT  
A TASTE OF HONEY • AQUARIUS  
LOOK OF LOVE  
SIGN OF THE TIMES  
MUSIC TO WATCH GIRLS BY  
GOING OUT OF MY HEAD  
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# Grant for Longhair Light Show

By MILDRED HALL

WASHINGTON—The Boston Symphony Orchestra has been given \$50,000 for development of experimental videotaped orchestral programs using new color-and-light image techniques, and for exploring the market for such programs. The donor of this and other aid-money to music projects is the National Endowment for the Arts, which gave \$50,000 grants to five major orchestras and other grants to the American Symphony Orchestra league, and touring companies.

If successful, the taped symphony - light - show programs could be one answer, through showings on CATV, Pay TV, via closed circuit, and in schools, to the money shortages

for symphony orchestras—like the Capital's National Symphony which has faced financial collapse and musician strikes.

Since an innovative symphony and light show has a more sharply segmented audience appeal, it would probably not be acceptable to commercial TV stations and networks. But it could be syndicated for profitable special-audience use on the Community Antenna cable systems which can now originate their own programming (and show their own commercials). It might also find its way to a select audience on the nationwide Pay TV service which performers hope will go into operation in spite of some last-minute attempts to kill it in the House.

Other government grants of \$50,000 to aid "innovative" music projects went to the Detroit Symphony Orchestra to develop inner city audiences among school-age children and adults, using black conductors, soloists and composers. New York Philharmonic got its \$50,000 for support of the joint project with the Central Labor Council of the AFL-CIO to pro-

mote union-oriented audience support. Minnesota Orchestra of Minneapolis, and Atlanta Symphony received \$50,000 grants for audience promotion by touring ensembles.

A special grant of \$15,000 to the Carnegie Hall Corp. was made for a series of "Evenings for New Music," to present works of contemporary composers. A special grant of \$40,000 went to the American Symphony Orchestra League headquartered in Virginia, to explore cooperation between community orchestras and majors, in this case between the St. Louis Symphony and the Kansas City Philharmonic.

Other grants in the music area included \$75,000 to support touring programs to eleven states by the Utah, Denver and Phoenix Symphony orchestras, a ballet and repertory theater groups. Western Opera Theater (the San Francisco Opera touring company) was given \$100,000 to put on performances in 10 states. The St. Louis Symphony Orchestra of Missouri was granted \$9,100 to assist in tours of smaller communities in northeast coastal states.

## Chappell Sets Deal With Kerr Pubbery Wing

NEW YORK—Chappell & Co. will represent the Anita Kerr publishing firm of Grob Music in the U.S. and Canada. Grob, owned by Alex and his wife, Miss Kerr, will be represented throughout the rest of the world by Chappell & Co. Ltd.

Norman Weiser, vice president and general manager of Chappell's New York offices, said that new writers would be developed and assigned to Grob Music and that Chappell looked "forward to many exciting projects with the company in other media." The Grob deal marks another step for Chappell into the mainstream of contemporary music, he said. Miss Kerr, leader of the Anita Kerr singers, records for Dot Records.

## Fusco Sets Up Disk Service

NEW YORK—Radius Productions has been set up here as a subsidiary of Vincent A. Fusco Management. Radius will offer labels the services of their producers, a 15-piece complete orchestra, studio facilities one hour from New York, and a staff of experienced engineers. Among the producers Radius has under contract are Paul Hoffert, formerly head arranger with the Canadian Broadcasting Co.; Skip Prokop, leader of Lighthouse; and Robert Hodge, a leader of Catfish.

Vincent Fusco will serve as executive producer and chief operating officer of Radius. Among the acts produced by Radius this year have been Lighthouse for RCA Records, Tony Kosinec for Columbia Records, Catfish and Jonathan Kramer for Epic, and Maury Haydn for Windfall Records.

## Cap Gets Wilson For Indie Disks

NEW YORK—Tom Wilson, who operates the Wilson Organization, has been signed to an independent record production deal by Sal Iannucci, president of Capitol Records. Wilson will find and develop new artists and may also produce artists already signed to the label.

