

Radio Programming Forum

A. Complete Report

See page 29



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BIG ALS RECORD SALES
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JULY 12, 1969 • \$1.00
SEVENTY-FIFTH YEAR

The International
Music-Record-Tape
Newsweekly

COIN MACHINE
PAGES 51 TO 56

Billboard

Give Longer Run to Hit Single, Stations Urged

By MIKE GROSS

NEW YORK — To help singles sales, Don England, CBS Records vice-president of sales and distribution, calls for a longer playing run for records that reach the top 10 category by radio stations.

According to England, some

stations have a tendency to abruptly stop playing singles that reach the top of the charts. "At this point in the sales picture," he said, "one-stops and racks have a maximum amount of product on hand because the

(Continued on page 8)

Single Salespin Sharper; Pocketdisc the Rescuer?

By PAUL ACKERMAN

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

Typical comments are as follows:

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

(Continued on page 8)

'DOWN' TWICE—'SAVED' TWICE

NEW YORK—In the past several decades, the singles business was "saved" twice. The first instance occurred in the mid-1930's when such pioneers as E. R. (Ted) Lewis, now Sir Edward of British Decca, and Jack Kapp organized American Decca and lowered the price of singles to 35 cents and three for a \$1. The second occurred in the late 1940's with the development and promotion of the 45-r.p.m. system.

Today, said Al Berman of the Harry Fox office, "singles need a shot in the arm."

NEW YORK — The singles business has entered a period of crisis. Despite the fact that some manufacturers are doing well with singles, the over-all figures show a steady decline. In 1966, for instance, singles represented 17.8 per cent of retail record sales, according to Billboard's research division. By 1967 this figure dropped to 16.1 per cent, and by 1968 singles were pegged at 14.2 per cent.

Many reasons are given to account for the deterioration. Some blame tight radio playlists. Others stress the negative attitude of the racks and distributors, coupled with the diminution of mom and pop stores. One executive with a big stake in the singles field com-

(Continued on page 8)

Copyright Study Asks \$\$ Figures From Disks, Pubs

By MILDRED HALL

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

The study, released last week by the Senate Copyrights Subcommittee, urges bone-deep research of both industries by the subcommittee staff, possibly with help of outside researchers, or an independent special study commission set up by Congress—and/or reopening hearings in one or both copyrights subcom-

(Continued on page 78)

Col. Club Gains 'Reprieve'

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

order that would have restricted exclusivity aspects of its contracts licensing outside labels for distribution by the Club. The U. S. Court of Appeals in Chicago, with one dissent, remanded the case to the Commission for a more current applicable study of the record market than the 1960-1961 statistics in the six-year dragout of the FTC's 1962 complaint alleging monopoly practices. Either side can, within 90 days (from June 26), appeal to the Supreme Court for a yes or no on the FTC Cease and Desist order.

The Court agreed with much (Continued on page 10)

CATV Service Co. to Use EVR

By RADCLIFFE JOE

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

(Continued on page 14)

Tape Forum's Star Array

NEW YORK — An outstanding array of industry leaders will participate in the Billboard Publications' Third Annual Tape Cartridge Forum, according to Coleman Finkel, Forum coordinator. The Forum will be

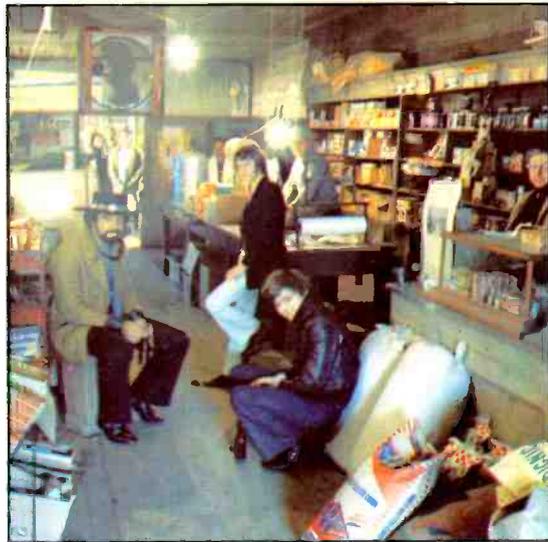
held, Aug. 3-6 at the Mark Hopkins Hotel, San Francisco, under the joint auspices of Billboard Magazine, Merchandising Week and Photo Weekly.

In addition to Robert W. Gal- (Continued on page 4)



Edwin Starr, who had a solid hit with his Twenty-Five Miles single, has followed it with another pile-driver rhythm item, "I'm Still a Struggling Man," Gordy 7087. This powerful vocal will climb steadily to the top as is his present chart album 25 Miles, Gordy GS940 from which it was released.

(Advertisement)



Capitol's Steve Miller Band is travelin' faster from successes of the past to greater ones in the "Brave New World" (Skad-184), a charted trip.

(Advertisement)

the black pearl

the sound of a beautiful new culture
exclusively on ampeg stereo tapes,
4-track & 8-track cartridge,
open reel and cassette

AMPEX
STEREO TAPES

The Youngbloods revisited.

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

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

The Youngbloods.

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

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

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

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

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

Now we're reissuing a song written a couple of years ago by Chet Powers which The Youngbloods cut on one of their earlier albums.

The single is "Get Together" coupled with "Beautiful." #47-9752.

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

Maybe it's time you revisited The Youngbloods.

RCA

*Available on RCA Stereo 8 Cartridge Tape



Thiele Picks Labels' U. S. & Intl. Distribs

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

The same labels will also be internationally distributed under the Flying Dutchman logo through the Philips organization, with the exception of Canada, Japan, Spain, Portugal and Mexico.

Canadian distribution will be handled by Polydor of Canada while King Records will have the FDP line in Japan. Hispavox has been appointed distributor in Spain, Portugal and Mexico. Tape rights for FDP go to the Ampex Stereo Tapes. (See story in Tape section.)

Mainstream will give FDP a sales and promotion operation employing numerous independent promotion personnel in key markets, said Mainstream president, Bob Shad. Morty Apatow handles national promotion for the firm and Chet Woods has been named national sales manager.

Just signed to Thiele's Flying Dutchman label is George Wein, Newport Jazz Festival impresario, and the Newport All Stars. Wein plays piano in the

group. Other artists on the label include Lionel Hampton, Oliver Nelson and the Bob Thiele Emergency, while newer talent such as Spontaneous Combustion, Appleton Syntonic Emergency, John Carter-Bobby Bradford Quartet, Stanley Crouch, Horace Tapscott, Jimmy Gordon and Tom Scott.

Thiele's Amsterdam label featuring pop product, is Teresa Brewer, Eddie Lawrence, Voices of Rome, Happy Times Orchestra, singer Eleanore Rigby and Czech singer Karel Gott.

On Bluestime will be Big Joe Turner, Eddie Mr. Cleanhead Vinson, T Bone Walker, Otis Spann, and the Plaster Casters Blues Band.

MGM Begins Rebuilding Program; Names 3 Aides

NEW YORK — MGM Records launched a rebuilding campaign last week involving three appointments, plans to beef up the West Coast operations, and a trip to England by new president Ron Kass to explore the label's activities there.

Crewe Bows Co. 'Barrage'

NEW YORK—Bob Crewe has set up a Crewe Group of companies which will be involved in records, publishing, production, management and TV and film production.

The disk branch will be CGC Records, a full line record company, whose first album release on the new Crewe Records label will be "Good Morning Star-Shine" by Oliver, whose single of the set's title song on Jubilee hit No. 2 on the Hot 100.

At a press conference at the Huntington Hartford Museum, Vito Samela, vice-president and general manager CGC Records, announced that Crewe's first single will be the Four Seasons, who have long been produced by Crewe on Philips. The Bob Crewe Generation, who formerly were on DynoVoice, also will be on CGC, which also will

have Crewe's New Voice label. Archie Levingston has joined the organization as vice-president and general manager for the Crewe publishing enterprises, which consists of Saturday Music (BMI), Tomorrow's Tunes (BMI) and Genius Music (ASCAP).

Team Signed

Signed to Saturday Music are the team of Larry Brown and Raymond Bloodworth, whose past successes "Summer and Sandy," "Watch the Flowers Grow" and "Joy" are being added to such other copyrights as "C'mon Marianne" and "The Girl I'll Never Know." Brown and Bloodworth also will serve as producers and artists for the Crewe Group.

Other Plans

Plans call for record product to be manufactured in the East, Midwest, and West of the U. S. with initial album manufacturing at All Disc in New Jersey and Research Craft in Los Angeles. A network of 23 distributors has been set up.

Tom Rogan, a 15-year veteran of the record business who formerly was national promotion director for the Crewe Group, also will serve as national sales and promotion manager. Regional managers, reporting to Rogan, will be Perry Cooper, East; Bob Wienberg, Midwest; Lee Trimble, South; and Bruce Davidson, West. Cooper will be based here.

Wienberg will be based in Chicago; Trimble will operate from Nashville; Davidson will be based in Hollywood.

Fred Russell, most recently with London Records, will be CGC's manager of operations and production. He is a 14-year veteran of the record industry. Rollo Sacromone is executive vice-president for the Crewe Group.

Projects for Crewe Films include "The Spree," an original movie script by Turteltaub and Orenstein, under consideration for Paramount Films, and "Blackjack," another original screenplay with Raymond St. Jacques as possible star.

Specials for Crewe TV are "Birds of Britain" with the Bob Crewe Generation, and "Real Great Society," a musical being put together by the Crewe group, which has been written by Crewe and the Four Seasons' Bob Gaudio. Pilots for series also are being worked on.

CGC Management plans a fall tour for the Bob Crewe Generation Orchestra, whose next album is due in September. The group will go into rehearsal next month. Still to be set up are tape distribution and rights, and foreign tape and record rights.

Distributors for CGC Records are Dome Distributing of Long Island City, N. Y.; Apex-Martin Record Sales of Hillside, N. J.; Transcontinental Record Distributing of Woburn, Mass.; Universal Distributing of Philadelphia; Globe Distributing of

'Black Gal' Master Is Bought by Bell

NEW YORK — Bell Records has acquired the master of "Black Gal" by Clifton Chenier. The master, which was breaking out in the New Orleans-Shreveport-Houston circuit, was purchased from Bayou Records by Dave Carrico, national director of singles sales and artist and producer relations for Bell. Bayou is a division of Arhoolie Records.

East Hartford, Conn.; General Distributing of Baltimore; M. S. Distributing of Chicago; Supreme of Cincinnati; Arc Distributing of Detroit; Heilicher Brothers of Minneapolis; Roberts Record Distributors of St. Louis; Midwest Ltd. of Cleveland; A.B.C. Record and Tape Sales of Seattle; Transcontinental Record Distributing of Seattle; Billinis Distributing of Salt Lake City; Melody Sales of San Francisco; Campus Distributing of Miami; National Music Sales of Nashville; Godwin Distributing of Atlanta; Delta Record Distributing of New Orleans; Bib Distributing of Charlotte; B&K Distributing of Dallas; and Gold Distributing of Buffalo, N. Y.

ARA Acquires Miami Route

By EARL PAIGE

MIAMI—For the first time in the 80-year-plus history of the U. S. coin-operated phonograph business, record manufacturers can contact one programming source with the hope of launching a hit single in such metropolitan markets as New York City, Philadelphia, Los Angeles and Miami. This fact was pointed up last week when ARA Services, Inc., the nation's largest vending and services firm, with annual sales estimated at \$477 million, acquired Ace Saxon Service of Dade here, the largest phonograph and cigaret machine operating company in Florida.

The acquisition, following the steady pattern of other large, publicly owned vending firms buying music routes in major

(Continued on page 51)

Stevenson, Nash Team on Label

LOS ANGELES — Mickey Stevenson, former president of Venture Records, has formed Banyan Tree Records in partnership with Johnny Nash. The new label's first LP teams Nash with Stevenson's wife, Kim Weston. Nash's JAD label is controlling national distribution through its 35 outlets.

All sales and promotion for the Stevenson label will be administered by JAD which is also financing Lloyd Price's Turntable Productions. Larry Maxwell, a former Motown promotion man, has joined JAD as a producer and will be establishing his own label for distribution through JAD's contacts. Following the Nash-Weston LP, Banyan Tree will release an LP, "Changes," reflecting on the film in which Miss Weston sings the title song.

Chappell Deal With Carmines

NEW YORK — Chappell & Co. has concluded a long-term deal with composer Al Carmines' music firm, Caaz. The deal entitles Chappell to participate in the publishing activities connected with all of Carmines' past, current and future compositions.

Carmines is the composer of the off - Broadway musical, "Peace" and "Promenade." His other off - Broadway musical credits include "Home Movies," "Gorilla Queen" and "Circles."

IFPI, BIEM Units to Set New Talk Stage

LONDON — A committee of three members of the International Federation of the Phonographic Industry and three members of the Bureau International de l'Edition Mécanique (BIEM) will meet this month to prepare the next round of talks between the two organizations concerning the new mechanical rights contract to run from Jan. 1, 1970. The next talks will be held in France Sept 24 and 25.

Meanwhile, the IFPI has issued a statement on the preliminary negotiations (reported in Billboard June 14) in which it is made clear that if the two sides are unable to reach agreement in time for the new contract, the repertoire of the BIEM associated societies will remain at the disposition of the members of the IFPI until June 30, 1970, on the conditions of the contract at present in force. However, the financial conditions—calculation and basis of royalty—of the new contract, when agreed, will apply retroactively to Jan. 1, 1970.

The statement also said, "Although the new standard con-

tract will be the fruit of negotiations between, on the one hand IFPI and, on the other, BIEM, the contracts will actually be signed by the individual BIEM national society and the member company of IFPI in its own country.

"The situation which now obtains is somewhat different to that previously existing, whereby a mandate was given to the central BIEM organization. Now each BIEM national society will administer not only its own repertoire but is also mandated to administer all other repertoires as well for the country in which it operates."

The statement says that BIEM and IFPI agreed in the preliminary talks to act in common in order to achieve a protection against the constant increase in private copying and unauthorized reproductions.

Shorty Long Dies Of Drowning

DETROIT—Motown recording artist Frederick (Shorty) Long drowned June 29, as he was fishing off the shores of Sandwich Island, Ontario. He was 29 years old. Long, a Motown performer, writer and producer, was with a friend, Oscar Williams, who also drowned when a freighter reportedly swamped the entertainer's small craft with its waves.

Long joined Motown 10 years ago coming to Detroit from his home town, Birmingham, Ala. His major successes were his recordings of "Here Comes the Judge" and "Function at the Junction" which he penned, as well as writing Mitch Ryder's national hit, "Devil With the Blue Dress On." He is survived by his widow, Pamela Lisa of Detroit and his mother, Mrs. Mozell Sanders of Birmingham.

In New York the label's acting chief, Seymour Lesser, will continue as vice-president of finance and administration, and will also become general manager of the Big 3 publishing firms of MGM, reporting to Kass. Peter Asher, a member of the Peter & Gordon duet and former head of a&r for Apple Records, will join MGM in finding new talent. Chandler Daniels, former member of the Highwaymen, will become executive assistant to Kass.

Because of a vast revamping program that entails realignment of duties but no immediate changes in personnel, the scheduled distributor meeting in Las Vegas has been canceled. Kass said he would consider either national or regional meetings at a later date, but a meeting now would take up too much of the staff's time. One of the projects is to put the Bloomfield, Ind., pressing plant back on a more competitive level of business, he said. Kass left July 3 for London.

NARM Adds 5 Members

BALA CYNWYD, Pa.—Five new regular members have joined the National Association of Record Merchandisers through the acceptance of their applications by NARM's board of directors.

Three of the new members are wholesale distributors of tape product, equipment and accessories: Art Fulmer, Inc., which will be represented by Arthur Fulmer Jr. and Ron Edmundson; Oklahoma Operating Co., represented by R. F. J. Williams, and Texas Tape Cartridge Corp., represented by George Slaughter III and Jeff Browning.

The W. D. Warren Co., of Germany, NARM's first international rack member, and NMC Corp. are new rack members.

New associate members are Jimmy Bowen's Amos Records, Pace Records, and Viva Records, and tape firms Fairmont Electronics, Mayfair Electronics Co., Peerless Telerad, Kraco Products Inc., and Radiant Cassette/Cartridge Corp. NARM's membership reached 283 with the additions.

Show Town Bows 1st Stevens Single

LOS ANGELES — Show Town Records, owned by Bob Keene, has released the first single by an act from Bobby Stevens' Even Stevens Productions. Stevens is a member of the Checkmates Ltd. and his group is the five-voice Blues Crusaders.

Tower Records distributes Show Town product. The Crusaders' debut disk is "Willie Jones." In recent months, Tower has distributed Show Town product by Randy Fuller and Keene who records under the name Verrill Keene.

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All-Star Industry Line-Up Set As Speakers of the Tape Forum

• Continued from page 1

vin, board chairman and chief executive officer of Motorola, Inc., which was announced in last week's issue of Billboard. Finkel disclosed that the following will be among the Forum speakers.

William E. Goetz, chairman and chief executive officer, Music West, Daly City, Calif., will present "The Wholesaler's Point of View" in Session 1, devoted to "The Future of the Industry—How Can it Best Reach Its Growth Potential?"

Harvey S. Laner, president, Recco, Inc., Kansas City, Mo., will discuss "The Retailer's Point of View" of the above Session.

Fred Rice, national merchandising development manager, Capitol Records Distributing Corp., Hollywood, Calif., will speak on "Resolving the Packaging Dilemma," Session 2.

Alan Pierce, account executive, Jonathan, Jones & Alan, Inc., Huntington Woods, Mich., will explore "The Profit Potential in Developing a Local Club" as part of Session 3, devoted to "The Value of Tape Clubs in Expanding Local Sales."

George R. Sikowski, marketing manager—audio products—Bell & Howell Video and Audio Products Division, Skokie, Ill., will discuss "Basics in Selling Equipment" in Session 4 dealing with "New Dimensions in Dealer Training."

Andy Csida, manager of Billboard's Special Projects Division, will speak on "The Consumer—Who Is He? What Does He Buy? Where Does He Buy It?" in Session 5 aimed at "Pinpointing the Tape and Equipment Market."

James B. Gall, vice-president marketing, Lear Jet Stereo, Inc., Detroit, Mich., will handle the second half of the same session in an address on "Forecasting Equipment Sales—Portable, Home, Automotive."

Caedmon in Price Increase

NEW YORK — Caedmon Records has adopted a new list price schedule, marking the first significant increases in the spoken word firm's 17-year history. One-LP sets will be raised 55 cents each to \$5.50 (CB and TC 1182), \$6.50 (TC 1000) and \$7.50 (TCp) from previous levels of \$4.95, \$5.95 and \$6.95 respectively.

Two-record packages rise to \$13 (TC 2000 and SRS) and \$14 (TRS) from \$11.90 and \$12.90 lists; three-LP sets, to \$19.50 (TC 3000 and SRS) and \$20.50 (TRS) from \$17.85 and \$18.85; and four-LP packages to \$26 (TC 4000 and SRS) and \$27 (TRS) from \$23.80 and \$24.80 respectively.

The company's current release includes a two-record Walt Whitman Civil War set including his eyewitness accounts and pertinent selections from "Leaves of Grass," read by Ed Begley. Also being issued is the poetry of Boris Pasternak with one side read in Russian by Yevgeny Yevtushenko, while the second side has the same selections read in English by Morris Carnovsky. Orders intended to beat the price hike have resulted in a sales spurt, according to Caedmon.

James W. Johnson, advertising and sales promotion manager, Ampex Stereo Tapes (Ampex Corp.) New York, N. Y., will treat "When Is Broadcasting Advertising Effective" in Session 6 dealing with "Advertising Approaches to Develop Consumer Traffic."

James Toland, director, magazine division, Los Angeles Times, will address registrants of the same session on "Getting Greater Mileage from Print Advertising."

Herman E. Platt, president, Platt Music Corp., Torrance, Calif., will discuss "Effectively Displaying, Demonstrating and Selling Equipment" in Session 7 which will be devoted to "Changes in Store Layout, Display and Selling that Improve Turnover."

Robert Mitchum, vice-president, C. J. Brady Co., Honolulu, Hawaii, will discuss "The Penetration in the Far East," phase of Session 8 treating "Trends in International Marketing of Tapes and Equipment."

John Jildera, international manager of cassettes, Philips Phonographic Industries, Baarn, Holland, will speak on "The Status in Europe" at the same session.

Gary Salter, vice-president, International Tape Cartridge of Canada, Ltd., Downsview, Ontario, Canada, will outline "The Future in Canada" during the third part of the same session.

Other Speakers

Manuel Camaro, president, Tape Car Gravacoes, Guanabara, Brazil, will speak on "Growth in Latin America" during the fourth segment of the international session.

Henry Vogel, president, Car Radio Tape Center, San Francisco, will detail the "Operation of an Installer of Tape Equipment in Cars" in Session 9 which will include a field trip to the Vogel location.

Merrill Krantzman, vice-president, Grand of California, Oakland, will explain "How an Auto Accessory Store Sells and Displays Tape and Tape Equipment" in Session 10 which will include a trip to the Oakland store.

Russ Solomon, president, Tower Records, Sacramento, Calif., discussing the "Operation of a Retail Record and Tape Store" which will include a visit to the Tower outlet as part of Session 13.

Merritt Kirk, president, Music West, Daly City, Calif., will discuss "An Inside Look at a Successful Distributor" as part of Session 14 which will include a visit to the Daly City facilities.

Bill Hall, vice-president, Transcontinental Music Corp., Burlingame, Calif., will speak on the "Rack Jobber's Role in Setting Up and Servicing" in the "Impact on Tape and Equipment Marketing of Additional Retailers Entering the Field."

Ronald W. Inkley, president, Inkley's, Ogden, Utah, will discuss "The Camera Store as a Tape and Equipment Retailer" in the second portion of the same Session.

Ira Fischbein, president, Mr. Dependable TV & Appliance Store, San Diego, will treat the third segment of the same Session, speaking on "The Experience of an Appliance Dealer Entering the Tape Field."

Jack K. Sauter, president, Ca-

lectron, San Francisco, will discuss "The Responsibility of Manufacturer, Distributor and Retailer in Setting Policies on Returns and Defectives" in Session 16 devoted to "The Importance of Servicing for Building Sales of Equipment and Tape."

Joseph V. Loicano, manager field product service, General Electric Co., Syracuse, N.Y., will handle "The Profit Opportunities in Equipment Servicing" portion of the same session.

Philip Costanzo, manager, Jet Stereo Distributors, Inc., Montebello, Calif., will discuss "Finding Prospects Through Participation in Exhibits in Local Areas" as part of Session 17 which will treat "New Techniques in Selling Pre-Recorded Tapes and Equipment."

Larry Finley, president, North American Leisure Corp., New York, will speak on "Using Vending Machines to Sell Tape" during the same session.

James Muntz, national sales manager, Muntz Stereo-Pak, Inc., Van Nuys, Calif., will discuss "Selling the Teen-Age Market" as part of Session 19 which will treat "Reaching Special Markets."

Donald M. Roun, manager, Electronic Sales Operation, Consumer Electronics Division, General Electric Co., Syracuse, N.Y., will explain "Developing In-Store Promotions that Make Sales" as part of Session 20, "Promotions that Pay Off."

Don Bohanan, sales manager, Muntz Stereo-Pak, Inc., Van Nuys, Calif., will take the second portion of the same session, speaking on "Off-Site Promotions that Build Sales."

Robert W. Galvin, chairman of the board and chief executive officer, Motorola, Inc., Franklin Park, Ill., will cap the Conference as its luncheon speaker on the final day.

Treats All Facets

The Billboard Publications' Third Annual Tape Cartridge Forum is seen by many executives in the field as the most comprehensive Conference of its kind in industry history. Of particular note is the fact that it treats all facets of the tape cartridge market — the record, automotive, electronic and photo — and is organized to stimulate a dialog between these sectors of the field which together comprise today's tape business.

The Forum is being produced for Billboard Publications by James O. Rice Associates, Inc., specialists in management training and business education meetings. Finkel is executive vice-president of the Rice firm, and has served as co-ordinator of the previous two tape cartridge Forums for Billboard, as well as its Radio Programming Forum, and the first International Music Industry Conference held at Nassau this spring.

Registrations and inquiries for the Tape Cartridge Forum should be addressed to The Tape Cartridge Forum, Ninth Floor, 300 Madison Avenue, New York, N.Y. 10017.

Disk Carries Star

CINCINNATI — The Kenny Rogers and the First Edition's single of "Ruby, Don't Take Your Love to Town," on Reprise, which was No. 37 on the Hot 100 in the July 5 issue of Billboard, should have been listed with a star for its proportionate uprise on the chart.

Executive Turntable



NUCCIO

Northeast division manager for Capitol Records Distributing Corp. **Charley Nuccio** has been appointed vice-president, promotions, CRDC. Nuccio will leave New York to take charge of Capitol's expanded national promotion activities, based in Hollywood. "For the first time, national promotions will be headed by a vice-president with all national promotion activities falling under the supervision of a single chief," said **Robert Yorke**, vice-president and general manager, CRDC. Nuccio joined Capitol nine years ago as salesman and has been CRDC's administrative chief in the New York-Boston area for the past one and a half years. Previously, he had been New York City district sales manager, Chicago district promotion manager, and Midwest singles promotion manager.

In a realignment of the Southern and Eastern segments of Atlantic Records' promotion network, **Ray Evans** and **Bob Breedlove** will work in the South and **Dick Evans** will do Eastern promotion work, based in New York. Evans joins Atlantic from Sue Records, where he handled national promotion. Breedlove had been promotion manager for Mainline Distributors, Cleveland, and before that was with Mercury and Liberty.

★ ★ ★

Herb Linsky named national sales manager, Harmony Records, and will be responsible for developing and implementing sales programs for the label, directing sales through field visits and advising and guiding the product manager of Harmony. Linsky has been product manager of Harmony since May 1967. Previously, he was director, special market sales for Kapp and London. **Mel Price** is the new national sales manager for Columbia Pre-Recorded Tape,



LINSKY

directing Columbia and Epic prerecorded products through all Columbia branches. Price has been manager, tape sales for Columbia Records since January this year. Previously he was salesman for distributors in Chicago and New Jersey. Both Linsky and Price will report to George Novak, director special product sales and distribution, Columbia Records.

Charles Coster, advertising/sales promotion manager, Norelco home entertainment product division, North American Philips Corp., has resigned to join Illumatronics as director of marketing. Illumatronics is a new company specializing in electronic lighting devices based in New York. . . . **Samuel Stern**, formerly president, Williams Electronic Inc., named executive vice-president, Bally Manufacturing Corp., Chicago. Stern, in the coin machine business since 1931, reports to Bally president, William O'Donnell.



PRICE



STERN

★ ★ ★

Frank Holland appointed general manager of Transcontinental Distributing Corp., Los Angeles division. Holland was previously with Decca Records in Boston, Coral Records, and Mutual Distributors. When Mutual merged with Transcontinental Music Corp., he was named vice-president of TMC and TDC. . . . **Arne Berg** named director of audio products for the TEAC Corp. of America, responsible for planning and development of new products in the U. S. Before joining TEAC Berg was a consultant in the audio industry. He was the original pioneer in developing the first automatic reverse tape transport.



BERG

. . . **Mike Hyland** joins Mary Jane PR Co. from Gifford Wallace as account executive working on the Rascals. . . . **Norman Simon** has left UA Records to work as assistant to Louis I. Teicher, director of music operations, CBS-TV. . . . **Sally Gallin** named senior vice-president of CMA. Gallin has been with CMA since 1962 and will continue to be based in Los Angeles.

★ ★ ★

Ed Walker named national sales manager for Happy Tiger Records, Los Angeles firm. He was formerly general manager at Delta Distributing, New Orleans. . . . **Mike Aughtry** named West Coast professional manager for the ABC publishing firms. He was formerly with Al Gallico Music. . . . **Lee Hirschberg** named engineering director for Warner Bros.-Seven Arts, replacing **Lowell Frank**, now doing research projects for W-7.

★ ★ ★

Bob Sheehy promoted from Capitol's Special Markets Western sales manager to the newly created post of custom sales manager. **John Romain** replaces Sheehy. . . . **Max Callison** named acting special markets sales manager operating out of Chicago where he has been the department's Midwestern sales manager.