## 50's Are Now to Buyers

• Continued from page 10

factor that undoubtedly had influence is the wide airplay oldies receive on radio stations today, especially on various FM stations such as the progressive rock outlets as well as a few station like WMOD-FM in Washington which play oldies exclusively. WCWR in Clearwater, Fla., keys in on oldies in its programming. WGLD-FM in Chicago is a station that features oldies exclusively.

Bill Drake, programming consultant, advocates strong play of oldies on his radio stations on the theory that they have proven popularity value since they were once hits.

Head shops specializing in oldies exist in Philadelphia, New York and in other cities but the youth of today weren't around when most of these records were hits. To them, these are "fresh" records. They like the

## Chicago on Overseas Trip

LONDON—Columbia Records' Chicago began a 14-city European tour at Albert Hall on Nov. 4. The 19-day tour includes concerts, European variety shows and TV specials. The tour winds up here Dec. 21 at Lyceum Ballroom after continental stops.

The tour, which includes appearances before more than 100,000 persons, was booked by Arthur Howes and co-ordinated by Larry Fitzgerald and Jim Guercio, Chicago's producer.

## Bee Gees' Label Called Gee Gee

NEW YORK—The Bee Gees' new record label will be called Gee Gee Records. It will be launched with singles by P. P. Arnold, Graham Bonnet and Tintin. Polydor will continue to distribute the records released by the Bee Gees' company.

sound, according to one record man, who felt that this affinity for the original rock 'n' roll sounds might bring about a return to the basics in rock records.

Buddah Records is activity involved in reestablishing the original rock flavors through its new group Shanana, which specializes in humorous renditions of old rock tunes, and its "First Generation" album series of original rock material.

## Decca Handling MTA's Disks

NEW YORK—Decca Records will distribute MTA Records, under an agreement just concluded by Jack Loetz, executive vice president of Decca, and Bob Thompson, president of MTA Records. First release under the distribution setup will be Arthur Godfrey with "You Can't Put the Leaves Back on the Trees." MTA was launched four years ago and has such artists as King Richard's Fluegel Knights, Brenda Byers, the Collins/Shepley Galaxy, and Walter Raim directing the Century 21 Orchestra.



BELL RECORDS PRESIDENT Larry Uttal confers on the set of the television show "Green Acres" with actor Eddie Albert, right. Albert will soon have a Bell single featuring poetry reading of Norman Corwin's "Prayer for the Seventies."



CHESS RECORDS will double its promotion staff by June 1970, it was announced recently by Marshall Chess, president of the Chess Record group. From left are Hal Gold, promotion director; Jerry Goodman, Don Grierson and Jim Stevens, field men; Chess; Fred Mancuso, field man; Ritchie Salvador, executive vice president; Chester Simmons, promotion director; Norman Thrasher and Mike PaPale, both field men; and Arnie Orleans, sales manager.

## Vault Unlocks 'Sex Appeal' For Exploitation, Promotion

LOS ANGELES—A woman's smile may be worth 1,000 orders.

So Vault Records has sent its administrative assistant (Miss) Taffy Rogers, on her first promotional junket to distributors to promote three new LP's, capped by the debut title from the singing Black Panther.

In addition to working with distributor promotion men in establishing programs for Elaine Brown's "Seize the Time," Miss Rogers is also exploiting new titles by Jack Bridges and the LA Happening and Jack (Pappa) Lightfoot, an Evergreen Blues singer.

Miss Rogers is covering New York, Chicago, Boston, Newark, Philadelphia, Hartford, Milwaukee, Nashville, Memphis, Baltimore and Washington during her three weeks on the road.

Vault's president Jack Lewerke has given the Black Panther party 500 copies of the Elaine Brown LP for their promotional purposes.

## CMA Convention Goes Hollywood

NEW YORK—"Nashville," a full-length feature movie based on the recent country music convention in Nashville, has been completed by independent film producers Edwin Wilson and Amram Nowak. The film covers the entire 44th birthday celebration of WSM and the events of the Country Music Association. The film features artists performing, informal sessions, and tours. Artists featured include Johnny Cash, Charley Pride, Sonny James, Chet Atkins, Loretta Lynn, and Jeannie C. Riley. Release in movie theaters is scheduled for early 1970.

## M'Media Issues 1st LP of Brooks' Songs

NEW YORK—Metromedia Records has released the first album of songs by singer, composer, arranger, Joe Brooks. The album featuring Brooks and Rosco is basically folk, and features "Some Special Kind of Morning," the hit theme from a Pillsbury commercial, and "Morning," a Coca-Cola commercial originally sung by Mary Hopkin.

All material for the album, including the two lead songs were written, scored and arranged by Brooks, who is also president of Musical Sciences, a recently formed musical commercial company.

Underground stations here and in San Francisco have begun airing cuts from the controversial LP. According to Lewerke the two most programmed songs are "Very Black Man" and "Assassination." Stations airing the politically oriented songs include KSPAN, San Francisco, plus KPPC, KMET and KNAC in the Los Angeles area.

At the recent anti-war protest meeting in San Francisco, Miss Brown sang another of her songs, "The Meeting," which is in the last LP.

Besides the three LPs, Miss Rogers is also going to radio stations with a new single "Honky Tonk Woman" by a new soul singer, Bobby Montgomery. That song was produced for Vault by Theodore Toney and Rudy Ramore.

## Alaimo Forms Indie Company

ROCHESTER, N.Y.—Mountain High Productions, an independent production firm, has been launched here by Jim Alaimo. The firm, which will include management and music publishing operations, was formed to capitalize on the "vast amount of local and regional talent that has not yet been exposed on a national level," Alaimo said. He will produce masters for release by major labels.

## London Picks Up 'Nobody's Child'

NEW YORK—London Records has acquired the U. S. release rights to Karen Young's "Nobody's Child," which has been riding the British charts on Major Minor Records. The arrangements were completed between Walt Maguire, London's a&r manager, and Phil Solomon of Major Minor. The single, produced by Tommy Scott, will be rush released by London in the U. S.

## Guitarist Ciaola Forms New Label

NEW YORK—Al Ciaola, guitarist, has started a label—Two Worlds Records. First release will feature Norman Charles, ordained Methodist minister, with "Bye, Bye, Blackbird" b/w "Follow the Way." Part of the proceeds are being donated to the Southern Christian Leadership Conference in memory of Dr. Martin Luther King.



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# Fox Broadens 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 lawsuit recently instituted under Berman's direction against Arc Sound Limited.

Although Berman stresses the importance of the lawsuit against Arc which seeks judicial recognition of the proper royalty rate under the compulsory license provisions of the Canadian Act, he pointed out that the lawsuit against Canusa is more comprehensive. Plaintiffs demand in the complaint, profits and other remedies for infringement and other failures to comply with the compulsory license provisions.

In the complaint, Canusa is charged with the unauthorized

translation of the English lyrics of copyrighted music for use in French Canada. Berman stated that his attorneys, Abeles & Clark, have advised this is totally unauthorized under the Canadian Copyright Act, and that the compulsory license provisions in Canada do not permit the making of such translations or their use for records or tapes.

It is also alleged in the complaint that Compo pressed the records and Stereodyne made the tapes, whereby they are also liable for the infringing acts.

Antonio d'Ambrosio is alleged to be liable as the owner of Canusa and the dominating force in the corporate activities. It is also alleged that he made certain of the translations and produced certain of the recordings, all under his name, Tony Roman.

Berman said the unauthorized production of foreign translations of musical works, particularly in Canada, has recently blossomed, creating a very serious problem for music publishers. He pointed to the fact that the translator is usually credited as an author of the musical work, under a totally new title which is registered with a performing rights society. In many instances, it is therefore virtually impossible for anyone to uncover the English title of the original work and the copyright owner. As a result, earnings are unjustly diverted to the unauthorized translator and his publisher. Under a surveillance program recently devised by Berman, however, he is now able to identify the original works with increasing accuracy. This activity will be given top priority as he continues his stepped-up enforcement program.