★ ★ ★

Todd Schiffman joins Transcontinental Entertainment Corp. as a vice-president. He was formerly with the International Famous Agency and before that with the Agency for the Performing Arts. He both booked and handled the administration of rock music departments at the agencies.

Appaloosa: A rare breed.



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



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

Climb aboard before it runs wild!
On Columbia Records 

Loetz, Broderick Overseas

NEW YORK — Jack Loetz, Decca Records administrative vice-president, and Richard Broderick, vice-president of MCA Records International, are in Hamburg, Germany, on a dual mission to examine the recently acquired production facilities of Miller International and to conduct a series of meetings with European representatives of MCA Records. They joined Bill Grady, director of facilities and development, who had preceded them to Hamburg.

During their two-week visit, they will renew the Miller International operation in terms of existing production capacities with an eye toward future expansion to meet the growing demands of MCA Records International production requirements.

In addition, they will be visited by various European representatives of MCA Records International to introduce and review current U. S. records product, handled by MCA Records International for possible European release.

In This Issue

AUDIO	50
CLASSICAL	48
CLASSIFIED ADVERTISING	47
COIN MACHINE WORLD	51
COMMERCIALS	43
COUNTRY	57
INTERNATIONAL	66
MUSICAL INSTRUMENTS & FOLIOS	46
RADIO	42
RHYTHM & BLUES	44
TALENT	22
TAPE CARTRIDGE	14

FEATURES

Stock Market Quotations10
Vox Jox41

CHARTS

Best-Selling Classical LP's48
Best-Selling Folios46
Best-Selling Jazz LP's50
Best-Selling R&B Albums45
Best-Selling R&B Singles44
Breakout Albums63-a
Breakout Singles63-a

Hits of the World69
Hot Country Albums60
Hot Country Singles58
Hot 10070
Top 40 Easy Listening47
Top LP's74

RECORD REVIEWS

Album Reviews63, 63-a
Single Reviews64

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Vol. 81

No. 28

Talent Assoc.'s Musical Wing

LOS ANGELES—Film producer Talent Associates (TA) has formed a musical wing. One of its first projects is a TV musical series called "Harper Valley USA." Jeannie C. Riley, who sang the hit "Harper Valley PTA," is slated to appear as a regular on the series, with other contemporary pop musicians booked as guests. TA is working with NBC on the program.

Steve Binder heads the new Talent Associates Music as president. He joined the firm seven months ago and had produced the well-received Elvis Presley and Petula Clark TV specials for NBC.

In the music area, TA has specials planned for Sergio Mendes and Dino, Desi and Billy. TA Music is working on score music for the "Get Smart" series and for a special based on the program. It will score motion pictures produced by the parent company.

2 Writers Form MBP Prod., Pub.

NEW YORK — Songwriters Alan Bernstein and Victor Millrose have formed MBP Productions, Inc., an independent record production firm, and two publishing companies, MBP Publishing (ASCAP) and Burnt-Rose Publishing (BMI).

MBP Productions has produced Phil Taylor's "California Be Fine" and Ross Legacy's "Makes You Want to Sigh," both on Philips; and is producing Kenny Rossen on Mercury and Leslie Bellin. A special Mercury album also is in the works.

Millrose and Bernstein can be contacted at MRC Music, 110 W. 57th Street, here.

Schlachter Sells Scepter Interest

NEW YORK—Marv Schlachter has sold his interests in Scepter Records and its affiliated firms. According to terms of the settlement, Scepter has acquired Schlachter's interest in the firm of which Florence Greenberg is president. No purchase price was revealed.

Schlachter, who joined the label in 1960, is leaving his post as executive vice-president of the company, effective immediately.



ANNOUNCING THE NEW TRENDSETTER AWARDS series is Mort Nasatir, Billboard publisher. Five separate radio awards will be presented at next year's Radio Programming Forum. Awards will be presented to a radio station, a general manager, a program director, a music director, and an air personality who have, in the previous year, led the way in programming. Other Trendsetter Awards will be presented in the field of music at other official Billboard functions.

TOMORROW

By ED OCHS

I would like to apologize for what I'm about to do. I like Bob Dylan; in fact, Dylan is "all you should know before you grow old and die." But I would like to praise him for what he is, to fix him honestly as a man, not a myth, in relation to his real merits. For Dylan is a dreamer who found it easier, more profound and more painful to fantasize roles than to assume just one for himself. That of himself. A part-time comic, cartoonist, Casanova, Messiah and magician, Dylan's real pursuit has been misconstrued and, because of it, his pain prolonged. Now "Nashville Skyline," in its blushing acquiescence, has revealed in perspective the secrets of all that came before, all the elaborate, rigged conversations he had with himself; revealing, above all, Dylan's desperation blues and all the searching that has made Bob Dylan the greatest white blues singer who ever lived.

Dylan sings in conversations, preaching to cripples who fall dumbly into his pointed puns like patsies who feed funny men their living. Like Laurel fed Hardy. Like Costello fed Abbot. Dylan, the master of Socratic dialog, asks the questions and gives the answers as well. His dummies are granted a personality of opposition (though the voice is Dylan's), pitting their lovelessness against Dylan's, and finally suffering banishment at the hands of his over-righteousness and destructive, and protective, insight. But the brilliant Dylan, afraid of receiving, accepting, and feeling spontaneously without a challenge is only the winner of power and intellectual advantage; his foil is deep in feeling, filled up to her modest capacity with hurt absorbed from Dylan's profound put-down. She has grown deeper, more loveless and known intensity, while Dylan has only to damn himself for his cruelty. And, oh yes, his words are to a woman, an object manipulated away when she got to close to his naked emotion with her giving-for-the-taking. When her love, her emotion made him vulnerable to his needs.

He almost got away with it, too. But Dylan's impatient genius left seams in his sermons. For his genius is not as a creator (though he is so beautifully creative), but as an editor, splicing, cutting and putting together jokes passed on to him, twice-told tales and pearls of conversation that he has snatched from the air and committed to memory. His lyrics, like a well-repaired mirror, are editorials for his pain, a kaleidoscope of his aching mind's eye, which has processed all he has observed into metaphors of persecution and riddles sung, but unanswered. Up till "Nashville Skyline" Dylan has been delirious from his unbound sense of self. He has heard his ambiguity praised as genius:

*"They are spoonfeeding Casanova
To get him to feel more assured;
They will fill him with self-confidence
After poisoning him with words."
From "Desolation Row."*

—but said nothing because a seduced public is a degraded public anyway. And besides, the celebration of his unseen lovesickness and identity wars is better than no self-recognition at all, even if the public was all wet. The truth would be too hard, too long to explain anyway, figured Dylan, sucking on a sour grape.

Poor Dylan has been screaming out his agony, but keeping it just out of understanding's reach, disguising pain by lapsing into general truths further confounded, in turn, by their abstract presentation. I'll help you know me, he wails between the lines, but I won't tell you everything you need to know to help me. Saved from revealing specifics by his ambiguity, Dylan has relieved himself of active responsibility for doing something about his unhappiness. For this he was praised—for being one of the walking wounded, confessing his passivity through his sad, precious insight. For this he was called a genius. Because he was clever enough, hurt enough to break down in a million homes and still not be heard. Until "Nashville Skyline," that is, when Bob Dylan came home to Bobby Zimmerman.

I wonder what she's like—his wife, I mean. She showed him Nashville's skyline, that it was something real and stable. And she loved him because she understood that when he said "no" he really meant "yes, come closer." So with his latest album, Dylan finds his own voice, sings his sentiments and, having matured with love, yodels the very little on his mind and shoves off for home. Dylan, the satisfied man, speaks in cliches and blushes as if everyday were Valentine's Day. No longer does he need to talk a lot and talk fast and disguise the love that has always asked and, now at last, been received. So goodbye, Bob Dylan, I'm glad you're happy though you meant more to me when you were dazed and confused like everybody else. Still, I hope you've had a good trip finding your way back home, and though you have withdrawn to your family, your genius defused, I have the funny feeling you'll soon return, as Wordsworth said, to recall your experience in the tranquility of afterthought.

ITCC Launches 2d Label

NEW YORK—International Tape Cartridge Corp. has launched a new record label—ITCO Records. First single release features the Brass Ring with "Theme From 'Last Summer,'" a movie theme. ITCC Vice-President James Tyrell said that an album, 8-track cartridge, and cassette hinged on the single will be released in August. Phil Bodner produces the Brass Ring.

The new label, Tyrell said, was another step in the expansion plans of ITCC to become a major music industry firm. ITCC had launched a label called Hour Glass about eight months ago, which was then distributed by Art Treferson of Steady Records. However, distribution of this label has just been taken back under the wing of ITCC with its own distribu-

tor set up. The publishing wing of Gerid Music was launched about two months ago and, with its own staff of writers, has been producing demo records.

A new low price tape cartridge line will be the highlight of ITCC's distributor sales meeting July 11-12 in Nashville, along with a new slate of product.

R&R's 2 Masters

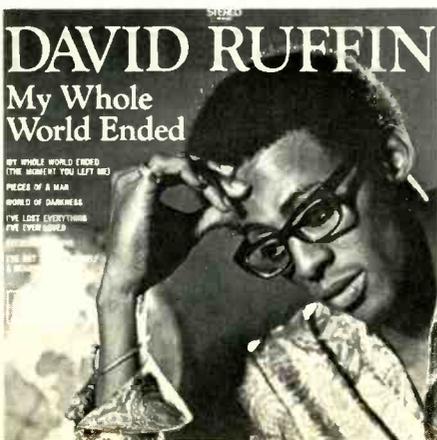
GLEN COVE, N. Y.—R&R Records has purchased the master of "Hey Girl, I'm in Love With You" and "Don't Give Your Love to Anyone," by Wazoo from Memnon Productions, a subsidiary of Memnon Amusement Co. Tom Rizzi and Chris Purzycki produced the group for Memnon.

JULY 12, 1969, BILLBOARD

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Taken from his latest album "MY WHOLE WORLD ENDED" MS 685

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Save Our Singles

The singles business has been called, with some truth, "a fantasy business."

It represents a minor part of the industry's total dollar volume. Yet all segments of the complex and interrelated world of music, records and radio testify to its importance; to the necessity of restoring the singles business to a state of health.

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

Nothing matches the single as an excitement factor; as a promotional medium for artist and/or song. That is why Billboard is devoting extensive space and reportorial manpower to a continuing examination of the singles problem.

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

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

The diminution of the singles business need not be irreversible.

Tighter Playlist a Boon To Single, Merc.'s Sippel

By EARL PAIGE

CHICAGO — Tighter playlists are not a deterrent to the single, but conversely, are causing radio people to "listen to singles more carefully and with a better ear," said John Sippel, product manager, Mercury, Peachtree and Blue Rock. "The single generates more immediate excitement, it increases communication and causes more happy rapport between manufacturer and wholesaler."

As proof stations listen more carefully he cited Dee Dee Warwick's recent release, "Foolish Fool." He said, "This record had a 44 second instrumental introduction, which normally would hinder a recording, but we know stations like it. Mitty Collier, who has been away from the scene for two-and-a-half years, has 'It Hurts So Good' on Peachtree. Normally stations would have forgotten about this type of artist but in just 17 days we know we have a substantial seller."

Sippel, who studies 250 radio station playlists each week, said, "At least 80 to 90 per cent list singles but rarely do you find more than five albums listed. Usually you see only one album the pick, on a radio list."

"Nothing matches the day-to-day excitement of a single. A distributor may order Jerry Butler's 'Ice Man Cometh'

once a week but he'll be on the phone with us three times a week for Butler's single of 'Moody Woman.' I do not believe that rack jobbers, one-stops and dealers are apathetic about singles and I also place high importance on the jukebox as an important exposure medium for singles."

Marshall Chess Speaks

"The way radio is set up today the single and the value of the short cut is extremely important," according to Marshall Chess, who speaks not only for Chess Record Corp. but as well for the firm's r&b station WVON in Chicago. "The single still offers maximum music and the maximum amount of commerciality."

"However, I feel the next important form of radio will be in the progressive rock vein using cuts from albums and a format similar to the 'Top 40' as we know it today. When this happens, and this is still in the future, then the single could very well be in trouble."

"Right now, though, stations must have singles because there just isn't that many albums with short enough cuts to play. Also, singles are very important in the r&b market where you have a monetary factor with people not able to buy as many albums as they might like to."

Kapralik's Stone Flower Into Broader 3-Level Areas

NEW YORK—David Kapralik is broadening the operation of his Stone Flower Productions firm which he owns with Sly Stone. In addition to setting up an Los Angeles office, Kapralik will bolster the firm's staff to handle its widening activities in the production, management and publishing fields. Also in the offing is the formation of Stone Flower's own label to be distributed through a major manufacturer.

Stone Flower's Coast offices will be located at 1777 North Vine St. and will be occupied

by Kapralik, Steve Topley, national promotion director; Don Rossmore, production assistant, and Stephanie Swanigan, personal aide to Kapralik and Stone.

Stone Flower and Daedalus Productions, Kapralik-Stone's other production firm, will continue to maintain offices in New York at 180 Madison Ave. under the direction of vice-president Barbara Baccus. At present, Stone Flower produces the records of Sly and the Family Stone and represents the publishing of Sly Stone's compositions.

Pitt Symphony, Union in Accord

PITTSBURGH — A three-year agreement raising minimums to \$255 a week by 1971-1972 has been reached between the Pittsburgh Symphony and Local 60-71 of the American Federation of Musicians. The pact raises weekly minimums

from the \$200 of 1968-1969 to \$225 in 1969-1970 and \$237.50 in 1970-1971.

The season will be increased from the 44 weeks of 1968-1969 to 47, 48 and finally 49 weeks during the three-year period.

Singles' Effect on Short Station Playlist Draws Blasts & Bravos

By ELIOT TIEGEL

LOS ANGELES — The effect of short radio playlists on singles sales is regarded in diverse ways by record executive here.

Rocky Catena, Capitol's merchandising vice-president, feels short playlists improve single sales. By concentrating on fewer singles, the exposure helps a hit sell more.

Music Complex Set Up by Rene

NEW YORK—Rene Enterprises, a new music complex, has been formed by Joe Rene, former RCA a&r producer. The complex will include Rene Record Productions, a record production firm, and two publishing companies: Gold Beach Music (ASCAP) and Wilco Music (BMI).

Rene, who also is a songwriter, plans to visit Europe, where he will produce several artists for international distribution. Included will be stops in London, Paris, Rome, Germany, The Netherlands and Belgium. He also will meet with foreign publishers to set up representation. Rene's New York offices are at 161 West 54th Street.

A Longer Run

• Continued from page 1

record is at the top of the charts. They need continued air play to move this product to the consumer, and not back to the distributor as a return.

As far as radio goes, England added, an extended play list would certainly help single sales but only if the station concentrated on the additional product put on its lists and not just play it on rare occasions. He pointed out that rhythm and blues as well as country stations have an extended play list and normally concentrate quite heavily on this list. "This," he said, "leads to a maximum amount of sales in each of these categories without the record ever going up."

England emphasized that singles are extremely important to the label and are worked as a project for breaking new artists. He added, "Strong single record product will create the hits and naturally boost single sales."

Who's Rock Opera Earns Gold Record

NEW YORK — The Who's two-LP rock opera "Tommy" on Decca has been certified a \$1 million seller by RIAA. The album, written by lead guitarist Peter Townshend, was produced in England by Kit Lambert and Chris Stamp. The quartet winds up their U. S. tour at San Francisco's Fillmore Auditorium on Thursday (19).

Handleman to Give 4-for-3 Stock Split

NEW YORK — Handleman Co. has declared a four-for-three stock split of the common stock of the company. The record date will be the close of business on July 11 and the new shares are to be distributed July 31 to holders of record of July 11.

Catena said that fewer singles gain exploitation from radio play, but this concentration generates greater sales.

Dick Sherman, the national sales manager at Warner Bros.-Seven Arts, disagrees. The short span of time stations now play a new single isn't enough to help the sale of a product. Distributors are getting stuck with product because there is no co-ordinated effort on the part of the broadcaster and the disk distributor, he said. Sherman pointed to KHJ's recent reduction of its playlist of several numbers.

Rife With Problems

Catena said the singles business is rife with problems. While there are a record number of stores or racks selling the product, the emphasis is on cream merchandise. "Retail markets which are remote from the suppliers tend to concentrate on the top hits," he said. Catena sees hope for singles if the Pocketdisc proves successful. The vending machine which Pocketdisc

uses to sell its product could change the attitudes among racks who are "paranoid about theft."

Many record companies are offering 100 per cent return privileges on singles to maintain happy relationships with their distributors.

Warners is one firm which does not have this 100 per cent return system. Its policy is 11 per cent on all net purchases quarterly.

Sherman feels this policy may be passe because the racks have created a new situation. Their returns are "enormous" Sherman said. Many retailers are returning singles they can't sell and marking them defective. Many distributors who do not want to antagonize their large accounts take back all these singles whether they are defective or not.

While short playlists affect singles sales, Ed Rosenblatt, A&M's national sales manager, (Continued on page 12)

Singles Salespin Sharpens—Slips to 14.2% of Industry

• Continued from page 1

mented: "You can still have a million seller with a monster record, like the Edwin Hawkins Singers' 'Oh Happy Day,' but the medium hit is disappearing—that is, the record that achieves a sale of 100,000 or 200,000, so you either hit a home run or strike out . . . and you can't live on home runs alone in this business."

The temper of the times, particularly as it relates to the civil rights campaign, is also regarded as seriously affecting singles. As one observer put it: "Rhythm and blues during the past decade has been a basic ingredient in the pop field. This music is the bedrock of rock 'n' roll, and more than any other musical category it went pop. But now that the Negro is forging ahead and lifting himself out of the mire, he is leaving the old music behind . . . so that r&b seems to be retreating to a smaller, hard-core audience."

As far as the racks' influence on the singles business goes, Neil Bogart, vice-president and general manager of Buddah Records, said, in Billboard, June 21, "The singles business wouldn't be dying if some of the biggest racks

weren't trying to kill it. Singles are just as salable as they ever were, but the racks must push them, top 40 radio must not ignore youth music — our business can't afford it. The gravediggers should put their shovels away. Singles are alive and well — if they're properly promoted and merchandised."

Another bullish note on behalf of singles was voiced by Len Levy, president of Metro-media Records. He said, in Billboard, June 28, "I think albums will no doubt always represent a greater percentage of the business, but I feel that singles still have their place, given the proper chance." He added that Metro-media will make the decision to initially expose an artist through album and single product, depending on the nature of their material and the market it is attempting to reach.

It is estimated that today's annual singles sale is about 180,000-200 units. A large segment of this sale — perhaps as much as 50 per cent — goes to the jukeboxes. The single, therefore, as an item of home entertainment, is miniscule. Yet, virtually the entire industry is in agreement that the single is a vital part of the record industry.

Pocketdisc to the Rescue

• Continued from page 1

a long time. However, we need the co-operation of more key labels—like Columbia and RCA. The servicing of the machines is fantastic; there's no pilferage, and loss of time is eliminated. I am also impressed with the sound of Pocketdisc. It has not affected our over-all 45 business in four stores; I feel it must be the coming thing. Forty-fives are too expensive to handle.

Tom Lorenzi of Sparton Stores: Pocketdisc is doing very well. We have it in eight stores and are adding a ninth. We need more product and could sell more if we had more labels. There is no clerk problem or pilferage as with the 45's. At present, Pocketdisc is a plus sale but in time it will knock out 45's.

Jerry Salz of the Yankee Stores: "We like it. We think it's great."

Leonard Oppenheimer, of Topps Stores: "It is doing very well although we feel more of the current Top 50 is needed. There has been no problem on servicing the machines in five stores here. More labels should co-operate." Oppenheimer also expressed the view that "localized selectivity," that is, selection geared for a specific market, would be a good thing in merchandising Pocketdisc."

Mike Meyer of Federal: Speaking for one of the Federal Stores, Meyer said: "This outlet is not as large as some of our other stores, but we racked up \$168 in 16 days . . . a good sale and a plus sale. I feel we (Continued on page 12)

Changing Attitudes, 'Hall' Post Gains for Writers: Leiber

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

This is the view of Jerry Leiber who, with his collaborator of 18 years, Mike Stoller, has been a major influence on the changing pop music scene. As a writer — with Stoller — of such hits as "Kansas City," "Hound Dog," "Spanish Harlem" and countless others, Leiber has been in the forefront of that group of musicians who went to the roots for their inspiration.

This predilection for the roots of American music happened naturally for Jerry Leiber. He explained: "I was brought up in Baltimore . . . in a black and white neighborhood and all I heard as a youngster were blues and country music."

The team made its first important impact on the professional music business on the West Coast in 1950 and 1951. It was the great era of rhythm & blues independent labels. Leiber recalled, "our first records were such items as 'Corn Whiskey' by Amos Milburn on Aladdin, 'Hard Times' by Charles Brown on Aladdin, 'That's What the Good Book Says' by the Robins on Modern. It was a transition period, and white youngsters were digging the root blues and dancing to this exciting music, and to this day this trend has never diminished, with the result that this music has now reached a level of sophistication while still retaining its basic authenticity."

In 1952, Leiber and Stoller wrote "Kansas City." Leiber recalls it was originally a regional hit with Little Willie Littlejohn on the Federal label. In 1953, Leiber and Stoller wrote "Hound Dog" for Willie Mae (Big Mama) Thornton, who was then with the Johnny Otis band. About one year later, Elvis Presley recorded it on Sun Records in Memphis.

After this experience in the rhythm & blues field, Leiber and Stoller did their first rock 'n' roll date — an independent pro-

duction which Capitol Records acquired. This was a milestone record. "Black Denim Trousers and Motorcycle Boots" by the Cheers. Les Baxter did the arrangement. "The song was a spoof, but it started a trend of motorcycle songs."

Organized Coasters

Shortly thereafter, Leiber and Stoller organized the Coasters and produced them in such hits as "Riot in Cell Block No. 9," "Down in Mexico," "Smokey Joe's Cafe" and "Framed." The masters, originally on Spark, were turned over to Atlantic for distribution. Other Coasters hits on Atlantic followed—all produced by Leiber and Stoller and based on their own songs: "Searching," "Yakety-Yak," "Charley Brown," "Along Came Jones," "Poison Ivy" and more. At this period, 1957-1960, Leiber and Stoller were producing other acts assigned by Atlantic, such as Ben E. King, Ruth Brown and LaVerne Baker. Some of their songs at the time were "Luck Lips," recorded by Miss Brown, and "Saved," cut by LaVern Baker.

Leiber and Stoller also produced Joe Turner, boss of the blues, in such songs as "Chicken and the Hawk."

Between 1955 and 1961 Leiber and Stoller wrote scores and individual songs for Elvis Presley films. Among their credits from this period are "Jailhouse Rock" and "King Creole," two title songs.

"In the early and middle 1950's," Leiber recalled, "the pop and jazz music establishment looked down upon the emergence of rhythm & blues and rock 'n' roll but today there is a different attitude and this music is recognized for its cultural contribution. A dozen years ago few people, other than John Hammond and a small group understood its importance."

During 1958-1961 Leiber and Stoller cut the Drifters and other important record acts, using strings and Brazilian rhythms. "This was an influence we had felt in California, where the swinging rhythm of the samba had much impact," Leiber said.

From 1962 to 1965, Leiber and Stoller operated Red Bird

(Continued on page 78)

Cap. Series to Sell Pop, Classical in 1 Package

LOS ANGELES — Capitol has created a new series, Close-Up, to merchandise pop and classical product together for the first time.

The series, which becomes available Monday (14), will offer the best of Angel's catalog plus top tunes associated with pop artists.

Each of the LP's (there are 10 pop and three classical) in the first release) offers two disks at the regular retail price plus \$1. The pop product will sell for \$5.98, the Angel merchandise for \$6.98, both prices including the dollar increase.

All of the LP's have the same graphic design and appearance. Each pop LP features 20 songs; each of the Angel LP's offers familiar melodies.

The idea for combining pop with classical on one series be-

longs to Al Davis, Capitol's pop album merchandising manager.

Capitol will merchandise the series in print and broadcast media, with half its ad budget going to radio. The new product will be advertised along with tape cartridges on the four ABC Radio Networks during the upcoming July Apollo 11 moonshot.

Represented in the first release package are the Beach Boys, Lou Rawls, Nat Cole, Frank Sinatra, Jackie Gleason, Nancy Wilson, Buck Owens, Sonny James and Merle Haggard.

Classical names include Jacqueline du Pre, Daniel Barenboim, Sir John Barabroli and the Halle Orchestra, the London Symphony, Philharmonia Orchestra, the Strings of the Sinfonia of London and the late Fritz Wunderlich.

Market Quotations

As of Closing Wednesday, July 2, 1969

NAME	1969		Week's Vol. in 100's	Week's High/Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	21 3/8	15	484	19	16 3/8	18 5/8	+1 7/8
American Broadcasting	76 1/2	56 1/8	232	65	63 1/2	64 7/8	+ 7/8
Ampex	44 3/4	32 1/2	1009	44 1/4	41 3/4	43 3/4	+2 1/8
Automatic Radio	41 3/4	20 7/8	719	37	32 1/2	36	+2 1/2
Automatic Retailer Assoc.	117 1/4	99	67	106	105	106	+1
Avnet	36 1/2	14 7/8	657	16 3/4	15 5/8	16 1/8	+ 1/4
Capitol Ind.	52	29	116	45 1/4	42 7/8	45 1/4	+2 1/2
Chic. Musical Inst.	33 3/8	23 3/4	15	24 1/2	23 3/4	24	- 1/2
CBS	59 1/2	44 5/8	345	53 7/8	51 7/8	53 3/8	+1 3/8
Columbia Pic.	42	29 3/4	402	33 3/8	33	33 3/8	+ 1/8
Commonwealth—United	24 3/4	10 1/8	1545	11 1/4	10 1/8	10 3/8	- 3/8
Disney, Walt	86 3/4	69 7/8	100	78 1/2	73	76 3/4	+3 1/2
EMI	87 1/8	57 1/8	340	63 1/8	61 1/8	61 1/8	+ 1/8
General Electric	98 1/4	85 1/8	778	91 1/4	89 1/4	90 7/8	+1 1/8
Gulf & Western	50 1/4	24	3096	26 3/8	24	25 1/4	+ 3/8
Handleman	48 3/4	35	885	37	35	37	+ 1/2
Harvey Radio	25 1/4	16 1/2	26	16 7/8	16 1/2	16 7/8	- 1/8
Kinney Services	39 1/2	26 1/4	820	28 1/4	27 1/8	27 1/2	- 3/8
Macke Co.	29 1/2	15 3/8	42	17 7/8	16 7/8	17 3/8	- 1/2
MCA	44 1/2	29 3/4	553	32 3/8	30	30 7/8	+ 3/4
MGM	44 1/2	26 3/4	345	29 1/2	26 3/4	29 1/2	+1 7/8
Metromedia	53 3/4	23 1/4	401	26	23 7/8	24	-1 7/8
3M	112 1/4	94	554	103 7/8	99 1/2	103 3/4	+ 3/4
Motorola	133 1/2	102 3/4	155	120 3/8	112 3/4	120	+5 1/2
North Amer. Phillips	45 1/4	35 1/4	557	47 1/2	44 7/8	46 1/4	+1 3/8
Pickwick Int.	65	40	121	56 3/4	55 1/4	56 3/8	+ 1/8
RCA	48 1/8	40 3/8	1042	41 3/4	40 7/8	40 7/8	- 7/8
Servmat	49 1/2	31 3/4	154	34 3/4	31 3/4	34 1/4	+1 3/4
Superscope	54 3/4	35 1/4	153	44 1/4	39	43 3/4	+4 1/2
Tenna Corp.	62 7/8	40 7/8	193	50 1/4	42 1/2	48 7/8	+6 1/8
Trans Amer.	38 3/4	28 1/2	1158	30 3/8	28 1/2	29	- 7/8
Transcontinental Invest.	27 3/4	16 1/2	737	18 1/2	17 1/8	18 1/8	+1 1/8
Triangle	37 3/8	26	32	27 1/4	26	26 3/4	Unchg.
20th Century-Fox	41 3/4	21 1/8	651	24 1/2	22 3/8	24 1/4	+1 3/8
Vendo	32 3/8	18 1/8	220	20	18 1/8	18 1/2	-1
Viewlex	35 1/2	24 1/8	63	30 1/2	28 1/4	29 3/8	+1 3/8
Warner Bros.-7 Arts	64 1/2	39 3/8	857	49 1/4	48 1/4	48 1/4	- 1/4
Whittaker Corp.	32 3/4	21	1080	22 3/4	21 1/8	22 3/4	+1
Wurlitzer	23 1/2	17 1/2	11	18	17 1/2	18	+ 3/8
Zenith	58	42 1/4	469	45 3/8	43 1/8	45 3/8	+1 1/4

As of Closing Wednesday, July 2, 1969

OVER THE COUNTER*	Week's High/Low/Close		
	High	Low	Close
ABKCO Ind.	7	6 1/4	6 1/2
Audio Fidelity	4	4	4
Certron	42	39 1/2	42
Creative Management	15	14	15
Data Packaging Corp.	22	21	21 1/2
Fidelitone	5	4	4 1/4
Sam Goody, Inc.	16	14 1/4	15 1/2
GRT Corp.	24 1/2	19 1/4	22
ITCC	10	9 1/2	10
Jubilee Ind.	21 1/2	18 1/2	20
Lear Jet	28	25 1/2	28
Lin Broadcasting	11 1/2	11	11 1/4
Magnasynic-Craig	16 1/2	14 1/2	16 1/2
Merco Ent.	22 1/2	21 1/2	22
Mills Music	32 1/2	32	32
Monarch Electronic Ind.	11 1/2	9 3/4	11 1/2
Music Makers, Inc.	16	14 1/2	15 1/2
National Tape Dist.	56	48	54
Newell	26	24 1/2	24 1/2
NMC	12	9 3/4	12
Omega Equity	2 3/4	2 3/8	2 1/2
Robins Ind. Corp.	8	7 1/2	8
Telepro Ind.	2 1/8	2	2
Trans Natl. Communications	7	6 1/2	7

*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.