Berman also pointed out that an unhealthy number of Canadian record companies fail to get authorization from the copyright owners to make or use a translation and no royalties of any sort are paid for uses of the works.

## Polydor Slates Pop Releases

NEW YORK—Polydor, Inc., has scheduled several pop releases for next month, including albums by the Amboy Dukes, Manfred Mann, Charlie Brown, James Last, the Clark-Boland Band, Don McLean, Andy Pratt, T-Bone Walker, Gunter Kalman, and John Murtaugh.

In February, Polydor will have a second John Mayall LP and a first Bunky & Jake album for the label. During the eight months that Polydor has had a U.S. label, the firm has scored with sets by Cat Mother & the All-Night Newsboys, Mayall, and Area Code 615. Also issued have been albums by Ten Wheel Drive, the Tony Williams Lifetime, Clark Terry, Savage Rose, James Last, and Kalman.

## Salute Panasonic

• Continued from page 66

stereos and radios are displayed on pedestal blocks of silver, gray, black and white stripes and solids. At the head of the exhibit area was a large display case containing more of the Panasonic line and the items of the future.

# IMC Into Representation Of Indie Disk Producers

LOS ANGELES—International Management Combine (IMC) has found a new source of income: representing independent record producers.

IMC has become one of the first West Coast management companies to handle record producers and either assign them to outside production deals or to their own record label.

The company is working with Neely Plumb, Les Brown Jr., John Gross, Don Drowdy, David Gooch and John Flores. Also in the IMC stable, although not under a management contract, is John Miller, who directs the company's London operation.

Brown is producing all the contemporary product for Hobbit Records, an IMC-owned label distributed by GRT Records. He is working on four projects for Hobbit, including albums by Mojo, a rock group; Rockin' Foo, a rock act; Plain Jane, country-folk group, and Randy Holden, formerly with the Blue Cheer. He is executive producer with Richard Kaye for the Sapphire Thinkers, a jazz-rock act.

Under a Capitol Records-IMC Productions arrangement, Neely Plumb will produce or be the executive producer of Capitol's soundtrack albums.

The LP's are part of a three-year contract of at least four albums between the label and IMC management for Plumb, former West Coast a&r director at RCA.

Plumb, under the management production deal, has produced four film soundtracks and one TV soundtrack for Capitol, including "Romeo & Juliet," "True Grit," "My Side of the Mountain," "Hell's Angels '69" and "Heidi," a NBC-TV program. Two of the soundtracks "Romeo & Juliet" and "True Grit," earned gold LP's.

IMC management also is working with John Gross, former Capitol producer of Merry weather, who is now producing a Mephistopheles album for Reprise and a soul group he found Rhythm Rebellion, for either Hobbit or GRT.

Other management arrangements IMC has worked out with its producers include Dor Drowdy to produce Smith Bros. a soul group; David Gooch negotiating for album rights for The Committee, and John Flores who produced the Friend of Distinction.

Jon Miller, who headquarters in London, is producing Safran folk-rock group, and is founder of Edwards Hand, British du produced by George Martin.

# Blue Note Eyes AFM's To Cross Over All Styles

LOS ANGELES—Blue Note is looking for musicians who reflect the crossover of musical styles, while maintaining musical relationships with the people who have supported it for 30 years of hard jazz production.

"People's tastes are changing," said Mel Fuhrman, the label's general manager, "and they are moving away from the avant-garde sounds. They're listening to music which is a crossover of many styles, and our artists are aware of this."

Newly signed flutist Jeremy Steig is the kind of artist Fuhrman means. He has left the group he led called the Satyrs which recorded for Warner-Reprise and is now concentrating on his solo efforts. Steig records for Solid State, which falls under Fuhrman's aegis, does Minit.

Rubin Wilson, a new organist, is in the Jimmy Smith school of funky players, and also typifies the contemporary thinking jazz musician, Fuhrman feels.