Col. Club Gains 'Reprieve'

• Continued from page 1

of the Commission's thinking, but officially affirmed only that part of the order which bars any fixing of royalty for artists distributed through the Columbia Club. CBS fought this as unnecessary, since it claimed all such limits on artist royalty (50 per cent was top at the time of the FTC complaint) had been deleted from the contract forms.

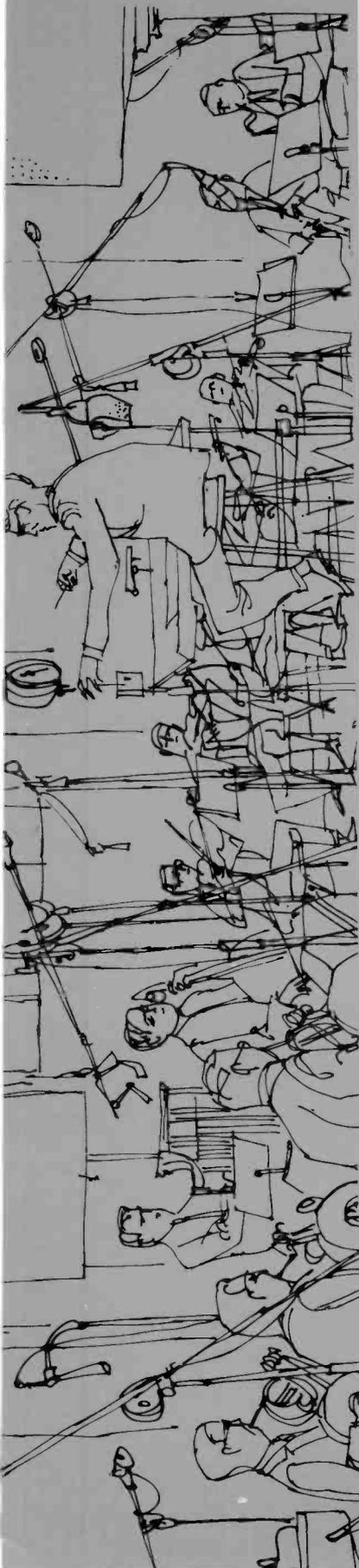
In a very important win for the Commission, the Court did agree that record club selling does constitute a distinct, "well-

defined submarket" in judging competition in the record industry. While the Court agreed also that the Columbia Club licensing agreements "have foreclosed a share of the market, we feel that the Commission has failed sufficiently to examine the market structure." It notes that the market structure has undergone considerable changes over-all, and even within the record-club submarket.

What troubled the Court about the FTC decision was its finding that the Columbia Club's exclusive licensing provisos (as

(Continued on page 12)

National
RECORDING STUDIOS, INC.
730 FIFTH AVENUE PLAZA 7-6440 NEW YORK N.Y.
16 TRACK/SEVEN STUDIOS IN NEW YORK CITY



YOUR HUSBAND—MY WIFE

BDA 126

BROOKLYN BRIDGE

ON BUDDAH



RECORDS

... OF COURSE!



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

Buddah is a subsidiary of Viewlex, Inc.

Col. Club Gains 'Reprieve' Tight Playlist

• Continued from page 10

one of the Big Three, Columbia, Victor and Capitol), virtually shut out club competition among the licensed labels, or from outside labels that would find the price differential too competitive. The Court said the foreclosure, based on 1960-1961 statistics, was contradicted by formation of four new record clubs since then. One of them claims—the Record Club of America—to be the second largest record club in the industry. (Others mentioned were Longine, Dot and Starday.)

'Not True'

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

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

stars have cut their records on the labels of small manufacturers. As a result the size and nature of the foreclosure may have changed. . . ."

The FTC order would permit distribution by the Columbia Club of outside labels, but enjoined it from contract exclusivity that could prevent outside labels from starting clubs of their own, or prevent the licensed labels from selling to any other record club or mail-order buyer at the same (manufacturer's) price available to Columbia Club. (Billboard Dec. 21, 1968.)

Dissenting Judge Kiley said that as long as the Court upheld most of the FTC thinking, it should have sustained the order. Then the Club could bring a challenge to amend or modify the order because of the "stale" statistics. Judge Kiley feels that by the time the FTC has gone through the procedures in updating the order, several years may have gone by—and the market might again have undergone substantial changes, evoking another petition for review, ad infinitum.

Pocketdisc to the Rescue

• Continued from page 8

could sell more if we had additional labels."

Hot sellers which have not been available to Pocketdisc include "Romeo and Juliet" on RCA; "Too Busy Thinking of My Baby," Tamla; "In the Ghetto," RCA; "Bad Moon Rising," Fantasy; "Grazing in the Grass," RCA; "Again," Soul City; "The Israelites," UNI; "These Eyes," RCA and "More

Today Than Yesterday," Columbia.

Meanwhile, Pocketdisc is going ahead with its plans. These include the introduction of improved vending machines which will hold more selections in smaller space and will take nickels and dimes, as well as quarters.

Pocketdisc will also expand its distribution and will open in 10 markets by the fall.

• Continued from page 8

sees them as "purely a testing ground for albums."

The mark-up for the manufacturer is with the album, and album sales have been increasing each year, Rosenblatt said. The manufacturer spends a great deal of money in the studio, then loses control once the product is released, Rosenblatt said.

At Blue Thumb, Don Graham believes a halt to the "glutting" of the market by singles without artistic merit has to happen. There are three categories of singles which are glutting the market with unneeded product, he contends. These are obligatory singles tied in with a contractual commitment, a single rush released right after a hit is coming off the charts and singles released as a vehicle to merely break an album.

The short playlist, Graham feels, is one good reason to restrict the flow of singles product. "I'd like to see the industry look in the mirror and ask itself whether it is justified in putting out a record. If you do release a record, work it."

Graham feels a company should have the strength to tell its artists that they all can't be released in the same week and that the singles have to be timed better. "We will have to bear the brunt of the artist's ire by delaying his release."

Graham said he is more convinced than ever that any airplay is good airplay because it is some form of exposure. And that includes in-store play such as is regularly given to new singles by two San Francisco retail accounts, Woolworth's and Music Five.

Blue Thumb & Arhoolie Team In Grass Roots Blues Push

LOS ANGELES — Blue Thumb is associating with Arhoolie Records in a project to promote grass roots blues music.

Arhoolie, the Berkeley, Calif., firm owned by Chris Strochwitz, is providing Blue Thumb with its catalog of evergreen blues performances, including many Strochwitz recorded in the South with portable equipment.

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

In addition to releasing such masters acquired from Arhoolie as "The Best of Big Mama Willie Mae Thornton," and "The Best of Clifton Chenier," Blue Thumb is also preparing a two-record anthology LP which it recorded at the recent Memphis Blues Festival.

Blue Thumb partners Bob Johnny Woods, Sleepy John Estes, John Fahey, Piano Red, the Rev. Robert Wilkins and 102-year-old Nathan Beauregard. Krasnow and Don Graham flew

Strochwitz to Memphis for the fourth annual festival. Strochwitz selected the artists off the bill for the LP project.

Blue Thumb rented the Arden Recording Studios in Memphis and in three days recorded such veteran blues performers as Bukka White, Fred McDowell,

This jam session LP will sell for \$6.98 while the re-packaged Arhoolie material will retail for \$5.95. Arhoolie will receive credit on the album jacket as the originator of the material.

ASCAP Inks New Talent

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

Groups signed were the Grateful Dead, Edwin Hawkins Singers, Blue Cheer, Mother Earth, Youngbloods, Crome Syrcus, Mother Bear, Lynn County, the Charlatan, Shades of Joy, Tongue 'n Groove, Fifty-Foot Hose, Loading Zone, Mint Tattoo, Mad River, Morning Glory, Flaming Groovies, It's a Beautiful Day, Santana, Womb, and A. B. Skhy.

Also signed were Harvey Mandel, Dan Hicks, Stephen Miller, Sandy Bull, Carl Oglesby, Rainy Notrak and Boz Scaggs.

Schiffman Post

LOS ANGELES — Todd Schiffman, Transcontinental Entertainment Corp.'s new vice-president, will act as a liaison man with all the company's branches. He will not personally book any acts through the Hurok Concerts branch, as had been previously stated.

WKBW RADIO
1630 MAIN STREET • BUFFALO, N. Y. 14209 • 804 5101
50,000 WATTS AT 1520 ON THE DIAL . . . "A CAPITAL CITIES STATION"

June 23, 1969

Mr. Fred Love
Metro Media Records
3 East 54th Street
New York, New York 10022

Dear Fred:

I just wanted to drop you a line to congratulate your company for having the foresight to sign one of the most exciting performers I have ever had the good fortune to see, Bobby Sherman.

His appearances in this city on the station's behalf, for which, by the way, he was handsomely paid, were a revelation to me. I haven't seen an audience react like this to any performer or group in time, following his performances here, the record is sky high. It is number five on our list right now and shows no sign of slowing. The request action is quite heavy, and I don't have a request line. The stores report that they have many calls for the record and have difficulty keeping it in stock. I guess that means you have a hit. My heartiest good feelings!

Just a note about the performer. Sherman is a great guy. During the course of our promotion, he was never too busy to help us in any way that he could. He certainly made our job a lot easier and helped the station to create a great deal of excitement in the city.

Now that he is gone from the area and the promotion is over, there is no reason that would keep us on the record. None, save one: it's selling like a hot record. What more can you ask... except directions to the bank!

Good luck, and I hope that it starts breaking out in other areas, if by the time of this writing it has not already started. I know that our enthusiasm for him and certainly his fans' enthusiasm is at an all-time high. Best wishes!

Sincerely,
Jebb Kage
Jebb Kage
Program Director

The record they are talking about is "LITTLE WOMAN" MMS-121 on Metromedia Records by BOBBY SHERMAN, one of the HOTTEST new recording artists in the past few years.



Metromedia Records, 3 East 54th St., New York, N.Y., 10022

“I DON'T WANT TO WALK WITHOUT YOU”

**a vocal single by
JULIUS WECHTER
and the BAJA
MARIAMBA BAND**



LEISURE TIME TIPS

by: Larry Finley

All indications point to the fact that Stereo Tape Cartridge sales will more than pick up the usual summertime "slump" in sales that has been historical in the record business. The recent BILLBOARD promotion, "Summer Is a Tape Thing," was devised by BILLBOARD to call attention to dealers and distributors that tape sales can and will pick up this slack in the music business.

A survey of several of the NAL distributors in Southern California, Florida, Arizona and Texas brings out the fact that Stereo Tape is a year-round business in these areas with many distributors reporting that there are monthly increases in sales regardless of the time of the year.

In colder climates in the winter time, people very seldom travel in their automobiles to vacation sites or take weekend trips or drive to their work. During the summer months, there are more cars on the highways because of vacations, weekend trips and driving to work, which means there will be more sales of Stereo Tape Cartridges.

In addition, the writer visited the 79th Street Marina in New York City last Sunday and a very safe estimate is that 80% of the boats docked at the Marina are equipped with a Stereo Tape Deck. Adding to the increase in automotive use during the summer months, the many thousands of boats that are equipped for Stereo Tape Cartridges, the thousands of portable 8-track players and cassette players that are taken to the beaches, on picnics, etc., really proves that "Summer Is a Tape Thing," that it can and will pick up the usual summertime slack in the music business.

If you want to cash in and make "Summer a Tape Thing," write for the address of your nearest NAL distributor to: NORTH AMERICAN LEISURE CORPORATION, 1776 Broadway, New York, New York 10019.

Tape CARtridge

CATV Service Co. to Use EVR Format in Home Entertainment

• Continued from page 1

The plan, which makes TPI the first CATV service group to enter the packaging and distribution field using the EVR format, was announced last week in New York and San Francisco. It signals EVR's first penetration into the home entertainment business, a field which it expects to service fully with full-length color programs by 1971.

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

Robert E. Brockway, president, CBS Electronic Video Recording Division, said his company had, from the outset, recognized the uniquely effective economical system which EVR offers CATV for originating program material to its subscribers.

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

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

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

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

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

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

Basically there are three elements to the EVR system:

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

Tiny Cushion

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

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

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

The player also features buttons for forward and rewind, a fingertip adjustment for slow scanning of individual sequences and the capacity for freezing

any frame on the screen without damaging the film, or dimming, flickering or blurring the image.

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

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

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

Continued on page 18-b

Magnesonic's 'Erasing' Unit

LOS ANGELES — Newly formed Magnesonic Corp., tape accessory manufacturer, is introducing a cassette degausser labeled the erasette.

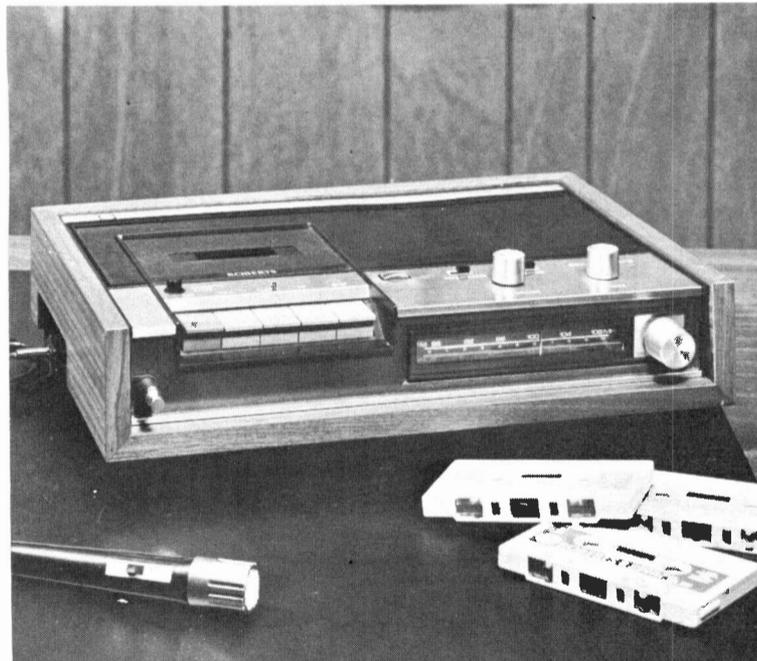
The unit allows a user to erase a cassette cartridge in less than two seconds by passing the cassette across the degausser once in each direction, said Don Grosslight, Magnesonic president.

Available in two models, erasette 100 at \$9.95 and 200 at \$15.95, the units achieve an erasure of 35 db below equipment noise.

Model 100 fits into the cassette cartridge location of all cassette recorders that have a removable cover, said Grosslight. The unit is recorder powered and activated by the fast forward of the recorder. Model 200 has its own power unit and is

(Continued on page 21)

Aristocratic New Super-Cassette Recorder/AM-FM Radio



"THE EXECUTIVE" ROBERTS 530

An eye-catcher that's every inch a beauty... an ear-catcher that re-sounds with big sound and dependable quality! This elegant AC/DC desk-model cassette records from AM or FM radio or "live" by mike. Plays pre-recorded cassettes, too, for up to two hours of musical enjoyment. A unique V.I.P. gift item for office or den to soothe frazzled executive nerves! Just one of the new SUPER-CASSETTES from ROBERTS, makers of professional hi fi equipment for 22 years.

"THE EXECUTIVE" ROBERTS 530 COMES COMPLETE WITH BATTERIES, BLANK CASSETTE AND STOP/START MICROPHONE, READY FOR INSTANT RECORD AND PLAY

Retail Price: \$119.95

Ask about the complete line of quality-controlled high-performance Super-Cassettes from ROBERTS



The Pro Line

ROBERTS

Div. of Rheem Manufacturing Co.
Los Angeles, California 90016



TELEX has a new 8-track stereo cartridge recorder-player on the consumer market. Russ Molloy, Telex consumer products sales manager, shows off the Viking S11R to sales secretary, who modeled for the product catalog.

There has to be a good reason for Tim Hardin to record someone else's music.



And he hasn't done it for years. But when he heard Bobby Darin's new song he knew it was a song he had to record. It's just been released, and the airplay is starting to build fast.

Why? Just take a look at the lyric. It's reason enough for anyone to record. Or play.

"Simple Song of Freedom"

Come and sing a simple song of freedom
Sing it like you've never sung before
Let it fill the air
Tell the people ev'rywhere
That we the people here don't want a war.

Hey there Mister Black Man, can you hear me?
I don't want your diamonds or your game.
I just want to be
Someone known to you as me
And I will bet my life you want the same.

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

Brother Yevteshenko, are you busy
If not won't you drop a friend a line
And tell me if the man
Who is plowing up your land
Has got the war machine upon his mind.

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

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

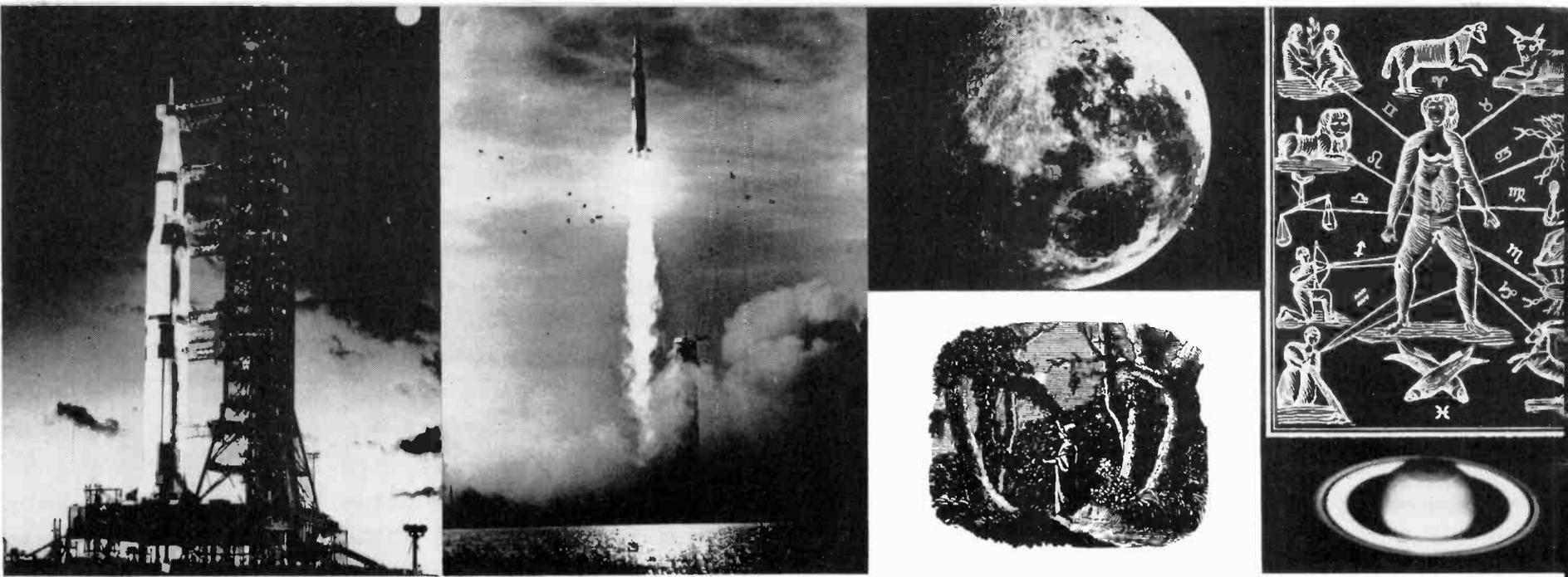
Tim Hardin

"Simple Song of Freedom" 4-44920

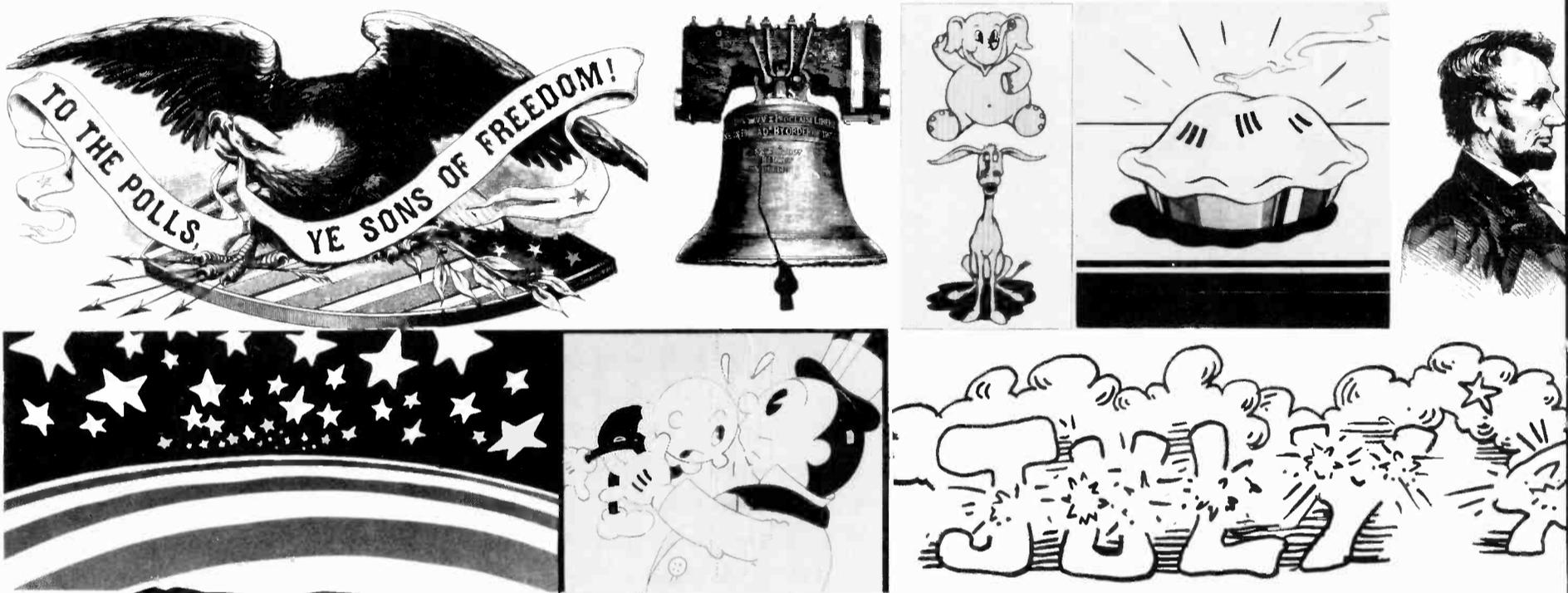
Written by Bobby Darin, Produced by Gary Klein
© 1969 by T. M. Music, Inc.,
one of the Commonwealth United Music Group
A Product of Koppelman-Rubin Assoc., Inc.
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On Columbia Records

COLUMBIA MARCAS REG. PRINTED IN U.S.A.



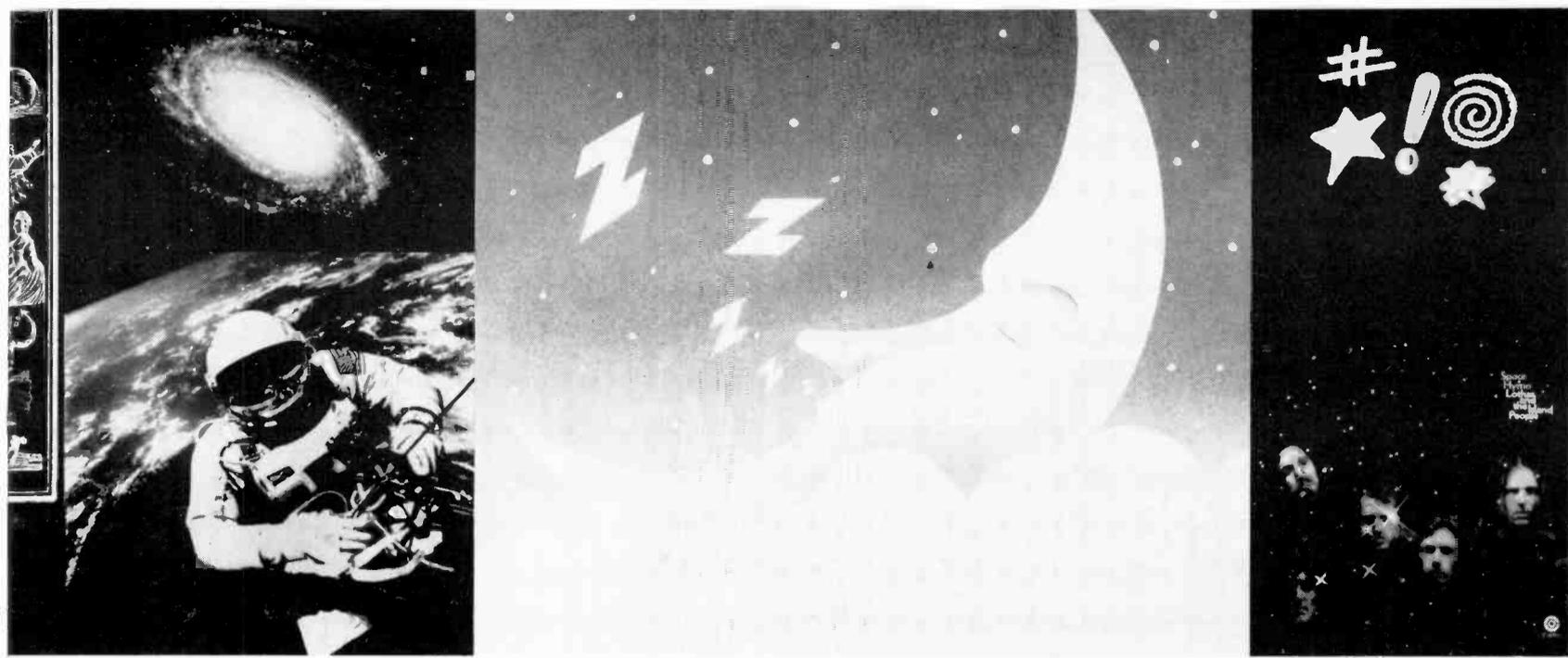
The electronic shock of Lothar, the Theremin, is wildly and lovingly manipulated by The



The Common People. It's their country, from song to shining song. "Of The People,

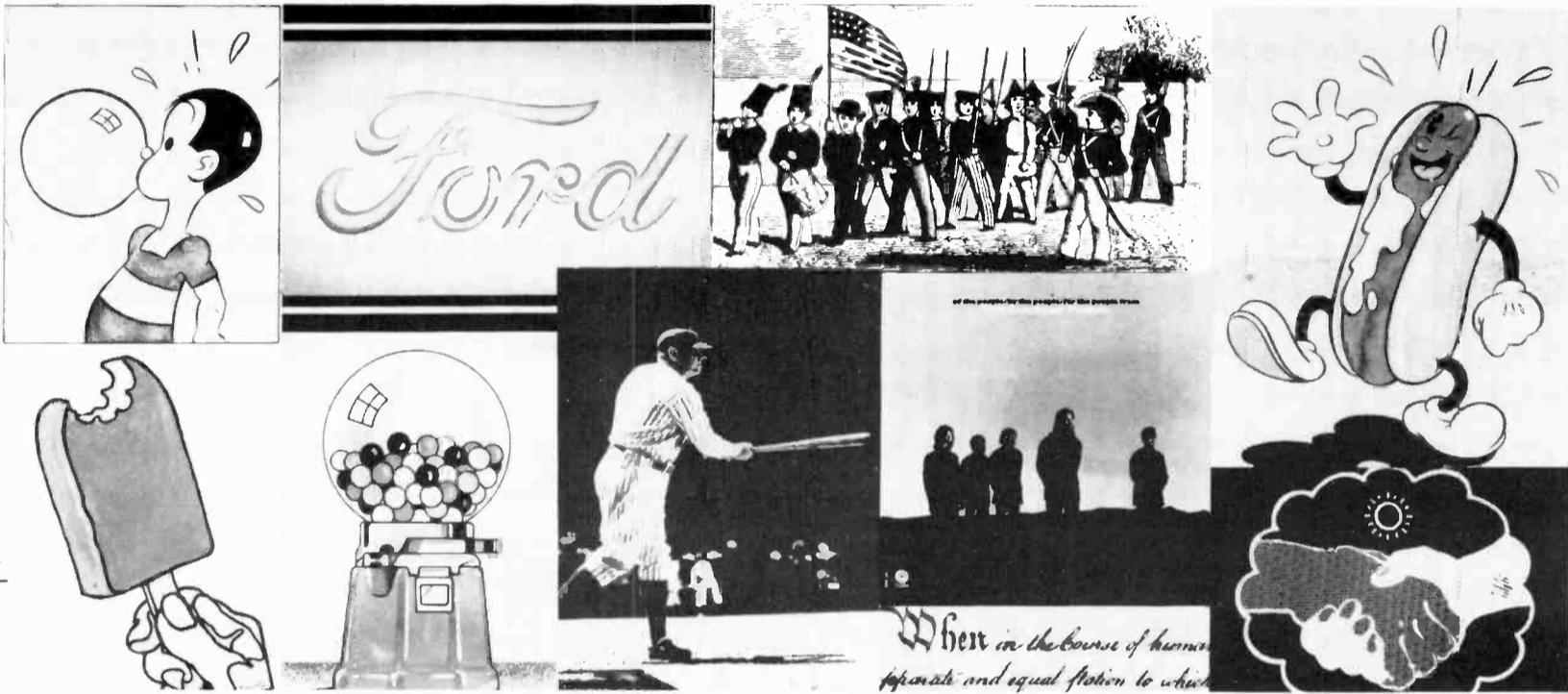


Mad River. A draft of hot blooded sound running over with loving vibrations. "Paradise



Hand People. "Space Hymn," ST-247. Produced by Nickolas Venet.

capitol



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



Bar And Grill," ST-185. Produced by John Palladino. These are available on Records and on Tape.



MAN SIZED ENTERTAINMENT



ORIGINAL MOTION
PICTURE SCORE

A JEROME HELLMAN - JOHN SCHLESINGER
PRODUCTION

MIDNIGHT COWBOY

MUSICAL SUPERVISION
JOHN BARRY

contains Nilsson singing
"Everybody's Talkin'"
Elephant's Memory with
"Old Man Willow" and
"Jungle Gym At The Zoo"
"Tears And Joys" and
"A Famous Myth"
by the Groop and
"Fun City" and
"Midnight Cowboy"
by John Barry.

#UAS 5198



United Artists Records 

Entertainment From
Transamerica Corporation



**How fast
can you sell
a
hit recording?**

7 $\frac{1}{2}$?

3 $\frac{3}{4}$?

1 $\frac{7}{8}$?

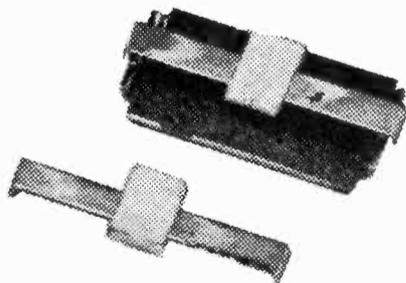
15 $\frac{15}{16}$?

Depends on how fast you get your dubs
— in any speed. At Magnetix,
tape duplicating is our only business
— reel, cassette or cartridge.
So we concentrate our efforts on getting
your job out fast. Try us for your next recording.



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and Cartridges. Contact us today.

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Fremont, Nebraska 68025

Tape CARtridge

Cap. Broadening Cassette Duping, Packaging Scopes

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

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

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

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

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

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

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

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

The new case is supposed to eliminate breakage, be easier to

open with one hand while wheeling along in a car, allow dealers to stack them with information showing and reduce the cost per pack at the factory level.

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

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

Ampex Gets Rights to Flying Dutchman Line

NEW YORK — The Stereo Tapes Division of Ampex Corp. has been granted rights to Flying Dutchman product. The agreement was reached following the signing of a long-term contract between the two companies.

The agreement, which was announced jointly by Don V. Hall, vice-president of Ampex and general manager of its Stereo Tapes Division, and Bob Thiele, president of Flying Dutchman Productions, gives Ampex the rights to distribute the pre-recorded tapes throughout the world.

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

Other independent producers contracted to AST include Jimmy Bowen, Wes Farrell, Lee Hazlewood, Al Grossman, Bob Mersey and Teddy Vann.

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

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4CL-3357	Unfinished Music No. 2: Life With the Lions – John Lennon/Yoko Ono
SOU-A-718	Jr. Walker & The All Stars Greatest Hits
VAN-A-79299	Here We Are Again – Country Joe & The Fish
TET-A-5006	Music from "Che!" – by Lalo Schiffrin
Some Current Supersales!	
4CL-210	Glen Campbell
GOR-A-939	Cloud Nine – The Temptations
DNH-A-50048	Three Dog Night
4WA-1785	Peter, Paul and Mommy – Peter, Paul and Mary
4CL-2993	The Franco Zeffirelli Production of Romeo & Juliet
4FA-1029	My Way – Frank Sinatra
4RA-6341	Clouds – Joni Mitchell
COM-A-938	Moog – The Electric Eclectics of Dick Hyman
MT-A-685	My Whole World Ended – David Ruffin
TAM-A-292	M. P. G. – Marvin Gaye
4WA-1767	Greatest Hits! – The Association
MC4-61198	The Ice Man Cometh – Jerry Butler
4WA-1799	Love Can Make You Happy – Mercy
DNH-A-50053	At Your Birthday Party – Steppenwolf
VAN-A-79299	Here We Are Again – Country Joe & The Fish

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18-b

Tape CARtridge

CATV Service Co. to Use EVR Format in Home Entertainment

• Continued from page 14

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

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

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

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

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

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

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

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

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

Also in Boston, Carl H. Lens, president of Modern Talking Picture Service Inc. and of Modern Aids, New York City, revealed that he plans to convert films in the libraries of both groups to the EVR cartridge format.

Modern Talking Picture Service, Inc., has the world's largest collection of sponsored films which it distributes through its 32 film libraries in the United States and Canada, to schools, colleges, clubs, business and commercial organizations.

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

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

Thomas F. Hatcher, director of Experimentation and Innovation, and creator of Equitable's new EVR-based program, said that his company plans to acquire 1,200 EVR players from Motorola for installation in Equitable agencies throughout the country. With the acquisi-

tion of the units, Equitable will update and convert its current video tape insurance and subsidiary training programs to the EVR format.

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

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

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

(Continued on page 78)

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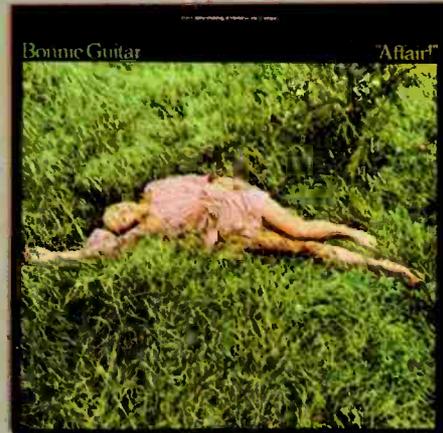
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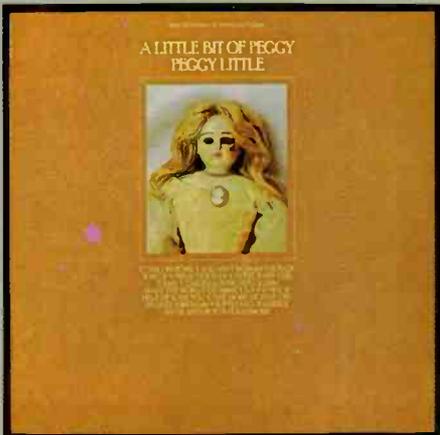
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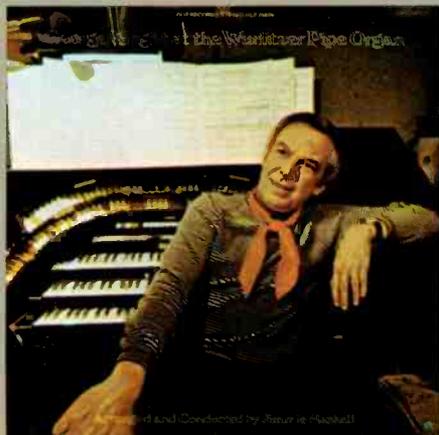
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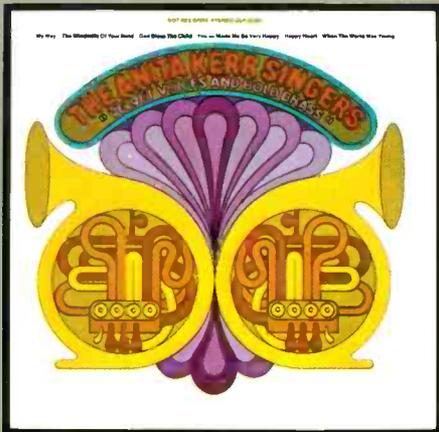
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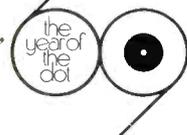


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8-TRACK

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

CASSETTE

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

4-TRACK

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

Billboard SPECIAL SURVEY For Week Ending 7/12/69

Tape CARtridge

Vanguard Into Tape Market

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

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

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

The new operation begins with three releases: Joan Baez' "David's Album," Buffy Sainte-Marie's "Illuminations," and "Here We Are Again," by Country Joe and the Fish. Vanguard also plans re-releasing 40 titles in mid-July as a major tape promotion to kick off its independent 8-track/cassette operation. The mid-July tape release will include Joan Baez' double LP, "Any Day Now," in both 8-track and cassette. The 8-track tape will sell at \$9.95.

Vanguard's pricing structure will remain steady with the industry, said Corsack. Cassette tapes will sell at \$5.95, with 8-track tapes at \$6.95. Double-packages, twin-paks or specialty packages will be priced higher.

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

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

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

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

Magnesonics' Unit

• Continued from page 14

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

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

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13-Nation Band's Spark & Ella's Fire Ignite Montreux Jazz Fest

MONTREUX, Switzerland—The third Montreux International Jazz Festival—a five-day feast of music in a superb lakeside setting—reached a fitting climax here June 22 with two exciting sets which really summed up what jazz festivals are—or should be—all about.

The first of these was by the Festival Big Band, a 19-piece orchestra of musicians from 13 countries, directed by the irrepressible Clark Terry, which crystallized the "jazz knows no frontiers" aspect of the Festival.

This band, after a minimal amount of rehearsing, was living, shouting proof of the universality of the jazz message and although there were inevitable rough edges, under the inspired and enthusiastic guidance of Terry, it played with an attack and a togetherness that were astonishing. Some fine, swinging charts by Ernie Wilkins, who also played tenor in the band, contributed significantly to its success, as did the spectacle of 13 nations in harmony, united in the cause of jazz.

Idea of the Festival big band came from Bob Share of the Berklee School of Music and its performance at the Festival was recorded under the supervision of Bill Evans' manager, Helen Keane.

The second and final set in

the second half of Sunday's program was a recital of 15 songs by an immensely cheerful and relaxed Ella Fitzgerald in psychedelic gown and extremely high spirits. Miss Fitzgerald, who was accompanied with almost telepathic fidelity by the Tommy Flanagan Trio, represented the second vital ingredient of a successful jazz festival—the presentation of top artists in a warm and sympathetic environment.

If the performances by the other leading jazz names on the Festival bill—the Kenny Burrell Quartet, the Les McCann Trio, the Eddie Harris Quartet—did not rise to the expected heights, then it was probably because an overloaded program had them starting their sets when many in the audience were suffering from musical indigestion. Two other highlights were the magnificent playing of Phil Woods, whose quintet closed the second night of the Festival, and the youthful enthusiasm of the Fenton High School Stage Band from Illinois whose playing was a tribute to American musical education.

Band Contest

One of the major constituents of the Montreux Festival is the 13-nation band contest which not only provides a showcase for the leading jazz groups in Europe but also offers a fine opportunity for musicians from various countries to get together and exchange ideas.

The contest this year was less successful than 1968's, not only because of the narrow range of music represented, but also because of the mystifying decision of the judges to award the Montreux Grand Prix for the best band in the contest to the Finnish quartet of Eero Koivistoin—a decision with which the leader himself was clearly not in accord.

The dangerous and stultifying trend for jazz to become more and more academic was reflected in the fact that all the groups in the contest played avant-garde or modern jazz with, in some cases, a concession to rhythm and blues and so-called soul. It seems that none of the sponsoring broadcasting organizations believes that a mainstream or Dixieland band would have a hope of winning—and that is a sad commentary.

The most accomplished groups in the contest were the Alan Skidmore Quintet from Britain, the Finn Ziegler Quartet from Denmark and the Volker-Kriegel Quartet from Germany.

Alan Skidmore (tenor) shared the prize for the best soloist

Hendrix Added to Woodstock Fair

WALLKILL, N. Y.—The Jimi Hendrix Experience has been added to the artist roster of the expanded Woodstock Music and Art Fair, which runs from Aug. 15-17. The fair formerly was slated for only two days.

Other artists include the Who, Joe Cocker, Janis Joplin, Jefferson Airplane, Joan Baez, Ravi Shankar, the Band, and Blood, Sweat and Tears. Publicity for the fair is being handled by Wartoke Unlimited in association with Sonny Schmeer.

under 30 with Irish guitarist Louis Stewart from the Ian Henry Quartet. Stewart won the Prix d'Honneur at last year's Festival and now receives, with Skidmore, a free scholarship to the Berklee School of Music.

The Finn Ziegler Quartet won second prize in the contest and the Press Prize went to the Alan Skidmore Quintet. The Selmer Trophy for the best soloist on a wind instrument went to Michel Roques of France and the prize for the best drum soloist was awarded to Bjarne Rostvold of the Finn Ziegler Quartet. Award for the best accompanying drummer went to Tony Oxley of the Alan Skidmore group.

The Festival maintained its policy of mixing pop and jazz this year by presenting the British groups Ten Years After and Colosseum, both of which attracted the younger element in large numbers. It was significant, however, that when Eddie Harris followed Ten Years After, many of the teen-agers had left.

Because of the highly changed program and the daily rehearsals of the Festival Big Band, there were fewer jam sessions this year but the other ancillary elements of the Festival were in full swing—the record exchange market, the presentation of jazz films, the exhibition of jazz photographs by Frits van Swoll, a trumpet clinic presented by Clark Terry and Benny Bailey, and a Midsummer Night's Drum presentation by Kenny Clarke with Dante Agostini, Bob Jaquillard, Benny Bailey, Lucky Thompson, and Georges Voumard.

Throughout the Festival the Kenny Clarke Drum School held daily sessions for young Swiss drummers who came in response to advertisements placed in local Swiss papers.

During the Festival, the following Grand Prix awards

Hamilton Face Band Puts On Happier Musical Face

NEW YORK—The Hamilton Face Band has changed to a less complicated, harder sound and, judging by their first set at Ungano's on Tuesday (1), the effect is all to the good.

Although the quintet's membership is the same as on its Philips album, their deployment was slightly different as all vocals were well handled by Lenny Laks, who also played trumpet, while Alan Cooper remained on bass guitar, which he played steadily. The two previously had shared all three chores.

A new number, "There's No More Blues," was an effective

example of the change, although some of the better material was from the album, including the driving "High Why and Die Company" and the gentler "Steamwhistle."

Steve Margoshes confined himself to piano, which he played excellently, while Ronnie Seldin supplied strong lead guitar and Ruth Komonoff, her usual steady stickwork on drums. While the group was good in its former intricate arrangements, this new format was closer to today's sound.

FRED KIRBY

Kosinec on the Right Track, Needs Tuneup

NEW YORK—Tony Kosinec, a talented singer-songwriter with an acoustic folk sound, gave an interesting though relatively unprofessional performance at the Village Gate, June 26.

With a stage style more suited for the Central Park fountain than for a nightclub, the newcomer, accompanied only by himself on guitar and friend Bob James on flute and conga drums

were announced for 1968, as decided by a jury of Swiss jazz journalists: **Prix Diamant** (for the most remarkable recording of the year): Chappaqua Suite by Ornette Coleman (CBS). **Prix Aiguille** (for the best reissue): The Fletcher Henderson Story. **Study in Frustration. Honorable Mention:** "Exclusively for My Friends" by Oscar Peterson (MPS); "Bill Evans at the Montreux Jazz Festival" (Verve) and "Man at Work" by Kenny Burrell (Cadet). Next year's Montreux Jazz Festival will be held from June 17 to 21.

MIKE HENNESSEY

Tiny Tim Tiptoes Musically Through the Park's Tulips

NEW YORK—Tiny Tim is one of a kind as he demonstrated in his return here June 27. In his first appearance here since he's become a star, this unique performer delighted about 3,500 persons in the first of two concerts in the Schaefer Music Music Festival at Central Park's Wollman Rink.

A Tiny Tim concert requires different standards from those applied to more conventional artists. The whole definitely is greater than the sum of the parts, many of which were awkward and amateurish. But, the total effect was good, clean fun with quite a few surprises.

The Reprise artist showed he's one of the few performers who can get away with a patriotic segment and his medley, ending with a stirring "America, I Love You," was a good one.

Although he mainly relied on his famed ukulele and voice fluctuations, Tiny Tim came through with an excellent folk version of "Why Do Fools Fall in Love," probably the evening's musical highlight. He accompanied himself on guitar on this one.

But it was his falsetto versions of his big hit "Tiptoe Through the Tulips" and his

latest Reprise single "On the Good Ship, Lolipop" teamed with "Animal Crackers in My Soup" that drew the heavy audience response.

Curiously, his campy treatments of these and a curious "The Caps Are Melting," which was curiously choreographed and mugged by Tiny Tim, seemed to fit the material. The same cannot be said for his overdone version of "Great Balls of Fire," obviously a personal favorite of the performer's.

He did only one of his famed duets with himself, an engaging version of "I Got You, Babe," which he also did in the film "You Are What You Eat." Among the artist's devices was an electronic megaphone, which produced a sound like old-time phonograph cylinders. This tool was especially effective at the beginning of the patriotic medley and in a New York medley, which featured "Sidewalks of New York."

Tiny Tim also displayed his talents as a crooner with "Out of Nowhere." He's indeed one of a kind! The program was opened by Reprise's Sweetwater, who were musically exceptional, as usual.

FRED KIRBY

seemed almost embarrassed as he sang a short set consisting of about six of his songs, some of which are from his new Columbia album "Processes."

One of Kosinec's biggest problems is his material. Like so many folk performers in this post-Dylan era, he seems to concentrate more on his words than his music, and while his musical arrangements were quite entertaining, his talents as a lyricist are not in the same class as those he emulates. Too often his complex verbal gymnastics is unsatisfying. At best his songs are derivative, at worst, pretentious.

But if his stage manner needs some polish and his songs are overwritten, it is not to the detriment of his vocal abilities. In fact, Kosinec possesses one of the purest and most flexible folk voices around today, capable of handling soft ballads, painful blues or screaming rock. Caressing every word and singing almost in spite of the audience, he reached a high point in the tongue-in-cheek "Where's My Next Meal Coming From Sambo."

The only real problem then, with Kosinec is his lack of intimacy with the audience which will probably come in time. And although his performance often seemed to be a private joke he shared with Hames, at his best he was a folksinger who had the flair it takes to go all the way. With improved material and more exposure, he could become a major performer.

By vivid contrast, the inimitable B. B. King highlighted the bill, proving once again how richly he deserves the title "The World's Greatest Blues Singer."

DANIEL GOLDBERG

WCFL Deejays To MC Concerts

CHICAGO—Rotary Connection, Cryan' Shames, New Colony Six, Three Dog Night, Classics IV and Sir Douglas Quintet are among recording groups set for a series of eight Thursday night concerts to be emceed by WCFL personalities at the Northbrook Sports Complex in suburban Northbrook, Ill. Booking concerts is 22nd Century Productions, a newly formed creative production firm which has entered the booking field. Chicago attorney Charles Witz and Dick Cassen; formerly with Columbia Records and Triangle Productions, formed the company.

JULY 12, 1969, BILLBOARD

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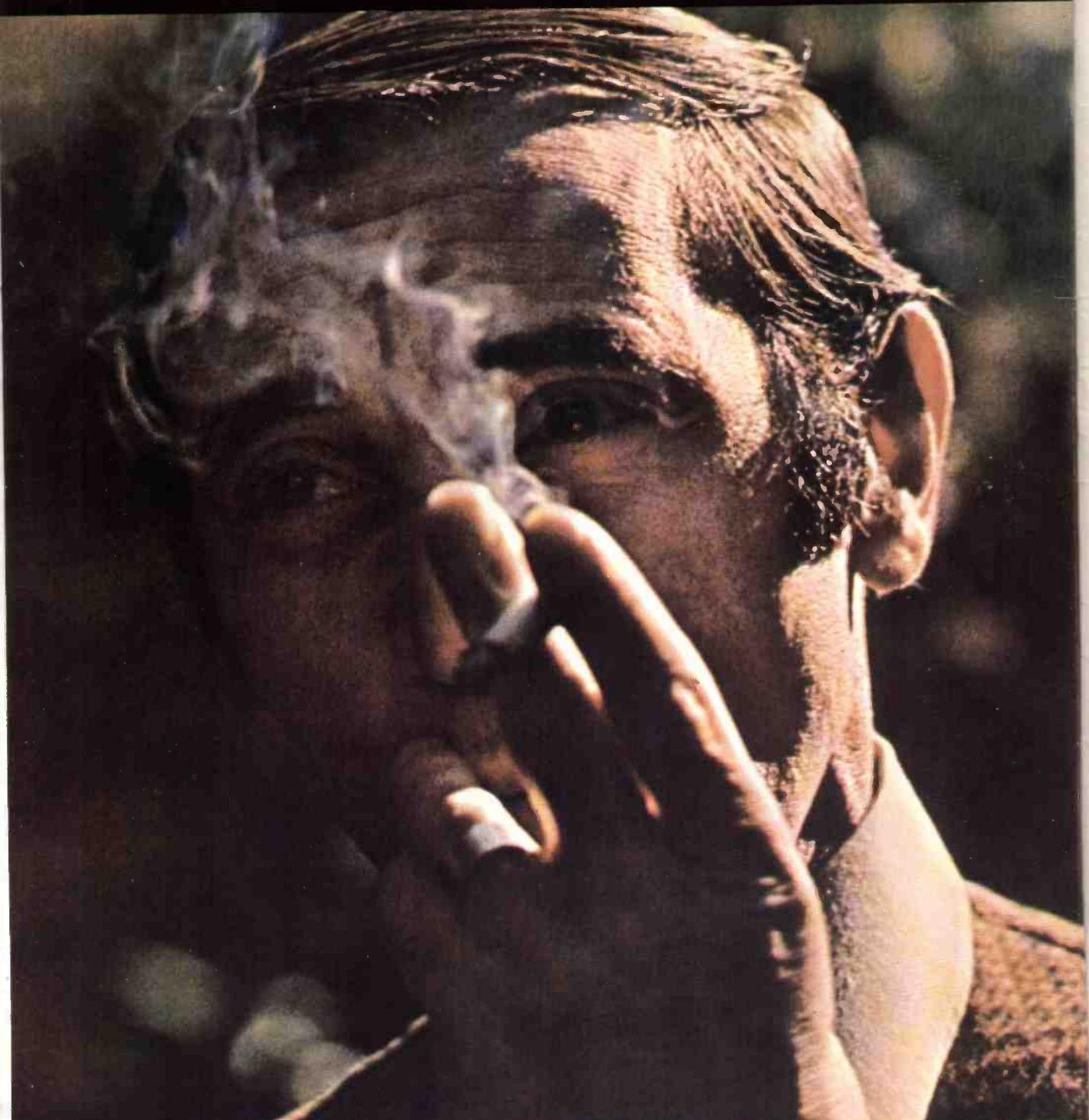
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(from “LA STRADA”)

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From The Music Capitals of the World

(DOMESTIC)

DETROIT

Martha Reeves and the Vandellas, Motown's long time chart-toppers, have returned to making personal appearances after a four month lay-off. The group opened at Detroit's 20 Grand Club to good reviews. . . . A Michigan group the Grand Funk Railroad received a five-minute standing ovation at the Agora in Cleveland. The group recently completed an album and there is to be a rush release single out on Capitol soon. . . . Teegarden and Van Winkle's "But Anyhow," their second album for Atco, put on the market June 23. The duo were surprise performers at the Toronto Pop Festival and only played two tunes, but got a standing ovation. . . . Another Detroit group, SRC, received a standing ovation in Toronto and were invited to play at an after-hours bash at the Rock Pile on the first night of the festival, the city's leading rock club. The group was invited back to Toronto and expect to be there around the end of July.

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

of Television and Radio Announcers convention in Cobo Hall.

Local folk and rock musician and singer Ted Lucas had his own hour special on Channel 56, the local NET outlet Friday, July 27. . . . Teegarden and Van Winkle returned to home town Detroit after a few years in Los Angeles to take over emcee chores at the 52nd Showbar. . . . Several record companies coming into Detroit to look at the Savage Grace. The group has become a top local act in only five months of existence. **MIKE GORMLEY**

MEMPHIS

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

Don Nix has produced Moloch, a rhythm and blues-rock group, for Enterprise Records, a division of Stax/Volt. Booker T. Jones, leader of the M.G.'s, along with Al Jackson, and Donald (Duck) Dun, other members of the group, have been working at Ardent recording the Emotions for the Stax/Volt complex. The company, which

will have a regional meeting in early September, plans another group of releases on Stax artists.

Larry Rogers, manager of Lyn-Lou Record Co. at 1518 Chelsea, is putting together an album on Steve Bogard and Sheila Hearn. It follows the album he now has out on Columbia's label of the Bill Black Combo. Also, Rogers produced an album on Brother Jack McDuff, the jazz-organist. The album is to be released on a Blue Note, subsidiary of Liberty Records. Mitch Ryder has been looking at several studios for possible recordings, including Ardent and Stax. Roy Head, has a two-week engagement at the Thunderbird in Memphis.

Ricky Taylor, agent at Continental Artists, has formed MOD Advertising, Inc., for uptight fashion shows in local bistros and clubs. Carol Welch, the model from El Paso, will co-ordinate the agency with Taylor and John Arnold III.

Betty Berger, president of Continental, has returned from Hollywood where she attended the recording sessions of Epic's blues singer, Brenda Patterson of Memphis, Larry Cohn of Epic supervised the production session.