"We are trying to get Blue Note product played on other radio stations besides jazz outlets. We don't want to be labelled as just a jazz company." This seems hard to do since the company is celebrating 30 years of exclusive service to the jazz community, and recently released a special three-record set of anthology performances.

## Bee Gee's Label Will Be Delayed

NEW YORK—The Bee Gee's label will be held up until after the New Year. Polydor Records, which will distribute the new label, will continue to release the group until then on the Polydor label. Artists also slated to be released on the new label include PP Arnold, Graham Bonnet, and Tintin. The label had planned to release product Nov. 21.

There are around 20 artists on the Blue Note roster, a figure which seems to remain constant. The challenge for a company so identified with hard-core jazz, is to "gain new listeners, and not lose the old ones."

Blue Note and Solid State are both sound, instrumental companies. Minit, Fuhrman said, is a vocal soul label.

## New Store for EMI

• Continued from page 66

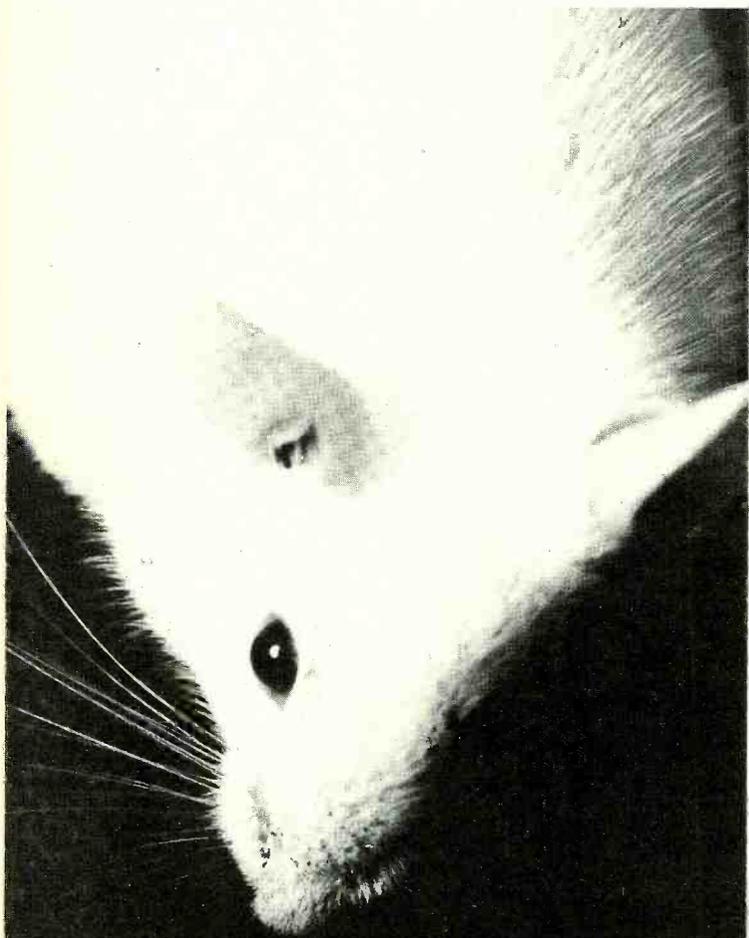
ple bulk buying arrangement help," he said.

Thus EMI is interested in acquiring businesses from independents wishing to pull out and also sites where a new shop might be a viable proposition. But, Fruin emphasized, it is not EMI's intention to move into an area already properly catered for. "That would mean sharing the existing business which would be of no advantage to anybody."

Bob Boast, as head of retail development, has been given the task of finding new sites or negotiating to take over existing outlets and has five under active consideration for development.

"We have no special target," said Fruin. "We will expand wherever we can make it pay. We will not stay with a shop if we have to subsidize it. We want to be able to say to dealers: 'We have a shop in a town. Why don't you come along and have a look at it. We will tell you about the problems we have found and see if we can be of any help to you.'"