Sammy Creason, leader of the Bill Black Combo, has produced the Sweet Loves at Lyn-Lou. Willie Mitchell, producer at Hi Records, returns to Memphis after a successful trip to the West Coast to complete material for Hi's national sales meeting in Memphis July 16-20. The Iron Butterfly will play the Ellis Auditorium in Memphis Saturday (12) under the Auspices of Terry Bassett's Concerts West of Dallas. They record for Atco. Joe Simon, Joe Tex, Little Milton, Gene (Bowlegs) Miller, Ann Peebles, and the Art Jerry Miller band will be featured at the Starlite Revue at the Mid-South Coliseum, sponsored by Radio WDIA for charities in Memphis and the Mid-South. The station sponsors two shows each year

for charity. The Goodwill Revue is held in the fall and the Starlite in the summer.

Tom Karr, owner of Tom Karr Tour Productions of Memphis, will present Tommy James and the Shondells, and Oliver in a concert at Evansville, Ind., Sunday (13). **JAMES D. KINGSLEY**

NEW YORK

A&M's John Braden opened at the Bitter End on Wednesday (2) for two weeks, the same night the Ace Trucking Company began a four-week engagement.

Crewe artist Ben Lazaroni left for Hollywood for personal appearances with Mason Williams of Warner Bros.-Seven Arts. . . . Capitol's Peggy Lee will be the subject of an NET-TV special being filmed. . . . Norman Bergen, arranger and songwriter, became the father of a boy, Michael Howard, on June 9. . . . Sata Fortas Attractions has created two new arrangements for the live act of Buddy Rich, World Pacific artist.

Columbia's Chicago appears in the Jazz in the Garden series at the Museum of Modern Art on Thursday (10). Other attractions include Solid State's Jimmy McGriff, Thursday (17); Chess/Cadet's Muddy Waters, July 24; MGM's Orpheus, July 31; Power's Pacific Gas & Electric, Aug. 7; the Isaac Douglas Gospel Singers and Veep's Bob Patterson Gospel Singers, Aug. 14; Kwame Nkrumah and His Ghanian Drummers, Aug. 21; and Robert Moog and the Moog Synthesizer, Aug. 28. . . . Helen O'Connell opened a three-week run at the Rainbow Grill Monday (30). . . . In addition to the Museum of Modern Art gig, Orpheus appears at the Berkshire Music Festival at Tanglewood Tuesday (8) and Central Park's Willman Rink on Monday (14).

Capitol's Jaime Brockett performs at the Main Point in Bryn Mawr, Pa., Wednesday (9). Jerry Jeff Walker and Good News play the club Thursday (10) through Sunday (13). John Lee Hooker is slated for Tuesday (15). . . . Trini Lopez' TV special, which will be taped in Hollywood July 31, will be recorded and released next month on Reprise. . . . Ten Wheel Drive with Genya Ravan will record their first Polydor album at Gotham Recording Studios here, July 21-25. . . . A major U. S. tour is planned for Heritage's Shannon. . . . London's Michael Allen flies to London Thursday (10) for TV appearances and to record the first of two albums. He opens at Miami Beach's Fontainebleu for one week July 29 at the Cocobana here for two weeks Aug. 7.

RCA's Al Hirt plans a fall concert tour which will include Oakland, Gatlinburg, Memphis, Knoxville, Atlanta, Montgomery, Roanoke, Cincinnati, Wheeling, Albany and New Orleans. . . . D. D. Phillips, Evolution artist, has formed her own record production company, Boul Nich, Inc., with offices at 245 East 80th Street. . . . Alvaro Carrillo, Mexican lyricist who wrote "La Mentira (Yellow Days)," died recently in an auto accident in Mexico. **FRED KIRBY**

Intl. Artists Prod. Installs 16-Track

NEW YORK — International Artists Producing Corp., a disk production and publishing complex based in Houston, has competed installation of the first full-scale 16-track recording facility in its area. The installation, which included a sizable expansion of the IA studio control board, was supervised by Henry H. Poole Jr., resident engineering chief at IA.

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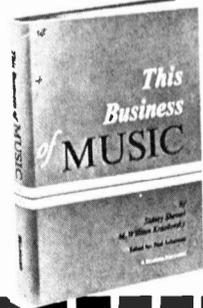


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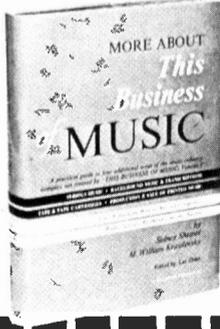


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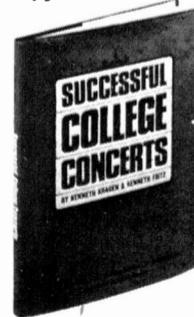


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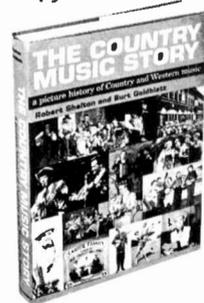


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Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's charts at that time.

POP SINGLES—5 Years Ago

1. Get Around—Beach Boys (Capitol)
2. Memphis—Johnny Rivers (Imperial)
3. Rag Doll—4 Seasons (Philips)
4. Don't Let the Sun Catch You Crying—Gerry & the Pacemakers (Laurie)
5. Can't You See That She's Mine—Dave Clark Five (Epic)
6. My Boy Lollipop—Milli Small (Smash)
7. A World Without Love—Peter & Gordon (Capitol)
8. The Girl From Ipanema—Getz-Gilberto (Verve)
9. People—Barbra Streisand
10. No Particular Place to Go—Chuck Berry (Chess)

POP SINGLES—10 Years Ago

1. Lonely Boy—Paul Anka (ABC)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Personality—Lloyd Price (ABC)
4. Waterloo—Stonewall Jackson (Columbia)
5. Lipstick on Your Collar—Connie Francis (MGM)
6. Tiger—Fabian (Chancellor)
7. Dream Lover—Bobby Darin (Atco)
8. Tallahassee Lassie—Freddy Cannon (Swan)
9. My Heart Is an Open Book—Carl Dobkins Jr. (Decca)
10. A Boy Without a Girl—Frankie Avalon (Chancellor)

R & B SINGLES—10 Years Ago

1. Personality—Lloyd Price (ABC)
2. You're So Fine—Falcons (Unart)
3. I Only Have Eyes for You—Flamingos
4. The Battle of New Orleans—Johnny Horton (Columbia)
5. There Is Something on Your Mind—Big Jay McNeely (Swingin')
6. There Goes My Baby—Drifters (Atlantic)
7. What a Difference a Day Makes—Dinah Washington (Mercury)
8. Lonely Boy—Paul Anka (ABC)
9. Just Keep It Up—Don Clark (Abner)
10. Lipstick on Your Collar—Connie Francis (MGM)

POP LP's—5 Years Ago

1. Hello Dolly—Louis Armstrong (Kapp)
2. Hello Dolly—Original Cast (RCA)
3. Funny Girl—Original Cast (Capitol)
4. Getz-Gilberto—Stan Getz & Jose Gilberto (Verve)
5. The Beatles Second Album (Capitol)
6. The Dave Clark Five Return (Epic)
7. Barbra Streisand/Third Album (Columbia)
8. Cotton Candy—Al Hirt (RCA)
9. Call Me Irresponsible and Other Hit Songs—Andy Williams (Columbia)
10. Today, Tomorrow, Forever—Nancy Wilson (Capitol)

Yesteryear's Country Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the Country field 5 years ago and 10 years ago this week. Here's how they ranked in Billboard's chart at that time.

COUNTRY SINGLES—5 Years Ago

1. My Heart Skips a Beat—Buck Owens (Capitol)
2. Memory #1—Webb Pierce (Decca)
3. Dang Me—Roger Miller (Smash)
4. Together Again—Buck Owens (Capitol)
5. Burning Memories—Ray Price (Columbia)
6. Wine, Women and Song—Loretta Lynn (Decca)
7. Circumstances—Billy Walker (Columbia)
8. Gonna Get Along Without You Now—Skeeter Davis (RCA)
9. Looking for More in '64—Jim Nesbitt (Chart)
10. Second Fiddle—Jean Shepard (Capitol)

COUNTRY SINGLES—10 Years Ago

1. The Battle of New Orleans—Johnny Horton (Columbia)
2. Waterloo—Stonewall Jackson (Columbia)
3. Heartaches by the Number—Ray Price (Columbia)
4. Big Midnight Special—Wilma Lee & Stony Cooper (Hickory)
5. Tennessee Stud—Eddy Arnold (RCA)
6. Somebody's Back in Town—Wilburn Brothers (Decca)
7. Home—Jim Reeves (RCA)
8. Long Black Veil—Lefty Frizzell (Columbia)
9. Black Land Farmer—Frankie Miller (Starday)
10. Chasin' a Farmer—Hank Snow (RCA)

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RECORD EXECS HOARD Billboard

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Two talented guys named Ray Charles are confusing enough. And then along came Jeanine (Hee Haw) Riley and Jeannie C. Riley. Now to make life just a bit more difficult for all of us, we're confronted with two Glen Campbells.

One comes from Delight, Ark. He banged around Hollywood for six years, eagerly playing various kinds of guitars and singing whenever he could land a piling gig, but until he popped with "Gentle on My Mind" and other country-tinted ballads he was known strictly as an Ozark kid who played real great 12-string guitar, in any key.

The other Glen Campbell also worked around Los Angeles several years, strumming an ugly, battered Nashville "steel" guitar that once had three necks. Now 23, he works on his own and as a member of the Misunderstood combo which recently has been performing in England.

And have the two Glen Campbells ever met?

"Oh, yes," says Glen. "Several years back we were fighting for gigs in Hollywood. But I'm not going to change my name. Neither is Glen. We Campbells, you see, are plenty stubborn."

Bill Vermillion of WLOF in Florida advises that even the dearest of "dead" records sometimes are revived into million-selling smashes.

A group known as Mercy made "Love Can Make You Happy" in June of '68. No one thought much of it, and it wasn't even released until October. By the time it reached hit status in Florida last March, the group had disbanded. But there's a nice ending. In June, a year later,

it's busting out all over and Mercy is back together cutting new tracks for Henry Stone. Thus do sleeping dogs bark.

In Houston a couple of weeks back, we ran smack into a harried Andre Previn, who had just exited as conductor of the Houston Symphony.

Hundreds of young Previn fans were there to protest his firing and to sit in on one of his final concerts, one that Previn divided into light classical and jazz. Jim Simon, drums, and Arni Egilsson, bass, backed the impeccable Previn piano. But for all his popularity with the young people of Houston, Andre admitted he must now be content to conduct the London Symphony occasionally, compose and make records in both the classical and pop fields.

His next chore is collaborating with Alan Jay Lerner on the song for "Coco," a musical which will star Katharine Hepburn in a book by Lerner based on the career of Coco Chanel, the French couturiere. Producer Frederick Brisson starts rehearsals Oct. 12. Previn, wearing his thick Mickey Mouse watch and flicking his long mane from his eyes, will be ready.

But his heart will be deep in the heart of Texas.

For all of the phenomenal rise in popularity of the guitar since the Beatles broke through in late 1963, more Americans play the piano. A recent BMI survey of 43,000,000 citizens who play instruments pegged pianists at 23,500,000, guitarists at 11,000,000 and organists at 4,700,000.

And most of them constantly bug us with home-made audition tapes!

BG, Ex-Employee Romp

NEW YORK—Benny Goodman was joined—and obviously stimulated by—his ex-employee of the 1930s, vibraphonist Lionel Hampton at the opening of the Schaefer Music Festival in Central Park, Thursday (26). Goodman appeared with a sextet that included Toots Thielmann, guitar, harmonica; Zoot Sims, tenor; Kai Winding, trombone; Joe Newman, trumpet, and Hank Jones, piano.

They confined themselves to getting a big sound for a small unit and playing in the main, standards ("Avalon," "Stomping at the Savoy," "Don't Be That Way"). Goodman did include a moving "Yesterday" however, when Hampton joined them for the last number, an up tempo "Air Mail Special." Goodman, who had been playing well but within himself, really came out and strutted. He showed signs of enjoyment and probably

would have liked to prolong the set.

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

Damone, Rodgers Set Cos. on Coast

LOS ANGELES — Vic Damone and Jimmie Rodgers have formed companies here. Damone's firm is United Talent, formed in conjunction with Rudy Durand and Thomas A. Shaheen. United will produce all Damone's recordings for release on the British label Ember in world markets except the U. S. and Canada. Damone formerly recorded for RCA.

Rodgers' company is a joint venture with his manager, James Fitzgerald, and is called Jim-Ro Music.

GWP's Purcell Off On a 28-City Tour

NEW YORK—Jerry Purcell, head of GWP Records, is on the first leg of a 28-city tour to meet with disk jockeys, rack jobbers and distributors on behalf of his recently formed label.

First cities he'll visit are Detroit, Cleveland, Chicago, Los Angeles and San Francisco before returning to New York on July 7. He'll begin the second leg of his travels in late July.

Ampex Recorder Added by Accent

NEW YORK — Accent Studio, Ltd., Baltimore-based firm, has enlarged its facility with the Ampex 11-16, a 16-track recorder.

The firm's president Tony Smelgus and chief engineer Dave Smith are building and signing a new 60-position console for the studio.

'HAIR' TO ROLL IN HONOLULU

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

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

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

Campus Dates

Atco's **Vanilla Fudge** play Fairleigh Dickinson University, Sept. 11, and the University of Miami (Fla.), Sept. 13.

The **Critters** perform at Manhattan College on Tuesday (17).

Signings

Gary U. S. Bonds signed with Atco, where his first single is "The Star." . . . Gwen Owens joined Josie, where her debut disk is "Keep On Living." . . . Ellen Dedrick of the **Free Design** signed with Project 3 as a soloist. Her initial pressing is "Nature Boy." . . . Wild Bill Davis of Tangerine Records has signed a managerial contract with Ray Charles Enterprises. . . . Vincent Lopez to Ambassador Records, where a series of albums and tapes is due for fall release. . . . Singer-songwriter Donna Weiss joined Atco with "I'm Only Human" as her first single.

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July 20—Baltimore, Maryland	Civic Center
July 26—Milwaukee, Wisconsin	State Fair Park Fairgrounds
July 27—Chicago, Illinois	Amphitheatre
August 1—Detroit, Michigan	Olympia Stadium
August 2—Minneapolis, Minnesota	Minneapolis Sports Center
August 3—St. Louis, Missouri	Kiel Auditorium
August 8—Seattle, Washington	Coliseum
August 9—Vancouver, B.C. Canada	Coliseum
August 10—Portland, Oregon	Coliseum
August 13—Phoenix, Arizona	Coliseum
August 14—Oakland, California	Oakland Coliseum
August 15—Los Angeles, California	Forum
August 16—Santa Barbara, California	Earl Warren Showgrounds
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*BIA/BBDO Survey, January, 1988. Figures based on over 100% of all radio stations.

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

81%

OF ALL RADIO PROGRAMMERS CHOSE BILLBOARD*

5% OF ALL RADIO PROGRAMMERS CHOSE CASHBOX*

5% OF ALL RADIO PROGRAMMERS CHOSE RECORD WORLD*

For even more impressive statistics, write us today at 165 West 46th Street, New York, N.Y. 10036 for a copy of the complete survey.

RADIO LISTENS TO **BILLBOARD**

81%

OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING BILLBOARD*

7% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING CASHBOX*

4% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING RECORD WORLD*

That means that 81% of all station managers, program directors, music directors, and disc jockeys have the greatest opportunity to read the reviews of your records, see your chart action and react to your advertising in Billboard. If you would like to see even more impressive statistics, write us today at 165 West 46th Street, New York, N.Y. 10036 for a copy of the complete survey.

RADIO LISTENS TO **BILLBOARD**

*BIA/BBDO Survey, January, 1988. Figures based on over 100% of all radio stations.



Fiery speeches and rapid-fire comments by the audience was the hallmark of the Second Annual Billboard Radio Programming Forum June 19-22 at the Waldorf-Astoria Hotel. The meeting, which drew broadcasters from all of the world, is being hailed as the most educational meeting in radio.

KEYNOTE SESSION —

The Dynamic Power of Radio

Chairman: Mort Nasatir, publisher, Billboard. **Speakers:** Miles David, president, Radio Advertising Bureau; Del Shields, executive director, National Association of TV and Radio Announcers; Harry R. Olsson Jr., general attorney, Columbia Broadcasting System.

THE FUTURE

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

But, regardless, radio "can play in the same ball park," David said. He added that many of the commercials produced by stations for local clients were among the best made and said

that the RAD had 10,000 commercials filed and categorized as an idea bank that is available for use.

He stressed the need for new goals in radio and called for the application of the same skills to news as is now devoted to commercials. He presented several ideas for creation of news, like broadcasting a remote from a site where heroin is being sold.

David welcomed the trend of record companies to advertise on radio. He also spoke of the possibility of selling an entire program, just as was done years ago in radio. Stressing the need for communication between sales and programming staffs at radio stations, he said he also thought that a live commercial could be as good as a produced spot, depending on the air personality.

Radio Must Help

Radio stations must work more with local high schools to give the kids, both white and black, a platform, said Del Shields at the opening session. Shields, executive director of the National Association of TV-Radio Announcers, said that the youth of today are "no longer going to be programmed by a system." It's time radio stations stopped "programming people and started reaching out . . . started working hand-in-hand with its listeners." He called upon radio stations to hire some people who have imagination and who're not afraid to be black. The problems of the black

are not too different from those of the white, he said, except that "the white man has a few more options than the black man. If a black loses a job, it takes him six months to find a new one whereas a white man can lose a job on Friday and walk into a new job on Monday." He also pointed out that the street is the living room in the ghetto and that there was no "long, hot summer" last summer, "only a few riots, but those were instant improvisations . . . just some instant urban renewal projects." But, more than anything else, the communications industry has not done what it could do, he said.

The Proposed Copyright Changes

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

Relating the growth and development behind the amendment, he questioned whether the

record industry needed the financial stimulation and pointed out that radio stations now confer on record companies a benefit when they play a given record since most record sales come as a result of airplay.

The major push for the amendment, he said, is coming from record companies via the Record Industry Association of America. Olsson pointed out, also, that the amendment calls for a "floor" (minimum price), rather than a ceiling as does the present agreements for the performing rights societies that is paid to writers and publishers. He

also questioned whether the marks made in the grooves of a record are "writing" as pertaining to the Constitution. Mort Nasatir, publisher of Billboard, commented from the audience that Stan Kenton was leading a drive of artists behind the amendment. Hal Cook, Billboard Publishing Co. vice-president, stated from the audience that the Williams Amendment may be vitally necessary if the practice of potential record customers taping tunes off the air continues—the gained royalties would go to replace lagging record sales resulting from this taping.

Staff Reporters

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

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

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



WHITNEY YOUNG, executive director of the National Urban League, called upon broadcasters to hire more blacks. Young was featured speaker at the award lunch concluding the second annual Billboard Radio Programming Forum.

SESSION TWO —

Finding the Hit Records

Chairman: Bill Drake, president, Drake-Chennault. Speakers: Norman Wain, general manager, WIXY, Cleveland; Don Ovens, director, charts and reviews, Billboard.

Relating Record Popularity to Airplay

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

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

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

"We in commercial radio like singles because, to be pragmatic, we need our music in two and three minute doses so we can conveniently schedule commercials in between.

"Secondly, albums are just a collection of singles. Another thing to remember about the amazing surge in album sales recently is the dramatic shift in buying power to younger and younger people. Years ago this was not the case.

Third Reason

"The third reason why singles are so important is that the singles buyer is actually the very best barometer of public taste. I think that as we grow older we become more inhibited. When we hear a record we like, us older folk react passively to it by simply listening to it. But the younger, freer, less inhibited among us run to the record store and react to the same record by plunking down cash and buying it. The singles record buyer is actually acting out the approval and acceptance that the general market is giving to a particular record in a tactical way."

Talking about making a playlist, Wain commented that he

wanted the WIXY Sixty Survey to be truly a survey.

"We want our list to reflect the currently popular numbers from every field. The balance consideration can often mean the difference between playing and not playing a particular record. We don't want to get off balance in any direction because we believe that the way to maintain maximum audience interest is to maintain maximum variety at all times."

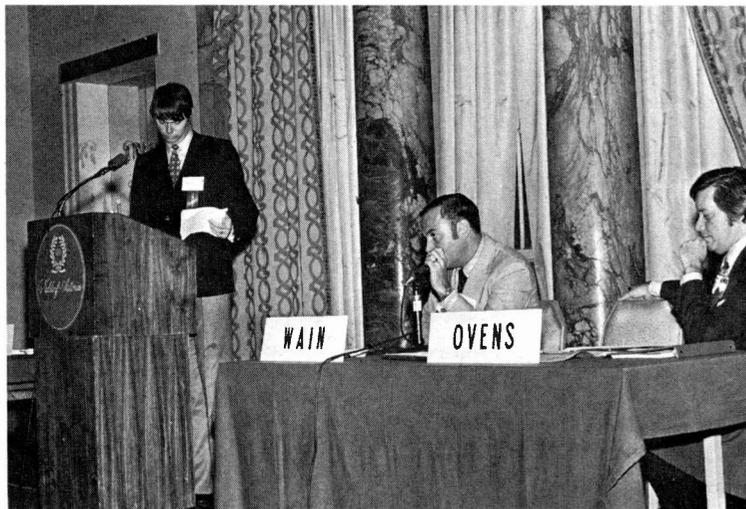
Wain also commented on the method of obtaining a survey. "One store report of actual sales is worth 10 music directors' opinions," he stated. "In order of importance I would place local store reports as the number one source of information. Number two would be distributor, wholesaler, one stop reports. Next on the list would be the reports from other stations in other markets, reports from program directors and music directors you respect. Next, information supplied by promotion men and then jukebox reports. The final research source is the national charts.

Personal Opinion

"Personal opinion plays a part only in the selection of new product. And when you have accomplished your research and compiled your list, I feel it's very important to stay with it. Don't be swayed by personal taste—a deejay who can't stand the tune. If it's selling, play it."

The questions were fielded by Bill Drake, president of Drake-Chennault. Drake also drew upon his vast radio experience to clarify some of the problem issues.

Wain was the recipient of such queries as: "How much influence do sales specials of major department stores have on your survey?"; "How can you be sure the store reports reflect the taste of the mass audience?"; "How important is music to the over-all



Chairman Bill Drake introduces speakers Norman Wain, center, and Don Ovens, right.

operation of your station?"; "How many records should be programmed?"

Wain in his answers analyzed the tapping of such information sources as local stores, distributors, rack jobbers and one stops, as well as reports of program directors. "If a record is selling, we play it," he said. He added that the barometer of store sales is very important and expressed the hope that such information represents objective data. With regard to the importance of music, Wain said that several elements were necessary to a station's operation. These include music, news and sales—with music responsible for 75 per cent of the station's rating.

Regarding the number of records to be programmed, Wain said that at any time in any city, there are eight to 10 big records. "But if you played only these it would be boring." He estimated that 40 is a good number, "of which a varying number are new." He also said that with a Top 40 operation he preferred a tight playlist.

Madeline Baker, Los Angeles producer, asked, "Do you relate sales to how much airplay a disk receives?" Wain said that the station does sometimes take a flver—that is, play records it believes in—even though there has not been much airplay.

In answer to a question of how new records are chosen for airplay—that is, records on which there is as yet no sales information—Wain said these are chosen on the basis of sound or opinion. Trade reports are also a factor, he indicated.

Additional points Wain made: 1) Every new record is listened to; 2) there are no rules regarding average turnover time for a playlist; on Wain's station the time is two and one-half hours; 3) store sales are a top information source; even though some of these reports may not be accurate, the record buyer nevertheless has a good idea as to what is selling; 4) a published list is a good promotional idea for a Top 40 station; 5) Wain's station generally plays a hit 15 or 16 weeks.

What Value Are the Pop Charts?

Don Ovens, director of reviews and charts for Billboard magazine, pleaded with radio men "to put the fun back into Top 40 radio . . . stop the choking short playlists."

By doing so, radio stations can do their listeners a favor as well as themselves, he said.

"I know that many radio stations are getting back to the personality approach and discovering new sounds and ideas in records, but we need the majority of broadcasters to do this if it is going to succeed. The FM outlets showed that a wider range of programming material is the secret of winning a new audience. As long as we continue with a jukebox operation of playing on the top 20 hits, we will remain in a rut with the competitive station in the market just going along, following suit and trying to get whatever audience is left.

"Why not take a stand and beat the competition in your market by broadening your playlist . . . get some good new sounds going, go out on a limb and pick new hits, new artists, and when they happen, take the bows . . . that's creative programming with imagination thrown in. If your format is rock, break it up with an Andy Williams record or whatever. The audience will sit still for both." Relating the way Billboard tracks down records and tabulates its charts, Ovens reflected on Top 40 radio in its days of glory and such air personalities as Jack Lacey and Murray the K, adding that "It can happen today just the same way it happened six years ago."

SESSION THREE —

Building Your Audience With On-the-Air Promotions

Chairman: James Greenwald, vice-president, Katz Agency Inc. Speakers: Howard S. Kester, general manager, KYA, San Francisco; Sam Holman, manager, WOHO, Toledo.

Practical Results From On-the-Air Promotions

Plunging into the nitty gritty of radio station promotions, Howard Kester, vice-president and general manager of KYA in San Francisco, said he was concerned by the fact that very few program directors fully understand the workings of audience measurement. "And that goes for a great many general managers."

He advised making a serious study of ratings, not with an eye to proving or disproving a company's statistics, but rather to fully understand the methodology.

"Remember, when you promote, you are promoting to increase the number of people who respond with your station's call letters and personalities, to the questions posed by particular techniques of audience measurement. On-the-air promotion is

bait by which you hook the fish to feed the minnows, in hopes that they'll keep to your side of the pond."

On-the-air promotion consists of successfully competing for and winning the potential respondent's attention, getting your message across, rewarding certain respondents, maintaining the interest and goodwill of all participants, creating a sense of anticipation regarding the next promotion in the minds of the losers.

"One of the most important practical results on-the-air promotion can achieve is increased average quarter-hour share. That's defined as the number of persons who listened to your station for five minutes or more during a given quarter hour. And if you can hold that audience, or any portion of that

audience, into the next quarter hour . . . if you can prevent the listener from dialing away . . . then you must be affecting an increase in your exclusive cume, because the longer they listen to you, the less they listen to your competitor," Kester said.

Other Benefits

Among other benefits are a subsequent increase in billings, a Cadillac to replace your Pontiac . . . and "a higher level of poverty than you've ever experienced. This is known in America as affluence!"

Detailing several promotions specifically designed to increase audience . . . as well as the science behind programming these promotions at definite times . . . Kester pointed out that although promotion can increase audience, only good pro-

gramming can retain this audience.

Most important: "On-the-air promotion need not have a big budget as its sole basis." He said that he'd found the best promotions were those which emotionally involved the listener either through his creation of an artistic product, a poster, drawing or handwork, or through his response to an offer of something which is an expression of an emotion in which he or she deeply believes, or an idea to which he or she is irrevocably committed.

"You can increase your station's average quarter hour share . . . conceivably double your share . . . by getting the same audience past the quarter-hour mark." He advocated three on-the-air game items per hour, each 20 minutes apart. "I believe

any more than 20 minutes is too long for a listener to keep in mind what he or she is waiting around to win."

Regardless of how large or small the major reward or prize is, Kester felt that all losers should be winners of a small prize with station call letters, mailed nightly. He also spoke on in-person artist shows, stating that a headliner for these live shows should have had enough hits so that, through his dozen or 20 albums and 100-to-200 songs he can relate to many people. "I have a few friends with smaller stations who make more money in certain months from their presentations than they do from the sale of radio time," he said. But for most stations the idea is to create the "impression that all good things flow from your station."

New Promotion Ideas— The Winners and the Losers

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

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

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

The most important element in a successful promotion cam-

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

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

As to media in waging a promotional drive, Holman favors radio itself. Newspaper display space, he said, is a poor investment. In using newspaper space he studies the Starch Reports to assure himself of maximum exposure to readers. Some of his guidelines in newspaper

usage included: Stay off the radio-TV page and strive for placement in the up-front news pages; always place your ad above the paper's fold so that it is not lost once the page is folded.

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

In the question and answer portion of his talk, it became apparent that Holman's anti-newspaper position is due to a substantial degree to the fact that the local daily is a competitive media within a market. Since

both the newspaper and the radio station pursue the same ad dollar, Holman indicated there is no purpose in going to the enemy camp to buy promotional help.

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

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

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

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

Among promotional ideas, he said the cash prize concept has worked well, so well that the oil companies have borrowed the idea from Top 40 stations and are using it to their advantage in building customer traffic.

When asked where he's gotten some of his best ideas, he said "I'm a good thief. Many of my promotional ideas have been borrowed from other stations around the country. When I find some one is doing something interesting, I find out what results they are getting. If the concept is one which can be applied to my market, I'll do it."

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

WORKSHOP ROUND-TABLE SESSIONS—

Chairmen: Khan Hamon, program director, KTSA, San Antonio; Buddy McGregor, program director, KNUZ, Houston; George Williams, national program manager, Southern Broadcasting, Winston-Salem; Bob Todd, program director, WAKY, Louisville; Barry E. Gaston, program director, WSBA, York, Pa.

THE GREATEST SOUNDS IN THE NATION

The "Sounds of the Times" exhibit at the Radio Programming Forum featured 26 of the nation's leading radio stations and proved to be a highlight of the entire four-day meeting. Stations exhibiting at the Forum included: KBBQ, Burbank, Calif.; KBOX, Dallas; KHJ, Los Angeles; KMYR-FM, Denver; KRIZ, Phoenix; KSAN-FM, San Francisco; KSFO, San Francisco; KSTT, Daven-

port, Ia.; WABX-FM, Detroit; WAYS, Charlotte, N. C.; WDIA, Memphis; WFIL, Philadelphia; WHOO, Orlando; WIBC, Indianapolis; WIL, St. Louis; WILD, Boston; WIOD, Miami; WIXY, Cleveland; WJBK, Detroit; WNOR, Norfolk; WOOD, Grand Rapids, Mich.; WSB, Atlanta; WTAE, Pittsburgh; WTVN, Columbus, Ohio; and WWDC, Washington. Setting up the exhibit was North American Philips Corp.



Listening to WJBK, Detroit, are, from left: Sam Taylor of KWJJ, Portland, Ore.; Nelson Davis of CKOY in Canada; WJBK program director Mike Scott; and Jim McAleer of WOR, New York.



Country Music? What better than that station in "beautiful downtown Burbank"—KBBQ. Bud Clain of WSPR in Springfield, Mass., listens to the station with Tom Miles, center, of WDOV in Dover, Del., and KBBQ program director Bill Ward, right.



As for soul radio, the king of the kingdom is WDIA in Memphis. Bob Badger, general manager of WMID in Atlantic City, takes down a few notes while listening to the station. WDIA program director Bill Thomas, center, and Edmont Sonderling, president of Sonderling Broadcasting which owns WDIA, right, give Badger some details.



The No. 1 station in Phoenix is KRIZ. Giving some statistics about the Top 40 station is program director Pat McMahon. Lee Abrams, center, of Flossmor, Ill., and Rick Sallinger of WPGU college radio station in Champaign, Ill., listen in.



WWDC in Washington attracts a crowd. From left, WWDC program director Pat Whitley, WWDC general manager Bill Sanders, Don Lunn of Don Lunn Enterprises, Melbourne, Austria; and James Lohse, program director of WTVN, Columbus, Ohio.



Mac Curtiss, program director of country music-formatted WHOO in Orlando, Fla., has a listen at his own station along with Gary Smith, center, of WROC, and Dexter Bott, right, of Louisiana State University.

SESSION FOUR—

The Need to Look at Your Station Objectively

Chairman: Milton Herson, president, The Music Makers Group. Speakers: David R. Klemm, director of marketing and operations, John Blair and Co.; John E. Allen III, Ph.D., vice-president, Brand Rating Research Corp.

A New Programming Tool

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

This was revealed by Dr. John E. Allen, vice-president of the Brand Rating Research Corporation.

He said that although the concept of brand rating indexes as a format for programming was still relatively new, yet more and more stations were turning to it as an authoritative guideline to achieving maximum advertiser-consumer reaction in the particular market they serviced.

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

type of programming.

To cope with queries, Allen has compiled a comprehensive report, which gives detailed information on the percentage of people regularly exposed to stations carrying each of the different types of programming who are heavy, medium and light users of each product category.

Using the report as a visual aid to his address, Allen explained to his audience the advantages of brand rating indexes. He said that the report, titled: "A New Approach to Programming Analyses," provides an estimate of the added advantage advertisers can derive by using the different types of radio for his specific product.

Allen explained that his estimate was developed by comparing the user of heavy user percentage among people exposed to each type of radio programming with the user of heavy user percentage in the total population.

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

Classifications

He said because radio station classification is a complex business, actual classifications were made by a committee of media experts established by 10 major advertising agencies and a group of radio representative research and programming specialists.

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

Allen pointed out, however, that specific types of programming attract certain types of people in all markets. "We can therefore assume," he said, "that while the level of listening to each type of programming will



John Allen III deserts the mike to talk to his audience first hand. Chairman Milt Herson is at left, David Klemm sits at right.

vary in different markets, the types of people exposed to each type of programming—their demographic and product usage characteristics—will be similar from market to market."

Allen listed "Contemporary Top 40," "Middle of the Road,"

"Standard," "Good Music," "Classical / semi-classical," "Country," "Talk," "News," and Negro as the nine types of radio programming with regular listeners among people in the various product categories listed in his report.

Danger Flags That Signal a Change Is Necessary

Overselling—that is, too many commercials on a radio station—can hurt a radio station, and David R. Klemm, director of marketing for Blair Radio, suggested that some radio stations should cut back on commercials. "It may seem strange for me to suggest reduction of commercials when I earn income from the largest representative

in the business, but we believe with fewer commercial units per hour, higher ratings will result—greater spot cost and yielding increased revenue," he said.

Pointing out that programming today in radio was the most interesting to ever come along with greater acceptance from listeners and advertisers, Klemm also stated that "to remain successful and grow in a

world and industry which is constantly changing, you have to change along with it. That's what today's programming leaders are constantly doing. Losing touch is the greatest danger of all."

Speaking on the danger flags that indicate you need to make changes at your radio station, Klemm criticized those radiomen who are so intensely involved in their own station that

they isolate themselves from what's going on in other markets. "You'd be surprised at the benefit of sound comparison with station in various cities.

"Saying that advertisers and their agencies now use computers to digest cost efficiencies and to help market their products," Klemm added that "flying by the seat of our pants is no longer acceptable as a business style for achieving success."

Stations should never become complacent and should always be examining itself. He spoke of specialized psychiatric training clinics that Blair men had to go through as an aid to their careers and their value to the industry.

During his speech, he advocated possibly hiring a programming consultant for the benefit of an objective view of the station.

SESSION FIVE—

Top 40 Programming

Chairman: Richard McCauley, McGavren-Guild-PGW. Speakers: Bill Stewart, operations manager, WNOE, New Orleans; John Borders, group program manager, Texas State Network Owned Stations, Fort Worth.

IS TOP 40 DYING?

Bill Stewart feels that Top 40 radio is not dying; and that there's nothing wrong that cannot be cured by "a little showmanship, razzle-dazzle and original thinking." Stewart traced the growth of Top 40, pointing out that at its inception in the early 1950s many proclaimed it was doomed. But in reality this format gave a needed shot in the arm to radio which was then facing "the imposing specter of television," Stewart said.

Stewart credits Todd Storz and Gordon McLendon with infusing life into the "almost lifeless corpse called radio" at a critical period in its history. Their concept of Top 40, according to Stewart, made the listeners. "They did record hops could now be in the action. . . . He could hear the records he liked because the top 40 station played the records he was buying." Also, an intimacy between radio and the people was established because the Top 40 deejays went out to meet their listeners. "They did record hops and appeared at school assemblies . . . anywhere where they could meet and feel the pulse of the people."

As Top 40 proved successful, its detractors continued to predict its demise. Stewart says that "From the early 1950s to the mid sixties these disbelievers . . . kept saying that Top 40 was . . . a passing fad." These "prophets of disaster," says Stewart, finally gave up. Some went to a "chicken 40" format or to their own version of Top 40: "They'd pick and choose . . . what they, personally, liked . . . in most cases the things they eliminated were the very things most responsible for the success of the stations they had listened to. . . . This was certainly a most trying period . . . and for anything but a healthy child it would have been the end."

Stewart says that Bill Drake, the modern day "savior" of Top 40 radio, took the old Top 40 elements but added his own touch: "an original well-thought-out psychological approach . . . and Top 40 was back swinging again. In Stewart's view the Drake format defies copying, and that is why there are so many bad-sounding copies of Drake around the nation.

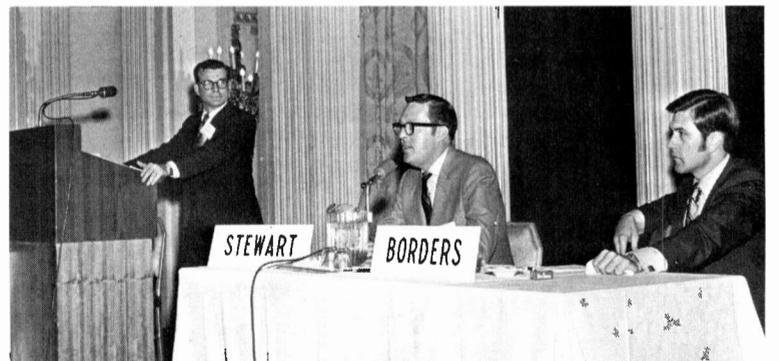
Today Top 40 is not dying, says Drake, who adds that its

imitators are not trying. "In the early days the copiers would tape the hot stations . . . listen to them . . . and then try to improve upon some of the elements. . . . Today, the things are taken right off the Drake stations and, in most cases, used exactly as is."

Stewart said that today's station owner is partly responsible for some of the lack of originality in Top 40 currently. "They have stifled some of the bright, inventive minds . . . by expecting miracles overnight. They can't get it into their heads that it isn't as easy to bowl over a market . . . as it used to be. . . . So the PD feels that he has to produce quickly or be out. . . . His logical thought then is to go with a tried and true formula."

Other Stations

Stewart adds: "The reason that markets are no longer vulnerable for rolling over . . . is that the Top 40 station is no longer the only station where the action is. The middle of the road stations, the country stations, even the talk and news stations . . . they have started to promote and swing . . . there is more creative thinking being



Bill Stewart answers a question from the audience while chairman Richard McCauley listens at left and Johnny Borders, another speaker, listens at right.

done in the other spectrums of radio than there is on the Top 40 level at this time. Maybe the advancement of some successful, program-oriented people in Top 40 into management positions will reverse the tide. So far the only major chain that has discovered that program-oriented Top 40 trained people can manage a radio station successful has been Metromedia."

Stewart, mentioning some examples, said that "it is a sad commentary that these bright minds have had to make their highest mark in something other than Top 40 radio."

In conclusion, Stewart said that Top 40 is not dying. "It is, however, letting too many of its thinking people get away. This, in essence, is what accounts for the 'too few people doing the thinking for too many.' There's nothing wrong with Top 40 that a little more creative thinking couldn't cure. . . . Let's hope that some of the bright lights that are burning brightly under the Top 40 barrel don't get discouraged and steal away to make still another competitor for Top 40 radio . . . middle of the road is more than enough right now."

What Variety Of Music?

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

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

2) A system of requests should be developed that guarantee greater accuracy and cuts down on repeat calls by the same person which introduce ridiculous imbalance in your request findings. 3) Those contemporary music listeners who never buy a record or call a station must be measured consistently for their musical tastes. 4) You must arrive at a proper level for your market, weighing ethnic makeup, and individual market preferences so as to be able to arrive at a proper variety and balance. 5) Generation gaps require that you divide your internal list by day-parts, giving close attention to your demographic aims in both your current list, but in oldies as well. 6) Re-evaluate your programming position.

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

THE ARTISTS' NIGHT OUT



Jeannie C. Riley is bombarded with requests to tape radio station promotions at the Artists Appreciation Reception, which jammed to capacity two of the Waldorf-Astoria's ballrooms. At right is Mike Danson, KTBB, Tyler, Tex.



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



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



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



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



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



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



From left: Dan Crewe, Tony Catalano, songwriter Toni Wine, artist Neil Diamond, Billboard's Don Ovens, and Ann Sternberg of CBS-FM, New York.



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

SESSION SIX—

Achieving Greater Impact With A Small or Medium Market Station

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

New Records—What to Play?

WNOR, a Top 40 station in Norfolk, Va., is going to be "more selective in our music now than ever before," according to program director Ron Fraiser. The reason, he said, is that the station has established a sound which will not sway its decision on whether to accept new records. "We're making more subjective judgments. We are not going on records that seem to be objectionable which we feel do not appeal to the mass audience. We will play an Elvis Presley record before even considering a strong psychedelic record even though the Presley

record may tune out the teens. We should trade a teen for a 20-year-old any day."

Stating that he felt the main reason people listen to a Top 40 station is one thing—to hear hit music—radio station still must consider the method and manner this hit music is presented to the listener.

"A medium market station must naturally be aware of current playlist listings of their big sisters in major markets," he said, but pointed out that "close

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



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

Personnel fall into three categories: Those who need to be managed; those who don't need

contact. This helps management and the personality get down to

Carr considered various types of personal ties. For instance,

bring him down to earth." Carr also mentioned "Mr.

of its parts and can overcome the loss of key personalities.

Viewing With Key Stations Reaching Your Market

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

Murphy said, "It's difficult to be all things to all people. A

coverage station that uses a shotgun approach to its audience leaves itself wide open for you to competitively use a 'rifle shot approach' to aim exactly at your intended victim—your own market.

"A coverage station can only occasionally identify and relate to outlying areas. You can do

it full time because you have no one else to reach and by this constant penetration, you can inch a groove for yourself by driving them back repeatedly to their major urbanized area."

Murphy cited the period when commuters are returning to their suburban homes daily as a good time to obtain listeners. "They

want to go home. . . . Here's your opportunity and a big opportunity to reach these listeners. He wants to know what's happening, what has happened while he's been away."

He emphasized the differences required in programming for different times of the day depending on the audience and added,

"In addition, the programming department must maintain liaison with the sales department to ascertain the commercial appeal of the various types of programs to potential sponsors.

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

SESSION SEVEN—

Selecting Records for Airplay

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

How Do You Pick the Singles?

Top 40 radio has become so complex and so scientific in regards to programming, believes Deane Johnson, program director of KDWB in Minneapolis, that "with the careful selection of music it's very easy to have a slightly 'bubble gum' sound or r&b oriented sound, the '18-34 sound' or whatever other divisions you might like to make.

What's unique is that "we can make them with the selection of our music.

Hence, the selection of the records for a radio station becomes "too important for anyone other than the person who is programming the radio station to select. The final responsibility cannot be subtlet."

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

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

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

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

Against Committee

Johnson was strongly against the use of a committee to select records at a radio station, saying "I can't think of a quicker way into competitive oblivion than the committee selection of records for airplay. It is like having five or six program directors." He urged all stations still using the committee-selection method to come up with a more rigidly controlled system for selecting music.

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



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

ship with the record industry is doing himself a fantastic disfavor. There's probably no greater grapevine in the world than the record promotion industry." He said that regardless of how busy he might be if a

record promotion man comes to the station to see the music director and wants to see me, "I always take time out to meet them, shake hands, and let them get in that last plug on their record."

WDIA and WBZ Honored for Community Service

Community Service Awards were presented to two radio stations—outstanding leaders in their communities—at the awards lunch June 22. WDIA received the station award for its role in the life of people in Memphis. WBZ in Boston received the individual program award for its "T Group 15" broadcast. Certificates went to WSB, Atlanta; WLIB, New York; WLVA, Lynchburg, Va.; WPOP, Hartford; and WWVA, Wheeling, W. Va. William D. Littleford, chairman of the board of Billboard Publications Inc., presented the awards and certificates.



Accepting the station award for WDIA is Egmont Sonderling, president of Sonderling Broadcasting, owner of the station.



Tony Graham, program director of WBZ, accepts for its "T Group 15" program, a 15-hour show aired Dec. 30, 1968.



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



Eddie O'Jay, air personality with WLIB, New York, accepts a certificate for the station.



Mrs. Jo Walker, executive secretary of the Country Music Association, accepts a certificate on behalf of WWVA, Wheeling, W. Va.



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

How Do You Pick LP Cuts?

Pat McMahon, program director of KRIZ, Phoenix, gave advice from the heart regarding albums: "You listen."

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

McMahon added that he's this direct about auditioning albums because there just isn't any other method that works. He mentioned that someone in radio once expressed the feeling that more stations would play more album product if a special programming 45 rpm disk would be made by companies consisting of the label's choice of the two best cuts on the LP. He said, "If the programmers don't want record companies to dictate to them about singles, why then all of a sudden are they infallible about two out of 12 songs on an album in your market. It doesn't make sense—plus it's still our responsibility."

The same elements that apply to choosing singles, said McMahon, apply to album cuts. "Taste, performance, an over-

(Continued on page 40)

SESSION EIGHT—

Where Country Music Rides Today

Chairman: Bill Williams, president, Country Music Association. Speakers: Jim Harrison, program director, KFOX, Long Beach, Calif.; Jack Gardiner, program director, KBOX, Dallas.

Trends in the Country Sound

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

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

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

Harrison stated that this impact is not surprising as audi-

ences are basically looking for an area of good entertainment to which they could relate, and are finding it in country sounds.

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

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

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

himself to the performer.

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

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



Jim Harrison discusses an issue with a member of the audience while speaker Jack Gardiner sits at right, waiting his turn.

On Programming of Mod Country Format

Jack Gardiner stressed the need for professionalism. He said: "Professionalism defined is the conduct, aims and qualities that characterize or mark our profession. Our profession is radio programming, but in so many instances our conduct, aims and qualities fall a little short." He added that in his travels as a consultant he had heard a lot of "bad" radio. He pointed out, "Good radio . . . is a nebulous thing . . . the ultimate in professionalism interpreted differently by different people . . . but I think you'll all agree with me that we know it when we hear it."

In programming a modern

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

Of the stations programming country music full time, only a very small percentage rate in

the top three in their respective markets, Gardiner said. This is too small a percentage if the format were done correctly, Gardiner feels. "I've seen it work successfully too many times to doubt its effectiveness in any market . . . north, south, east or west." Gardiner then illustrated this view with examples, such as KBOX, Dallas; WONE, Detroit; KJEM, Oklahoma City and WCAU, Charleston, West Va.

Gardiner added that much has been learned about modern radio in the last 12 years: "The early pioneers in this type of approach have shown us a group of basics that are still good today. . . .

The warm, friendly personality who doesn't ramble on indefinitely . . . doesn't play juvenile jokester . . . doesn't fill the airways with inane nothings . . . whatever happened to him? . . . Well, the top rated stations have him . . . regardless of format."

Gardiner urged his audience to strive for technical excellence: "Clean up your station's sound."

Regarding the music, Gardiner said that the term "country" causes confusion in the minds of programmers. He advised elimination of the term. You then have "music with a broad, general appeal. . . . The music coming out of the country

music recording centers today contains elements that satisfy just about every conceivable taste . . . music with some sophistication, yet still retaining its basic charm. Looking at your station's musical format in this way gives you a little different picture and keeps you from getting hung up over the word 'country.' . . . It's the only word to describe the music we're playing, but its original meaning no longer applies. I know I'm totally in love with it . . . whatever its name."

SESSION NINE—

How Important Are Personalities to the Station

Chairman: Terrell Metheny Jr., program director, WMCA, New York. Speakers: Allan Newman, program director, KSFO, San Francisco; Richard F. Carr, general manager, WIP, Philadelphia.

How Do You Handle Personalities Effectively

Effective personalities are vital to the success of a station, according to Richard Carr, general manager of WIP, Philadelphia. "A strong personality," he says, "is often able to deliver a sizable audience even when the format of the station is inferior." On the other hand, a good format does not overcome the damage inflicted by a poor personality, in Carr's view.

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

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

to be managed, and those who are unmanageable.

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

Regarding the personality who needs direction, Carr says it is a mistake to talk to an entire staff in order not to embarrass an individual who has been a transgressor. "The requirement that all be on hand to hear what needed to be heard by only one or two results in great dissatisfaction by the staff. It might be easier to offer criticism this way; it might be time-saving. But . . . it's bad technique. There is no substitute for personal, individual contact. This helps management and the personality get down to

basics and level; discuss the problem in the open and in complete frankness. . . . This approach will be most appreciated by the personality, for it assures a clear guideline in policy."

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

Carr considered various types of personal ties. For instance,

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

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

Carr also mentioned "Mr.

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

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

Carr concluded that personalities are the life blood of a station. But he emphasized that if the station has been properly developed, it is bigger than any of its parts and can overcome the loss of key personalities.

Radio Programming Forum

Skills of the Successful Personality

Allan M. Newman, program director of San Francisco's KSFO, believes, "A personality on our type of station has to be many things: He has to be a specialist in music, he has to be involved in the world around him, he has to be an entertainer, and he has to be an imaginative and colorful person who can communicate all this excitement and interest in life to his listeners.

"This means he must read everything, see everything, listen to every record that comes in, make continual personal appearances, and continually grow

and learn new ways to be a better on-the-air-personality."

Newman gave the following description of today's personality:

"He must have the instincts of a performer to know what the audience wants and when to shut up when he's said enough.

"He must be aware of the world around him and have a way of sharing all the funny, exciting, crazy things about it with his listeners.

"He must be a man with vitality or a life force that comes through the radio—not to be

confused with talking fast. He must be a man whose talents and skills grow with time rather than developing patterns that lead to boredom.

"He must have a great interest in music, no matter how big he is. He has to sense what his listeners want and also what new artists to music he can introduce to them.

"He has to keep growing with ideas and thoughts that lead his listeners into new and exciting areas. Just staying with the audience won't do; he must lead.

"He must know how to build



Al Newman tells how he programs KSFO in answer to a question from the audience. Dick Carr, other speaker in the session, sits at right.

his name and the station's off the air. He must give to the station ideas, promotions, and spirit."

SESSION TEN—

Outside Aids to Help Programming

Chairman: Alvin Herskovitz, operation manager, WPRO, Providence. Speakers: Don Bruce, vice-president, Airplay International, Memphis; Frank N. Magid, executive director, Frank N. Magid Associates, Cedar Rapids, Iowa.

How to Use Production Aids Better

Radio contests, production music and humor have been cited by Don Bruce, vice-president of Pepper-Tanner, as the best programming and production aid for successful radio station promotions.

Bruce advised that stations using programming aids should only use those which identify with the sound of the station. He continued, "humor, when used, should be brief, diversified, funny and judiciously used."

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

"I also believe," said Bruce, "that the best way to sell radio is to sell sound rather than time. A good station identification jingle, for instance, consistently reminds the audience where they are listening.

Bruce urged stations to be consistent too in their use of the I.D.S. and reminded that a lot

of musical cuts from a number of different I.D. packages only result in disservice to the station. "With a constant logo," he said, "your audience does not even have to hear your call letters.

"But," he warned, "no station in its quest for constancy should become dull and uninteresting. Even though you work in a framework of consistency, new things should always be happening.

"Promotions and production aid should be utilized to enhance the over-all sound of the station on which they are used. He added, radio has the power to move and stimulate its audience to action, but it must be well-done to be successful; and successful radio is radio which is creative and stimulates its audience."

Bruce also feels that contrary to what many of its critics think, radio has not grown static with the passing of time. "Instead," he said, "it is an exciting media which spans the spectrum of the dial and goes beyond the image of a small, noisy plastic case with a teen-ager attached."

Psychographics—A New Programming Tool

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

He said too much attention is devoted to after-the-fact research—statistical studies to show the size of a station's audience. Not enough is done to research a market in determining what the listeners in that market want, thereby assuring the station of a bigger audience.

Magid called for zeroing in on listeners with a research approach called "psychographics," which he said penetrates a market and is more revealing than demographics. He defined psychographics as "the identification of persons who have similar psychological characteristics."

Audience research, such as ratings, Magid said, does not alter the nature of the audience. "The miser counts his money by 10's and 20's, but the money still remains the same," Magid said.

Most of radio's programming is being done on a trial and error basis, according to Magid. A station adheres to certain type of programming, and if it fails to deliver the desired rating, then the station goes on to try something else. Magid said it is better to determine what the audience wants, rather than use the "trial and error" method.

He treated audience rating concepts with disdain, and bore down heavily on the theme of "don't worry about measuring audience—concern yourself with getting a larger audience." He discounted some of the telephone audience survey services, pointing out that some 30 per cent of the nation's telephone subscribers have unlisted numbers, and therefore are unreached by surveyers.

In the area of music, he said that exposure and promotion are important, but asked, "what kinds of music do your listeners want? What music makes them tune out?"

He told them that programmers should want to know "not only who is listening, but why are they listening." As to news,

how long should it be? Should it come on before the hour? After the hour? What should its length and position be in providing maximum listener satisfaction? When it comes to weather, do broadcasters know what serves their listeners best? Do they know what days are more important? In the sports area, Magid said that most of us feel that listeners love sports. "Are you sure this concept is true? Do you know what play-by-play sports do? Are you sure listeners want scores? How often?"

When Magid's questions spurred questions from his listeners, he was noncommittal. He repeated his premise that most listeners are not satisfied with the type of programming they are getting today, but said there is no easy answer to the questions he posed without doing the basic research of a market. He said the answers to his questions vary from one market to another, and what may be true in one situation may prove to be the opposite in another.

He said there is too much
(Continued on page 40)

SESSION ELEVEN—

Developments in FM Radio

Chairman: Nat Asch, program director, WNEW-FM, New York. Speakers: Charlie Whitaker, vice-president, Dawson Communications Inc., Dallas; Peter V. Taylor, general manager, WJIB-FM, Boston; Robert Podesta, owner and manager, KREP-FM, Santa Clara, Calif.

Santa Clara Success Story

The key to the success of KREP-FM in Santa Clara, Calif., according to owner-manager Robert Podesta, is that all records are considered by the station for airplay. If it's r&b . . . if it's country music . . . if it's Latin, French, Italian, jazz, or rock. I don't care who the artists are. I check everything.

"You have to have an attitude of trying to discover something . . . being the first station to have a new release on the air that you think is going to be great. I think I was one of the first stations in the Bay Area to play 'Up, Up and Away' by the Fifth Dimension. I'm fairly

sure we were the first station in the Bay Area to play 'Do You Know the Way to San Jose,' by Dionne Warwick. Right now, we're plugging an LP by some group of men that are studying to be priests. I think these men have a great sound and I get a great kick out of people phoning us about this great record we're playing."

The unique thing is that KREP-FM is a stereo automated station. But the station makes its own tapes, preannouncing or back announcing all numbers. Podesta said that an electronic brain allows the station to call on eight sources of music—

about 2,000 selections—that the station has recorded itself and which is updated consistently to give the station a bright, young adult sound that's "as live as I am here, right now, speaking before you today. I believe that we can't be involved in broadcasting the same way men were 20 or 30 years ago—you can't waste your deejays' time sitting at a console cueing the next record, turning to the next commercial. If you continue to program and operate this way, you're short-changing yourself and the public and your personnel."

Podesta said that one of the reasons for the high popularity

of KREP-FM is because he defined the listeners he wanted to reach. He spoke on unique concepts of blending the call letters into news K-REports and public service announcements.

The station constantly evolves. "At the beginning, several years ago, I think the fact that I liked jazz tainted by programming concept. We went on the air as a soft jazz station. I think we sounded swell, but we couldn't get enough listenership . . . because I was playing the music that I wanted to hear, rather than the music that would hit the target I had as my objective."

Today, the easy listening sta-

tion features a bright, uptempo, show-opener for a 10-minute segment, following this with a vocal, then an instrumental, then either a vocal or an instrumental big band number. K-REPeats (different versions of the same tune played back-to-back) are scheduled once every hour. New releases are played one every 10 minutes for vocals and about every 20 minutes for instrumentals. The station makes up playlists of 25 or 30 new releases and tries to repeat them every three or four hours while the records are new, then after three weeks or so just adds them to the station's basic library.