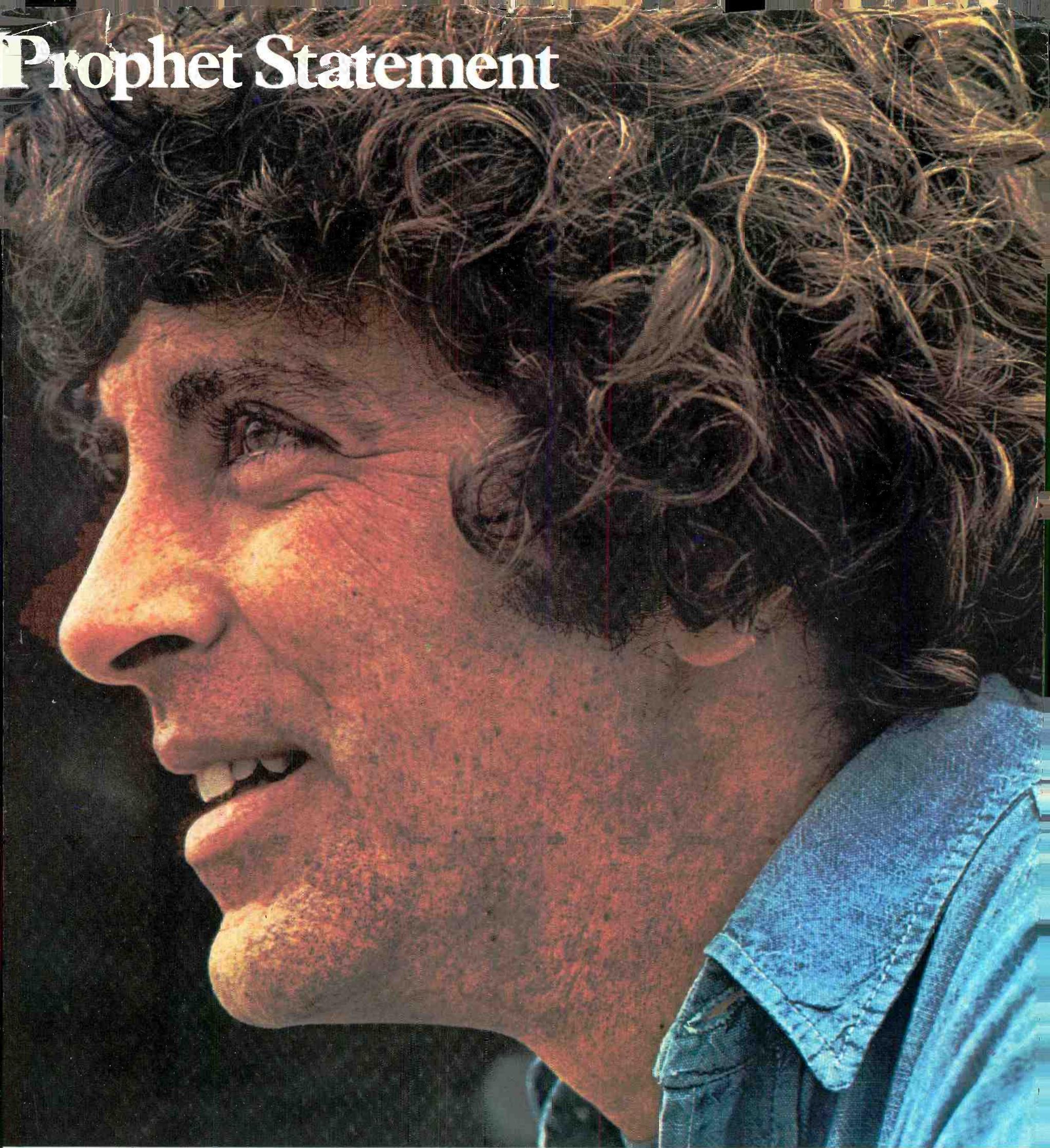
"I'm not saying our shops are right for everybody or the ultimate in retailing. But we have put a lot of money into it and what we have learned can be of benefit to other people. We will show everybody the whole scene. There are no secrets."



Los Angeles has discovered The Mouse. The Age of Eclecticism is here.

Keep listening to this page...

# Prophet Statement



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