Competing With AM

With eight years' experience in FM radio, working for KFOG-FM, KPEN-FM, and now as general manager of WJIB-FM in Boston, Peter V. Taylor offered his audience several helpful suggestions for running this kind of station.

Taylor said: "The worst thing that can happen to your FM station is to be owned by an AM station that has the same call letters. WOR-FM, KSL-FM, WNEW-FM—these are only three who have achieved a reasonable degree of success despite the AM-call letter handicap. Your FM needs its own identity. Anything you can do to make your FM autonomous from your AM, the better off it is going to be.

"I know of two specific instances where AM stations have held back advertising, promotion and sales efforts of their FM sta-

tions because FM was cutting in deeply, particularly in the 24-49 and housewife categories."

Taylor also suggested the use of market size and competition as a format guideline. The larger the market, the greater the competition and the more definitive programming is required. "Never mind the other FM stations—yours is a radio station and you won't get any national business unless you cut into a similarly, but less professionally programmed AM station," commented Taylor.

Taylor warned about expecting "overnight miracles" in FM. "There are still many unsophisticated buyers who reject you because you are FM—probably the same ones who reject UHF. Nationwide there is between a 60-70 per cent FM penetration. You are starting with a handicap. However, FM stations have

got by with specialization and without 100 per cent penetration. It will just have to be this way for now."

Taylor told his audience that they would have to be prepared for the arguments "I have to reach them in the car" and "I can't move my product on a background music station." He commented: "The message gets through better on a limited commercial FM station than it does imbedded in a triple spot array on AM. Good music stations DO sell—there are too many successful ones around to accept that argument any more. "Also know your medium: It's a radio station when you have the figures to compete with an AM—an FM station when it doesn't." Regarding stereo singles, Taylor answered a question from the audience, saying: "We find that their quality is not the greatest yet."

FM's Profit Prospects

The time has come for FM radio to spend money for "great" programming, according to Charlie Whitaker, one of the creative brains in the radio station chain of Dawson Communications. "We must achieve a totally professional sound," he said. "Good things aren't going to happen to us just because we don't fade when the listener drives through a tunnel. To compete with AM radio, we've got to have a better total sound. And, to achieve it, we must hire experienced, professional people. We've got to program with ingenuity, creativity, and skill."

The big edge FM has on AM at the moment, he said, was its self-imposed limited commercials policy . . . "and we can do an infinitely better job with music than any AM station."

Promotion will be necessary because "if you ever want to

compete with AM radio, you've got to do it, whether you like it or not."

The most critical problem facing FM is the ratings picture, he said . . . and the most desirable solution would be to convince the radio timebuyer that the impact of message on FM is greater.

ATTEND

NEXT YEAR'S

FORUM AT

THE WALDORF-ASTORIA

SESSION TWELVE—

Middle of the Road Listening

Chairman: Robert Wogan, vice-president, programs, NBC Radio Network. **Speakers:** Donald L. Shafer, program director, WTAE, Pittsburgh; Buzz Lawrence, music director and air personality, and Rosemary (Barney) Barnwell, air personality, of KHOW, Denver.

How Mod Should Your Sound Be?

With increased competition and the resulting "fractionalizing of audience," the major problem in radio today is "finding what audience you are reflecting," Donald Shafer, program director of WTAE in Pittsburgh, told his audience.

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

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

The very essence of today's radio came from top 40 innovators a decade ago, he said. But today listeners are reacting more to music . . . and "rejecting at least some aspects of it . . . this isn't to say that change or the reaction is good or bad . . . I'm simply defining the factors in-

involved." And, if you accept the theory that people react to the music, and the music you play should reflect the tastes of your listeners, then you realize how careful you have to be in selecting your records for airplay. He said he felt you could offend listeners with playing music with lyrics that are suggestive or anti-American or too rock. Yet, most people of today grew up listening to rock. Today, the Supremes are acceptable, but the Zombies are "out of context . . . today. Tomorrow may be a different story. And that's the problem. The line is not definitive . . . you have to feel it."

At the same time, there's little need to be in a hurry with records on an easy listening station, he said. "What your listeners think is a new record, what you think is a new record, and what your airmen think is a new record are three different things."

The idea that you have to be first with a record is "garbage," he said. "Your listeners probably won't even be aware of anything you aren't playing. The important thing is to play it after it has become a hit. And here, the rule is: 'When in doubt, don't play it.' That is, if you think it's

too rock. Your sound should be familiar. If you can't sing along with it, maybe you're too fast on it."

Any Market

But he felt that the achievements at WTAE were possible in any market. Success, he said, was based on many factors—timing, the right personnel, the right production material, strong promotion, relentlessness, the music played, and "The Lord was on my side."



Don Shafer speaks on the contemporary sound of middle-of-the-road radio while Buzz Lawrence and Rosemary (Barney) Barnwell wait their turn at the mike. Chairman, not shown, was Bob Wogan.

Music Vs. Personality

The team of Buzz 'n' Barney on KHOW in Denver is an "involved experiment" that has paid off, the two personalities told a packed audience of program directors, station managers, and air personalities. Buzz Lawrence, music director of the easy listening station and half of the team, spoke of the new threshold of broadcasting because of the important role exciting and informative music will play. It's the duty of air personalities to keep up with and use this

music to excite his audience. Rosemary (Barney) Barnwell, the female half of the team, related how the team went after a larger female audience and the psychology behind the show.

In the question and answer session, Barney said the ad-libs, a large part of the show, are spontaneous, and kept to 20 or 30 seconds in length. The show also uses two-way conversations with listeners and will even put a listener on the air if it's something exciting. Lawrence said that one reason he's able to play

10 records an hour mixed with all of the chatter and reports is that he has picked several records on which he can track the last minute and a half without losing the tune. The two never put commercials back-to-back, but try to separate them somehow, even if just with a stinger or a one-line comment. A show of hands, called for by chairman Bob Wogan, vice-president, programs, NBC, revealed that most of the broadcasters felt radio commercials are getting better.

SESSION THIRTEEN—

"The Day I Dreamed I Was a Program Director . . ."

Chairman: Dick Drury, Heller Corp., Los Angeles. **Speakers:** Dick Biondi, air personality, WCFL, Chicago; Wade G. Pepper, national country sales and promotion manager, Capitol Records, Atlanta; Harry Saz, vice-president, TV-Radio, Ted Bates & Co. Inc.

What the DJ Would Do

If WCFL (Chicago) air personality Dick Biondi were appointed program director on a station in a good sized market, his first step would be to spend several days listening to his station, carefully analyzing its sound and its talent, and thereby he would determine its potential.

He would spend several more days talking to listeners at all levels to see how they feel about the station since "listeners often

spot a problem faster than experts."

Biondi would approach his job determined not to clean house, but to try to utilize as much of the station's staff as possible since the people on hand know the town, the audience, and the station's operation.

If talent had to be added, Biondi would seek people who are sold on radio, proud to be disk jockeys and have the drive

to be No. 1 in their time-slots. He wouldn't be deterred by either age or the fact that an individual is a so-called has-been. "I feel that any talent that has made it and is now floundering can make it again with proper guidance and concern from management and add immeasurably with his experience to the success of a new radio station," he explained.

He would see that his talent is well paid because a well-paid

staff is loyal and does a better job. According to him, the well-paid jockey devotes his time and talents to improving his station rather than looking for new sources of income.

Also, he would build a star-system among his station's jockeys. He feels it's important for a jockey to maintain identity with his listeners, and this spurs the jockey to strive to improve his program. He'd structure his station in such a

way that the jockeys would vie with each other in becoming the No. 1 man on the air. This in turn builds an all-star team for the station and, as a result, the program director, station, and jockeys all benefit.

As program director, he personally would not be on the air. Biondi said that a program director should concentrate his efforts on guiding the station's programming rather than divide
(Continued on page 45)

What the Advertiser Would Do

Radio must continue to seek new programming concepts and new ways to present its story, says Harold J. Saz, vice-president of TV-Radio Services for Ted Bates & Co. "A station that stays too long with the old ways will fail," he said. Amplifying his speech with research data accumulated by the major advertising firm, Saz pointed out that radio has become a highly personalized medium—almost polarized. If he were program director of a radio station, he said he would try to reach the majority of potential listeners with programming slanted to their personal tastes during some day part.

Listening for all age groups peaks between 7 and 8 a.m., he said. But after father is off to the office and the kids off to school, women's listening drops off, while "men's listening shows a dramatic decline except for the morning and afternoon drive home. And it seems as if both men and women abandon radio after 5:30 p.m. when TV viewing starts to increase."

Teen-agers' listening fluctuates to a greater degree by hour of the day than adult listening. This reflects their inability to listen to radio during normal school hours. Immediately after school turns out, however, teen listening

increases dramatically and continues high even during TV's prime time hours.

Aside from the music a station plays, each station has an image in the listener's mind and, while it is conceivable that the same station might have a different image in the minds of two people of different ages in the same household, the "image is the thing on which a station hopefully captures and holds an audience," Saz said. In many ways, station image is a good thing because it ensures faithful listeners; is bad only if it becomes expedient to change it.

"However, and this is my opinion, where advertising often fails is in not being tailored to the buying groups it's trying to reach. A commercial produced for a good music station is going

to fall flat on its face when scheduled on a hard rock station and vice-versa. I believe that this is where the sales and program managers have to work closely together, make the format for the day part known, and suggest to the agency and advertiser ideas for the best commercials to be presented in those day part."

Big Mistake

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

For programming a station, he encouraged research to find out who listens, when and where; close attention to demographics in programming, and personal contact with the audience to keep abreast.

What the Record Promoter Would Do

What would a record promotion man do if he were a program director?

Capitol Records Distributing Corp. National Country Sales and Promotion Director carefully outlined what his approach would be. He would immediately initiate an open door policy to all people who represent the creative and distributing functions of the music business. Pepper said that too many program directors have insulated themselves from record people and are too concerned with their station's internal problems to have the time to uncover new talent or find new hits for their listeners.

"A station that is ill-informed as to what the public is demanding and what record companies are selling can be in trouble," Pepper cautioned. An open line of communications with manufacturers and distributors is a must for the program director, Pepper said. He admitted that some record men will not let fact stand in the way of winning and unearned play, but promotion men who take liberties with the truth soon "fall by the wayside."

Pepper said he has heard ra-

dio men repeat the old cliché that they are not in the record business, but radiomen who program music are in the record business. If a station doesn't think it is in the record business, then let that station play the wrong records for a month, and "see how long they remain in the radio business."

As a program director, Pepper said, he would program more LP cuts in recognition of the dominant position the album commands in today's market. Also, Pepper said he would not discriminate against musical tastes. He would play the important country record, the r&b hit or the strong easy listening record. "I would guard against disk jockeys becoming so interested in their own image that they play only what they like and pre-judge what the listeners want," he added.

He would also guard against the "self-centered" deejay who only programs the records he likes.

He would "stick my neck out" in the constant search for innovation despite the fact that "creative innovations at times bring defiance and resistance from station managers of station ownership."

ATTEND
NEXT YEAR'S
FORUM AT
THE WALDORF-ASTORIA

SESSION FOURTEEN—

New Directions in Music

Chairman: Grahame Richards, vice-president, Promotion Methods & Systems Inc., Nashville.
Speakers: John Detz, station manager, WABX-FM, Detroit; Bill Doubleday, program director, WOL, Washington.

Broadening Appeal of R&B

The nation's population explosion, broadening listener appeal, greater acceptance of black artists, and widening recognition by Top 40 stations have been given as major factors in the broadening appeal of r&b music.

Bill Doubleday, program director of radio station WOL in Washington, said that because of the growth and professionalism of black artists in the r&b field, production techniques have improved, paving the way for current trend toward greater acceptance.

He cited too, the more liberal and enlightened outlook of young America as another primary contributor to r&b's growth, illustrating his reference with the great demand for this medium of musical expression on the nation's college campuses.

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

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

R&B Surge

Doubleday revealed that 26 of the top 100 LP's last year were r&b, and said he expects there will even be more this

year. "Unlike many other forms of music, r&b tells it like it is. It has a story of truth to tell, and genuine seekers after truth are accepting it unconditionally," he said.

"Only the bland," he continued, "will reject r&b."

In the lively question and answer period which followed his address, Doubleday told his listeners that most radio stations throughout the country now feature r&b artists in 20 to 30 per cent of their programming, and said that quality black radio stations are helping to increase this figure.

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



Speaker John Detz contemplates his answer. Bill Doubleday, other speaker in the session, looks on at right. Chairman, not shown, was Grahame Richards.

"The Black Box"

Vain the message of impotent voices
coming from the tube;

Vain the claims and exaggeration
empty promises, mangled truth;

Merchants selling cheap wares,
hawkers, dealers in false hopes;

Traders in long faded dreams,
buy this soap, use this cream;

Dig this "sound," man, pop your fingers,
the melody ends, but the bad taste lingers;

Go to the park, see the mob,
dig ol' soul-brother wail an sob;

Hear that disc-jockey make his scene,
know he's getting the bread for his dream;

Ain't no place for me and you,
ain't no way for us ta get through;

The "Man" can't see, don't wanna know,
he's got HIS dream and the door is closed;

But we gonna break an raise our hand,
we gonna wake an shake this land;

We gonna "rock . . . an roll" this scene,
an folks gonna know . . . that we gotta dream;

The "sound" resounds from the little black box,
don't matter if it's console, or made like a clock;

Don't matter 'bout black or white no more
the scene I see don't have no door;

Don't matter 'bout rights an freedom of speech,
'bout right an wrong an liberty;

'Cause your love is my love, an fear the same,
my pain is your pain, it's ALL . . . ONE game;

Black the clasp of the mother womb,
like the dark pit of the waiting tomb;

Then let's put some mirth an joy in that box,
an laugh an feel no fear of the clock;

An marry our fears an tribulation,
an lose the shadows of trepidation . . .

Heart, mind an soul, are ONE . . .
fear, illusion . . . spirit an love . . . but the sum!

—Francois Nesbitt

Progressive Rock Grows

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

John Detz, station manager of WABX-FM in Detroit said that his station, considered the most underground of existing underground stations in Michigan, has

developed tremendous listener appeal because of its progressive rock format.

Detz predicted that the current listener appeal this form of music enjoys will continue to grow as more and more stations switch to this form of programming.

He said a great concentration of today's radio listeners are in the youth bracket, and are largely rock-oriented.

With more stations relaxing

their rule of thumb methods of programming, and more liberal and outgoing programmers entering the business, Detz is convinced that the medium of progressive rock will find a lasting place in many station formats; particularly the so-called underground stations.

The address, which was attended by an impressively large audience, sparked a lively question and answer session from the floor.

Reference to FM stations

turning to progressive rock as a format brought a quick response from session chairman Nat Asch of WNEW-FM, New York—a progressive rock station.

"There are several guidelines to a progressive rock station," he said. "First you have to rid yourself of the dee jay image. To many this music is an art form and you can't put on the conventional dee jay.

"Put a human being on and find the dee jay in him, by all means, but you have to rid him

of the dreary crutches of the old days."

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

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

SESSION FIFTEEN—

What Programmers and Deejays Should Know About Advertising

Chairman: Bill Williams, president, Country Music Association. **Speakers:** Ben H. Holmes, executive vice-president, Edward Petry & Co. Inc.; Larry K. Ryan, program director, KEEL, Shreveport, La.

Changing Demands of National Versus Local Advertisers

Ben H. Holmes, of the Petry Company of New York has urged station owners and salesmen not to look the gift horse of the radio commercial in the mouth.

Holmes said that although the 18 radio commercials every hour may appear tedious and a bane to creativity, yet in 1968 they netted \$1 billion in spot sales on the local and national level.

"Radio is an entertainment and business medium reborn," he told his audience. "In the early 1950's when radio's total national spot income was \$118 million, the medium was publicly buried by the leaders of broadcasting, yet last year it bounced back to net a gross revenue of over \$340 million or nearly three times as much in the 1950's."

Continuing, he drew comparisons between selling air time for

small community stations as compared with big metropolitan areas like New York, Chicago and Los Angeles.

"The first major difference," he said, "is that the local salesman generally calls directly on the owner of the business. This man usually has an emotional attachment to his money that a New York time buyer does not have. The New York time buyer has a job to protect, while the local businessman want sales results that can be felt in the cash register.

"A local businessman and a local radio salesman have a common bond in that they recognize their interdependence. They want to help each other make a living, if they can.

"In the national field, however, particularly in New York, a six-month friendship between a salesman and a time buyer

could be considered as a long term association.

"The turnover in advertising agency media personnel is so rapid that one of our salesmen will pitch a buyer on Monday, and when the orders are actually placed on Wednesday or Thursday, that buyer will have gone on to other pursuits.

Holmes also discussed the sound a radio station offers stressing its importance as a sales booster. "A local businessman," he said, "tends to be older, more conservative and to be on the station he personally likes.

"Sometimes the contemporary stations have a problem on this point. They are forced to resort to rating surveys to show their position in the market, as is very much the case with stations in the national field.

"On occasions too," Holmes continued, "a local advertiser will develop a personal attachment to a radio personality or newscaster and will ask to have his advertising in their programs. He may even sponsor a program for prestige purposes. This is not the case nationally. On the national level prestige means nothing, it's just the number of ears turned in to the message that is important."

Holmes pointed out that another major difference between national and local radio sales is that the local salesman is selling only one station. "He knows that station and its local competition intimately," said Holmes. "He can concentrate all his efforts and thoughts on that one station. This is a distinct advantage which national radio salesmen do not have."

"Prestige means almost nothing to a national buyer. He is looking for results," said Holmes in the question period. "Certainly a national rep is influenced by what a station is doing. In effect, each of his station clients is competing for top attention, so it helps considerably to give him tools and keep him informed. The station should pump all sorts of brochures, clippings, success stories or general information to the rep.

"Buyers are motivated almost exclusively by ratings, plus the other obvious factors. You can't sell them personalities.

"A potential advertiser is always impressed by a station's 'involvement' with local affairs. I don't suggest strong editorials which would offend an advertiser, but it's good to take a stand on an issue and be a community leader."

Local Stations Can Produce Better Commercials

Larry K. Ryan feels that any radio station—regardless of size and staff—can creatively produce better commercials. His talk was devoted to showing how station revenue can be increased through production, how to best utilize a small production crew, and how to set up a workable production center at the station.

A full-time individual who specializes in the production of commercials is ideal, Ryan said,

and would pay for himself by producing commercials for accounts on-the-air as well as announcements for prospects which can help the sales staff bring them in as new sponsors. However, Ryan hastened to point out that most radio stations are not that well endowed with staff people to be able to afford a full-time commercials production expert.

In the more prevalent situa-

tion, Ryan urged program directors to bear in mind commercial production talent when hiring radio announcers. "A good production man is harder to keep on your staff than a top-rated drive-time man," Ryan said, and a station should build its own production talent.

"Our station does not have a full-time production man," Ryan said. "We use all our people: Announcers, secretaries, sales

staff, receptionist, engineer, and if we have to, we'll use the janitor." The advantages of this approach are many, according to Ryan. It provides a freshness in faces and voices, and it brings fresh and different ideas to the fore.

The station should train its people, and excite their imagination to participate in commercials. It helps the staff people and builds their morale because

they feel they're learning something they had not known before, Ryan said.

In hiring jockeys, he told program directors, look for "a good basic voice, an eagerness to learn, a seed of creativity, and a little bit of ham. With a little incentive in the right direction, you might have another Stan Freberg."

A station should set up a
(Continued on page 49)

SESSION SIXTEEN—

Setting Record Policy at a Station

Chairman: Buzz Bennett, program director, KGB, San Diego. **Speakers:** Lee Sherwood, program director, WFIL, Philadelphia; Bill Sherard, program director, WIXY, Cleveland.

OLDIES VS. HITS

Management should be just as involved and aware of the music that their station is programming—and why—as they are of the daily sales activity, states Bill Sherard, program director of WIXY in Cleveland.

Speaking on the scientific applications of adding new records, as well as old ones, to the playlist, Sherard said that "the number of managers of rock operations who have no idea who Frankie Valli is, or think that Steppenwolf is a guy, is appalling." This is a little bit like being an art dealer and thinking Picasso is a special pizza or Grandma Moses was the mother of that

famous 10 commandments fella.

In the top 10 markets, he said, there are no more than two rock stations playing over 35 records and both have strict controls to assure that the top 30 or 40 records dominate the air sound around the clock and he pointed out that "any other business corporation outside broadcasting would never base tomorrow's profits on a sheet of ice as thin as an airsound with an overabundance of product still basically unproven locally, especially when there's proven preferred product at hand.

To add a new record to the playlist just because sales are beginning to lag in the local stores

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

Sherard also felt that it's easy to forget that the vast majority of your audience is not near as hip as your music director who spends all of his time talking records, and must certainly feel he's light years behind those markets with long playlists and 12 picks a week.

Oldies Mart

An old record was referred to as a "musical documentary in three minutes, designed to strike a spark of memory somewhere in the psyche of the audience."

The oldies markets has grown to such an extent, he said, that most record stores has a special section set off just for the hits of yesterday. He recommended more detailed study into oldies, for example—current local market surveys to find out what the audience remembers.

A good place for oldies in programming of a Top 40 station, he felt, was during the midday housewife periods because this is where you get the over-20 age listeners. "This is an area where a music director who is experienced and aware of demographics can be valuable, since just because a record is a super-oldie, doesn't mean it has

a particular appeal three to four years later to a particular audience. To have any memory value to a listener, the oldie must be one they can remember. And, at 12-to-16 years of age, the teen listener has few memories, is not moved emotionally as much as an older listener, and can't remember back musically over two-to-three years. Thus the span of oldies programmable widens during the housewife's periods.

"But in the end, the key to good music programming, be it oldies or current hits, is research, for only in knowing your target audience and understanding their

(Continued on page 40)

Who Should Pick the Records

Within the next 10 years the total number of single records released per year will exceed 25,000.

That was the prediction made by program director Lee Sherwood, of WFIL, Philadelphia.

Sherwood told his audience: "This number is just a guess, but

should the business continue the way it has been I would think that 25,000 singles 10 years from now would be a conservative estimate.

"With this figure there is no way for anyone—music director, program director, or disk jockey—to really hear all this product

and almost no way for any record company to promote effectively all these records. Something is going to have to be done."

Sherwood's answer to the projected future was . . . research.

"Radio, at least Top 40 radio, had a big problem proving its

worth until basic research was done," he said. "Now, I offer a challenge to the record industry: Research on your records. I really see somewhere in the future research done by independent research companies into the acceptance and motivation to buy and listen to records. If re-

search companies can tell radio today why people do or do not listen, isn't it possible that they will be able to tell us which records will have greater acceptance than others."

"I think this research in no way would hinder the promotion man's job."

SESSION SEVENTEEN—

New Trends in Modern Music

Chairman: Murray the K, air personality, WMCA, New York. Speaker: Frank Zappa, president, Bizarre Inc., Straight Records, Los Angeles.

The New Trends in Music

Frank Zappa feels that a link exists between music and art today. He spoke of the trend in modern art known as concept art, and added that some people in pop music today relate to this concept. As an illustration he played an electronic composition using sounds outside the frequency of human hearing. He also used selections from the Columbia album, "The World of Harry Partch." Partch writes

music of 32 tones to the octave. Zappa also played various other examples of electronic music, including a record utilizing sound made by a gong and a balloon. Still another was a recording of electronically modified sounds of German children playing.

Still another record was by the Chrysalis—the cut was a version of man's relation to people engaged in biological warfare. In answer to a query on

the acceptance of the Mothers of Invention, Zappa said that today, even though the group's music has gone in a more instrumental direction, "we still do not get a lot of air exposure because our harmonic principles are foreign to pop music." He added, however, that the teen mind today is ready for any new sound you can hurl at them.

Zappa said that people in the United States are not yet ready

to listen to some forms of instrumental music—and that the adornment of words was necessary. "That is why jazz is not very popular," he added. "Music is capable of saying everything, but the audience is not ready."

He added that pop music is an important medium of communicating ideas to youngsters, but stations limit the song material and therefore do a disservice to the public.

The session, New Trends in Music, chaired by deejay Murray the K with Frank Zappa as

chief speaker, drew a packed house. Murray the K pointed out that the present was a most revolutionary period in music and radio programming, and he noted that music has far surpassed its presentation on radio. "We have 1969 music and 1960 presentation," he said. Murray the K played tapes to show phases of audience involvement and pointed out that music can say things about dope and many other problems, such as public service. There is a need for new applications of music, he added.

SESSION EIGHTEEN—

Innovations in Sound Introduced By Creative Recording Approaches

Chairman: Gary Kellegrin, president, the Record Plant, New York. Speaker: Phil Ramone, vice-president, A&R Recording Inc., New York.

Sound Innovations

The sound engineer is now virtually a musician on every record, according to Phil Ramone, vice-president of A&R recording studio and one of the nation's leading sound authorities. Demonstrating how a Peter Yarrow performance live at Carnegie Hall was taken back to the studio and transformed into a full-production record featuring the trio of Peter, Paul & Mary, Ramone said, "new tools are being constantly evolved in the studio." He spoke of being able to isolate individual performances in a group and later

replace these tracks in the studio. The Moog Synthesizer is also just a tool; "there was fear that it might replace musicians, but it hasn't replaced anything. You still need a musician to operate it."

Gary Kellegrin, chairman of the session, had earlier pointed out that an engineer is virtually the fifth man in a group . . . that he helps the artist and the producer exceed themselves, and is constantly offering and inventing new recording techniques.

In the question period, Ramone spoke of the "tremendous

power" that record producers have to edit or "to throw away" something that isn't good enough. Some albums, he said, are now taking six-to-eight months to produce and are not being heard. Kellegrin added that the last Jimi Hendrix album cost \$50,000 in studio time because of the attention devoted to producing a quality product.

Ramone said that the cassette should replace the single as the method of supplying tunes to radio stations for airplay. In sound quality, you get three good plays out of a single and everything thereafter is downhill. The cassette is one of the best standards to come around, he said. It gives you the full

value of the sound. The only hangup now is that it's not simple enough in production.

Ramone also stated that he operates a small transmitting setup in his studio to broadcast to a transistor in order to better produce records for radio.

A broadcaster from British Columbia stated from the audience that in producing local commercials, he uses 4-track equipment to lift only the rhythm track from a stereo album to put on one of the tracks of the commercials. Four-track equipment gives a radio station tremendous flexibility. Another broadcaster said he was sorry that he hadn't installed 8-track equipment in his studio.

Psychographics

• Continued from page 36

quantitative research (i.e., ratings) but enough qualitative studies being made. He said many programming executives are suspicious of the type of research he is championing because they are afraid it would usurp their creative powers. He denied that research can replace creative programming. Instead, such research, he said, only points to the direction toward which programmers should aim their creative powers.

Picking LP Cuts

• Continued from page 34

all professional production, whatever the category. And, with albums don't get hung with that word, category; because if you do, you'll get hung with the fear of 'underground.' Underground music is either the creation of someone who was a professional minority or it refers only to the Fugs, Rusty Warren and Belle Barth and the Stereo Oddity Co. If blues is underground then so is Nat Cole. If super-sound is underground, then so is Stan Kenton. Please continue to play Bobby Vinton and Gary Puckett albums—I do!"

McMahon concluded, "Remember back when you had no idea how that record over three minutes long could ever fit into the format? It did and so can the album, but you'll believe it yourself only when you first sit down to audition some of the new product. You'll listen and you'll like—and so will those people in your city who depend on radio for entertainment."

ing its playlist, had increased No. 1 single sales locally from 15,000 to between 40,000 and 50,000.



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

Better Commercials

• Continued from page 39

room which becomes its production center, Ryan said. This

should be well organized for an efficient operation, and one in which staff people will enjoy working. A good atmosphere produces better commercials, Ryan said. Furthermore, stations can build their own library for commercials use, he said, and can utilize their staff members' imaginative powers in the creation of fresh sound effects. In the question period, Ryan said: "We find that by giving inducements to all on the staff, we

can involve everyone in production. We do charge a client extra for production, but only if our produced commercial is used elsewhere. This is one of the inducements for our announcers. I would have to think long and carefully about exchanging production ideas with other stations. I subscribe to a sound effects service, but am thinking of dropping it."

Oldies VS. Hits

• Continued from page 39

preferences, can you be the preferred station?"

Panel chairman Buzz Bennett, KGB, San Diego, told the meeting that he thought, in Top 40 radio an even tighter playlist would have to come, "Within six months to a year, stations will be playing 25 records," he predicted. "You cannot get strong demographic appeal on more than 25 records."

This brought strong reaction from the audience. It was suggested that a tight playlist would curb the media—make it more and more like a jukebox. Another suggestion from the floor—from a record company executive—was that with Top 40 playlists becoming tighter, and therefore making it harder to expose a Top 40 act, companies may spend more money promoting a country or r&b act.

Panel member Bill Sherard, WIXY, refuted this. "Product will get better with a tighter playlist and the industry will benefit." Bennett also agreed: "It's not the tight playlist but the right playlist that matters." He cited an example in New Orleans where a Top 40 station, tighten-

**ATTEND
NEXT YEAR'S
FORUM AT
THE WALDORF-ASTORIA**

Vox Jox

You're not going to believe what I'm going to tell you about **Ted Atkins**. It's much too exotic and bizarre. But more about that later. . . . Right now, I want to tel you that **Eddie Dillon** is now at KGUD, a Dick Clark-owned station in Santa Barbara, Calif. He says: "It is now my contention that every air personality should be required to drive non-stop (except for food, gas, etc.) across the country, alone, with nothing to do but be a captured audience for the radio stations in each market, town, and city you drive through. It's a fantastically enlightening experience. Magnificent things are happening on radio in many markets and it has been a delightful, beneficial experience for me." I agree about the radio being great across country, but I'm sort of worried about that etc., Eddie.

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

Larry Boelter has resigned as program director at KNUJ in New Ulm, Minn., to become afternoon drive personality for country-formated KECK, Lincoln, Neb. . . .



Gil Luck, program director of WTRR, reports that the Sanford, Fla., has passed its 22nd anniversary with a gigantic promotion that involved a 22-mile hike by Luck, who's been with the station 10 years. . . . That interesting telephone number I gave you the other day got fowled up by the little bugs known as type lice. The real number goes 203-346-7987. Would you believe that a guy actually called the other number and got some kind of car repair shop?

KGRC-FM, stereo station located at Hannibal, Mo., is about due to start a record label, according to program director **Mark Mathew**. The record label will operate as a separate division of the corporation, but will be headquartered at the KGRC-FM studio complex, with executive control handled by KGRC programmings heads. . . . Got to meet **Bob Todd**, program director of WAKY in Louisville,

By **CLAUDE HALL**
Radio-TV Editor

Ky., during the Billboard Radio Programming Forum (along with hundreds of other program directors and station managers). Anyway, what brings this all to mind is that I just found a letter from Bob hidden in the corners of my file, listing his lineup there as **Mason (Jay Rabbit) Dixon, Jack Kane, Mike Smith, Chris Lundy, Gary Burbank, John W. Walker, Weird Beard**, and music director **John Randolph**. Sorry. I've fined myself forty-two lashes with a wet noodle. In that letter, Bob also sent in an April Hooper which showed the station looking very good. I'll print the next one, Bob.

Allan Hotlen is now "the former program director" of WIP in Philadelphia. He's the new general manager of WPEN in that city. It was a force play. **Harvey Glascock**, who's supposed to be advising WPEN and thus competing against the very station he helped build, wanted Allan as program director. Finally had to buy him at any price, way I hear. . . . From **Bob Raleigh**, air personality and production director of country-for-

mated KMAK, Fresno, Calif.: "Give me the Purple Toadstool Award and leave **Ted Atkins** alone for a while. I saw some figures in your column for WHB that were low, so I fired off my recent note. The very next week, you gave a breakdown of the ratings and WHB in Kansas City wasn't doing too badly at all. So, I was wrong and glad to be. Some of the guys at WHB thought I was 'badmouthing' them. Perish the idea! I said my stay at the Storz station was a good one, and I meant it. And I have the highest regard for its staff. I have faith that new program director **Johnny Dolan** will do a (CENSORED) of a job. I know Johnny and he can do it.

Any radio station has some old equipment to give campus station WJKB (Carrier current) at Edinboro State College, P.O. Box 561, Edinboro, Pa. 16412, please write station manager **Jack O'Brien** there. Station has a potential student audience of 8,000. . . . WAWR-FM, Bowling Green, Ohio, is now playing progressive rock 7:30-10 p.m., according to program director **Bob Ladd**. . . . Jay Mitchell is now program director of WHRF, Riverhead, N. Y.; he'd been with WGLI, Babylon, N. Y.

Artists Attending

The Forum

John Stewart	Oliver
Trini Lopez	Pal Crawford & Jamie
Jeannie C. Riley	Horace Silver
Astrud Gilberto	Magid Triplets
John & Joanie Mosby	Dionne Warwick
Guy Pastor	Ray Stevens
Tony Pastor Jr.	Myrna Marsh
Julie Budd	Bob Cortez
Jay and the Americans	Lou Christie
The Brooklyn Bridge	Milky Way
Little Anthony & the Imperials	Isley Brothers
Thelma Camacho	Steve Alaimo
Chuck Holmes	Dave Lipton
Dee Mullins	Bobby Baird
Mac Curtis	Neil Diamond

Gotham Recording Corporation

2 WEST 46th STREET • HERBERT M. MOSS, PRES. • (212) JU 6-5577

AN OPEN LETTER

TO: ALL RADIO STATIONS PROGRAMMING POP-ROCK MUSIC!

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

"ROCK—AROUND THE WORLD"

For the past fifty-two weeks, Gotham has been producing and delivering to over 1,500 Stations, one of the most highly acclaimed name-filled, pop music features ever developed. It has been designated by logging organizations as "the most played public service series ever broadcast" (over 8,000 plays per week). This series will be concluded with the broadcast for week of July 28th-August 3rd.

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

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

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

Herbert M. Moss

Herbert M. Moss—President

Please include us in your station list for your new radio series, "Rock Around The World." Estimated starting date: August 4th-11th.

Enclosed please find check in amount of \$_____ for the first thirteen weeks of the
 _____ 5 minute version
 _____ 10 minute version (CHECK ONE)
 _____ Both versions

Price List: Stations 5,000 kc and under
 5 min. version — \$10 wkly. — \$130.00 (13 wks.)
 10 min. version — \$15 wkly. — \$215.00 (13 wks.)
 Stations over 5,000 kc
 5 min. version — \$20 wkly. — \$260.00 (13 wks.)
 10 min. version — \$30 wkly. — \$370.00 (13 wks.)

Mail Programs to:

Name (please print) _____ Title _____
 Station _____ Street Address _____
 City _____ State _____ Zip _____
 Authorized Signature _____

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

Radio-TV programming

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

No. 1 rated station in top-30 market wants First-Phone, all-night Jock. Mature "Top-40" type or bright, brief good-music personality. \$7,500 to \$8,500 plus. Exceptional opportunity with large radio/TV chain. Write: Billboard, Box 098, 165 W. 46th St., New York, N. Y. 10036.

NEEDED FOR SUMMER

Announcer available to travel with professional sports shows. College radio or TV student preferable.

Write:
VARIETY ATTRACTIONS, INC.
GEORGE MOFFETT
P.O. Box 2276
Zanesville, Ohio

Note to all applicants: If you're sending resume tape, and/or other material to a box number, please enclose a stamped envelope. We will address it to the proper radio station.

Major market operation with immediate opening for a strong (Top 40) personality with production ability. Salary open. Send tape and resume. Write: Billboard, Box 0102, 165 W. 46th St., New York, N. Y. 10036.

1,000-watt, 24-hour country music station in excellent market needs a personality. Pay is good. Working conditions are friendly. This is a modern country music station that aims to be bigger and better. Located in Missouri-Illinois-Kentucky area. Contact Claude Hall, Billboard, Box 00.

Tight board personality in a small medium market ready to move up. Earn top money, plus talent, with the No. 1 station as midday man. Must be at present job at least one year, first ticket, good production and references. Join a group with a good record and a great future. Contact Don B. Williams, KLEO, 316-943-0255, Wichita, Kan.

Experienced Salesman wanted to sell advertising for TV station in Northeastern U. S. Excellent salary, plus benefits. Call on national and local accounts. Write: Box 0127, c/o Billboard, 165 W. 46th St., New York, N. Y. 10036.

First Phone needed immediately for top contemporary station in Midwest with excellent working conditions, fringe benefits, chance for advancement. Prosperous company, expanding. Will talk salary. Contact program director Jim Stagg, WJPS, Evansville, Ind. 612-425-2221.

\$130 per week to top 40 personality. Willing to take someone whose exp. is limited (college radio) as long as they know music. No ticket needed. You'll be doing a six-hour evening show, six nights a week. Nice area to live. Sta. No. 1 in market. Contact Ron Stratton, gen. mgr., WBEC, Pittsfield, Mass. 413-448-8292.

Drive time personality needed for Louisville country music station. Excellent working facilities. Good pay. Send tapes and resume to general manager Tom Moore, WINN, Fincastle Bldg., Louisville, Ky. 40202.

WIBM is searching for two men—a deejay with a third ticket and a news director. Up to \$125 per week, plus car and expenses for qualified newsmen. Tape and resume in a hurry for either position to program director Jim Vost, 2511 Kibby Road, Jackson, Mich. 49203.

WRKO, Gov't Center, Boston, Mass. 02114, seeking a professional air personality with "personality." Tape and resume to Mel Phillips, program director. Only experienced professionals need apply. Top salary for a man with top qualifications.

WROV Radio, Box 4005, Roanoke, Va. 24015, is looking for a Top 40 personality. They are more interested in the personality than the voice, but a voice wouldn't hurt either. Looking for someone who doesn't dig the confinement of a Drake format. Send resume and information to Operations Manager Bob Baron.

Two sharp country-politan personalities needed for WTOD, Toledo. Should be professionals, good on prod. Contact program director Donn Williams as soon as possible, 419-385-2507.

First Ticket personality needed immediately for Top 40 formatted WLEE, Box 8765, 6200 W. Broad Street Rd., Richmond, Va. 23226. Send tape and resume to program director Lee Arbuckle.

Two good, young personalities needed for 1,000-watt, daytime WBZE. Send resume and aircheck to general manager Frank Sweeney, WBZE, Broadcast House, P.O. Box 1470, Wheeling, W. Va. 26003.

WSPR, Springfield, Mass., has opening Aug. 3 for utility man for both MOR music and news shift. Must have two years' exp. \$125 to start. Send tape, news writing samples, resume to program director Budd Clain, WSPR, Springfield, Mass. 01103.

KTSA, 4050 Eisenhower Road, San Antonio, Tex. 78218, seeks Top 40 personality capable of the "Drake" approach, but flexible. Good station, good staff. Send tape and resume to program director Kahn Hamon.

First ticket needed for WEEL, Washington area. Contemporary or Top 40 exp in medium or major market necessary. Good pay on station soon to go 24-hour. Contact program director Jack Alix, 703-273-4000.

WVLC, 5,000-watt Top 40 station, needs both a newsmen and a deejay. Send tapes and resume to station manager Bill Stakelin, WVLC, Box 1559, 120 East Main St., Lexington, Ky. 40507. Excellent pay, working conditions, with alert, forward-thinking radio chain. Established professionals may call 606-254-1151.

WAMS, Top 40 station in Wilmington, Del., needs three air personalities immediately. One should have a first phone, the others can have third tickets. This is a Rollins Broadcasting station with excellent opportunities for young, alert radio men. Send tapes and resumes to operations manager, WAMS, Box 3677, Wilmington, Del. 19807.

WHERE HAVE THE PEOPLE with real personalities gone? We offer good pay, good hours, and unbelievable security. All you need is 3rd endorsed, mucho talent, energy, and creativity. Write Box AA, Claude Hall, Billboard.

DALLAS radio is on the move to hit the 18-49 age group and we need an afternoon AM newsmen. Tapes to program director Rob Edwards, KIXL, 1401 S. Akard, Dallas, Tex.

Wanted: Heavy morning man good at production Top 50 MidSouth market. Send tape and resume to Billboard, Box 0136, 165 W. 46th St., N.Y. 10036.

Western Washington 5KW First Phone morning man, MOR... good voice... \$625, personal interview required. Send tape, resume to Denis Wills, KBRC, P.O. Box 250, Mount Vernon, Wash. 98273.

KJR, Seattle 98124, is looking for a morning man—a professional with emphasis on humor. Excellent salary. Send tape and resume to Mike Phillips, Program Director.

POSITIONS WANTED

First phone major market announcer looking for small or medium market in Virginia or North Carolina. P.D. capability. Excellent references. Alumni includes top stations in Norfolk, Portsmouth and Washington, D. C. MOR or adult personality rock. College, family, wife teaches. Call: Bob Walker (919) 338-8052.

First phone top 40 jock, good personality, smooth, tight board, excellent prod. Outstanding pipes. Have worked one of top 10 mkt. in U. S. Single, 23, draft free. Looking for stable medium mkt. opening with station that plans big things. Write: Billboard, Box 0142, 165 W. 46th St., New York, N. Y. 10036.

First ticket desires transmitter watch (no maintenance). Will relocate anywhere. Minimum salary, \$125.00/wk. Phone EDISON 5-8965 in Ft. Myers, Fla. (Not collect.)

Modern country music program director and air personality available. Currently employed in top 50 market. Proven track record. Can supply exciting, creative air sound to any radio station looking for high ratings and good profit picture. Contact Claude Hall, Box A, Billboard Magazine.

Wayne Joell, 215—TU 4-1578, 3d endorsed, 26, married, one child, two years jazz background, one year of progressive rock on WDAS-FM, Philadelphia. Studied Temple University school of communication. References. Seeking position with progressive rock or Top 40 station.

Heavyweight major market morning man looking. Experienced with "drake" and heavy personality formats, top 40 or MOR. Creative copy and production. Married, vet, college, no problems and excellent references. Tape and resume to major markets on request. Write: Billboard, Box 0100, 165 W. 46th St., New York, N. Y. 10036.

Contem. Pro. Dir.: Have been top jock in three major markets, p.d. in one of them. College degree. Currently employed with the nation's most exciting medium market chain. Looking for p.d. or operations dir. opportunity. \$15,000 mon. Top references. Write Box 088, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Is \$15,000 too much to pay for a pro? If not, maybe I'm your man. 14 years' experience include sales, programming, production, continuity, traffic, 8 yrs. this market. Looking for challenging position with future. Write Billboard, Box 095, 165 W. 46th St., New York, N. Y. 10036.

Young, bright-sounding personality, 2 yrs. experience, is seeking rock or MOR station in D.C., Md., Va., Pa. area. Tight board—excellent production. No military obligations. 3rd endorsed. Contact Claude Hall, Billboard, Box 094, 165 W. 46th St., New York, N. Y. 10036.

"Need an experienced newsmen for the summer?" Journalism major with desire to move up to a good market. Authoritative voice, strong delivery. 1 year more in college. Would go anywhere if the job is right. Dependable, unmarried, and willing to dig. For tape and resume, write: Box 0101, Billboard, 165 W. 46th St., New York, N. Y. 10036.

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

Small market program director would like to move up. Have been in my present position four years. 29 yrs. old. Married, three children. Good reputation. Stable, reliable. Only a stable situation will be considered. Contact Claude Hall, Box R, Billboard.

Enthusiastic, creative D.J. seeks job with progressive East Coast station. Six years' experience in the Top 40, mod and c.w. Prefer metropolitan area. 24 years old. 3rd endorsed. Contact: Billboard, Box 0107, 165 W. 46th St., New York, N. Y., or phone: 301-896-9157 after 5 p.m. (EDT).

First phone, 25-year-old announcer with two years of college, seeks progressive rock position at a station regardless of the locale. Have extensive knowledge of good rock, blues, and trippy music. Will send tape and resume on request. Write Bill Eden, 5400 Landham Sta. Rd., Lanham, Md. 20801.

Top-notch Jock at a top station in a major market quitting. Looking for a Jock Shift in a comparable market or a P. D. position in a smaller one. Will go anywhere if right gig comes along, in rock, MOR, or progressive. Married, first phone, draft exempt. No calls. Write Box 087, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Looking for Program Director position or major market deejay job. Exp. on WJKB in Detroit, WIFE in Indianapolis, and WOHO in Toledo, among others. 31, married, college communication grad. Contact Claude Hall, Box B, Billboard.

Want a children's program but can't find qualified personality? Male, 28, taught school 7 years. 4 years 2nd grade, 2 years 1st grade, 1 year preschool. Excellent references. Some TV experience. Contact Billboard, Box 0110, 165 W. 46th St., New York, N. Y. 10036.

20-year-old, clean-cut Negro disk jockey with exciting sound. Draft exempt, ready to cook at pop or r&b station. Four and a half years' exp. at WJMO in Cleveland and WKLR in Toledo. I will relocate to any market if the money is right. For tape, resume, etc., call Charlie Chandler, 216-921-8714, or write 3706 Avalon Rd., Cleveland, Ohio 44120.

Major market radio program consultant is looking for medium market AMers and medium and major market FMers as clients. Proven format ready to get ratings and billings in the right markets. Management with foresight can get the full story in writing or detailed market analysis can be made of your station and your competition. More information is available by writing in confidence to Box 096, Billboard, 165 W. 46th St., New York, N. Y.

23-year-old off-air programming/production man seeking job with Top 40 station. Seven years' exp., three with current station. Money or education secondary; new challenge vital. Contact Frank Gould, 514-637-7578.

Jerry Bright, 35 years old, former program director of No. 1 Top 40 station featuring the "Drake" concept. Have also considerable experience in the personality concept of Top 40 radio. I am available, willing, and eager to program your station to the top of the market. Call 703-583-2282.

Ex-Drake employee and boss radio program director wishes to relocate. Tapes of station supplied on request. Single, young, draft exempt. No. 1 stations are my bag. Let me put your station in that category. Results guaranteed! Write to Claude Hall, Box U, Billboard.

Lose a pig? Maybe we can help. DJ-Comedy two-man show for radio 7 TV. Nonsensical, satirical, mature, contemporary. Background in all phases. Will double in brass. Reasonable salary requirements. Write: Box 0122, Billboard, 165 West 46th St., New York, N. Y. 10036.

First Fone 7 years commercial experience, solid engineer, good announcer. College student desires month of August in vacationland recip me a good motel. Any position, locale considered. Fred Highman, 9 Paterson Ave., Warwick, R. I. 02886.

Announcer available, early June. Experience: No. 1 show on the No. 1 station in this small market. First job, now want to move up, with sports a possibility. Three years college R-TV. Married, draft exempt. Prefer near college. Air check available. Contact: Claude Hall, Box X, Billboard.

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, bright-sounding Top 40 Personality looking for a chance to move up. 3 years' experience. Would prefer the Pennsylvania, Maryland, West Virginia area. No military obligations. 3rd phone, endorsed. Contact: Billboard, Box 099, 165 W. 46th St., New York, N. Y. 10036.

"College student seeking summer employment in radio. Three years in a market of 100,000 people. Currently with No. 1 MOR station in four-station market. Third-endorsed. Am looking for a position with a large station to gain experience to coincide with my college studies and with my planned career development in radio." Write: Billboard, Box 097, 165 W. 46th St., New York, N. Y. 10036.

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.

My only requirements are decent pay, a chance for advancement and security. Single, 27 yrs. old, three yrs. college, navy vet, program/music director exp. at stations such as KFOX, KDOL, WGAW. Excellent references. 3rd ticket. Call. Contact Claude Hall, Box V, Billboard.

Look and listen, 1st phone, experienced in Top 30 market, looking for day shift only; \$800 a month to include sales. Looking for small to medium market out West. Call or write after July 9, Karl Ross (505) 255-6218, 1205 Madeira S.E., Apt. 131, Albuquerque, N. M. 87108.

Jim Martinson, former vice-president and general manager of WWOK in Charlotte, N. C. 704-536-0805. After taking WWOK from a \$60,000-a-year operation to \$250,000 in three years and making the station a salable item, that is exactly what happened. And the new owner has his own manager. So, now I'm available for a program director's position in a top 20 market, but prefer the job as an over-all manager. By the way, rating at WWOK under my supervision went from a 3 to a 14, according to Pulse. Call or write: 5109 Amity Place, Charlotte, N. C. 28212.

R&b program director and personality, a veteran, 27 yrs. old, stable. Seeking similar position. Now in a Southeast top 50 market. Contact Box Z, c/o Claude Hall, Billboard.

If you're a rocker who hires on performance and ability, plus years in the business, and are willing to pay \$175, then I'd like to show you what I can do. 23, married, Brown grad., 1st phone, company man, military completed. I have the desire to be the best, and I will. Contact Box Y, c/o Claude Hall, Billboard.

Attention, Midwest. If you're looking for a new approach in a TV children's show, contact me. I have been in broadcasting 7 years. I'm young and I'm a idealist. I do radio showmanship, too. Write: Billboard, Box 0143, 165 W. 46th St., N. Y. 10036.

Alexander the Great 'tis I, faster than the speed of light and full of excitement—voice character (agency) work—real talent—does his own thing. Experience in Wisconsin, South Carolina, Canada. Don't keep me in suspense. Top 40. Call while this offer lasts: (519) 621-5022.

Young adult ideas, 1st phone, looking for P.D. job out West in small to medium market with opportunity to sell. If you are looking for a P. D. talk to me. I know programming! Call after July 10 (505) 255-6218, ask for Tommy.

Serious-minded announcer, college grad. in music, 3rd with endorsed, tech. sch. and professional experience. Looking for easy listen station in med. large market. Prefer late evening shift. Send tapes, resumes, etc., to Box 0139, Billboard Magazine, 165 West 46th St., New York, N. Y. 10036.

DAVE CAPPS, 26, No. 1 for 14 months at KILT, Houston, and a seasoned major-market deejay at such stations as WBZ and WUBE, is now available at 713-668-1565.

CONTEMPORARY FLORIDA! I'm a contemporary programmer. I know music and enjoy my work. \$10,000 a year gets you a program director who is into his work. Phone 615-894-1698 after 6 p.m.

Nine-year professional in Top 40 format seeks a top 30 market. Experienced in heavy personality concept as well as more music concept. 24 yrs. old, married, one child, college grad. Top references. Contact Box B, Claude Hall, Billboard.

Jerry Bright, established professional in Top 40 format; exp. program director and air personality. 701-772-4427.

PROGRAM DIRECTOR OR OPERATION MANAGER position desired by 7-year veteran with program director and air personality exp. in major markets, including Denver and Miami. Presently employed and leading medium-market chain station for over three years as assistant program director. Resume and top references will send on request to Box C, Claude Hall, Billboard.

PRODUCTION IS MY FORTE. I've also served as air personality and newsmen at several key market stations. And I've also worked as a commercials film editor. Married, one child, college grad., 3rd endorsed. Presently employed. Seeking a greater challenge either on the air or off at Top 40 or MOR station in medium to large market. Contact Box D, Claude Hall, Billboard.

I really love country music and want to stay in it if at all possible. I've done Top 40, MOR, and I'm presently manager of country-formatted KASL in Newcastle, Wyo., which has just been sold. If you think you could use a good air personality with a third endorsed and 12 years of radio experience, please call Tony Conti at 307-746-2721. I'm stable, married and father of three-and-a-half kids. If you need a manager for your station, I can do that too.

Ken Sasso, 23, 3rd ticket, some college, married, no children. Experience includes Top 40-formatted WDRC in Hartford and WKBW in Buffalo. Call 203-278-7686.

Commercials

Gavin & Woloshin: Prize-Winning Ad Puts Them on the Gravy Train

By RADCLIFFE JOE

NEW YORK — The introduction of music into commercial advertising and the success story which followed its arrival, have lured scores of advertising buffs, songwriters, singers and musicians to this new El Dorado of the advertising world. However, few, if any, have realized the success of Gavin and Woloshin.

The story of Gavin and Woloshin reads almost like a fairy tale. It goes back just two short years to a full-page, \$7,500 advertisement in the New York Times, when Kevin Gavin, jingle singer and songwriter, teamed with Sid Woloshin, concert violinist and ex-commercial producer, and with little more than a lot of talent and an unshakeable amount of confidence in themselves, and each other, sunk their life savings into the prize-winning ad which was to bring them swift and unprecedented success and remould the shape of their destinies.

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

The secret of their success is open knowledge. They are musicians with ideas, originality of style and an inside knowledge of the complex world of advertising. How else could they have created the hot, off-beat Pan Am commercial which not only stands out as being one of the best musical commercials ever produced, but is also well on its way to becoming a hit tune? An achievement which just two other musical commercials (Alka Seltzers: "The Shape of Things,"

and Diet Pepsi's "Music to Watch Girls By."

Trade Secrets

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

"Further, contrary to what many people may think, music written for commercials must also be commercial music. It cannot be too way out. It must be a type of Madison Avenue Rock, so that it does not offend anyone; but, instead, reaches and pleases a broad spectrum of the consumer market."

Gavin and Woloshin believe that TV is basically responsible for the successful growth of the musical commercial. "TV," they said, "made audiences more instant-communication oriented and forced the musical commercial into the significant position it now enjoys."

They disclosed, too, that there is great need for agencies like theirs which specialize in the production of musical commercials, and explained that many agencies, because of their involvement in conceptual advertisement, have no time for the what's where's and why's of the business. These must, as a result, turn to the people who have the know-how and time to go into the numerous ramifications of the business.

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

Among past and present contracts which passed through the company's hands are the Pfizer

Co., Time Magazine, Elektra Records, Holiday Airlines; Katharine Peden, Democratic Senatorial candidate from Kentucky during the last election, and a number of recording artists.

In producing their songs and music, Gavin and Woloshin enlist the aid of top name writers, singers and arrangers. They try to pool talents in an effort to get the best lyrics and arrangements for the product they are promoting.

"We do not sell individual style and ego brag," they said.

Included among the writers and arrangers who have worked with them are Al Ham, Stanley Applebaum, Claus Ogerman, Artie Butler, Bobby Scott, Hayward Morris, Joe Renzetti and Artie Schroeck.

The company's offices are located at 145 E. 49 Street, New York.



KEVIN GAVIN AND SID WOLOSHIN, right, are the key figures behind the success story of Gavin and Woloshin. The team is in the musical commercial business, and created the current Pam Am jingle.

Philips' Drive on '60-Issued LP

CHICAGO—Philips Records has launched a full-scale campaign on its 1960 released LP "Missa Luba," which is enjoying success as the soundtrack in the film "If."

Local Philips personnel have been busy setting up screenings in cities where the movie, which recently won the Grand Prix Award at the Cannes Film Festival, has opened and where it is about to begin. In addition, special merchandising displays have been prepared for store use.

Ambassador Yule Catalog Issued

NEW YORK — The Peter Pan Division of Ambassador Records has released its 1969 Ambassador Christmas catalog. The new book features Ambassador prepacks, new "power of purchase" displays and new titles, and introduces the Ambassador Sunshine series, a Christmas line of seven-inch 45-r.p.m. singles set to retail at 39 cents. The Sunshine series features stories and Christmas songs for children, and is geared to the toy trade.

Programming Aids

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

HOT 100

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

Sebastian Stone, Program Director
BP: "Where Do I Go/Be-In Happenings," Jubilee. BLFP: "Frozen Orange Juice," Peter Starstedt, World Pacific. BH: "In the Year 2525," Zager and Evans, RCA. BLFH: "Ruby, Don't Take Your Love to Town," Kenny Rogers, Reprise.

Albany, N. Y. (WSUA), Keith Mann

Music Director/Personality
BP: "Laughing," Guess Who, RCA. BLFP: "Where Do I Go," Happenings, Jubilee. BH: "Ballad of John and Yoko," Beatles, Apple. BLFH: "Good Old Rock 'n' Roll," Cat Mother and the All Night News Boys, Polydor.

Battle Creek, Mich. (WKFR),

Jim Robinson, Music Director/
Personality
BP: "He Will Break Your Heart," Groovers, A&M. BLFP: "Long Tall Sally," Neon, Columbia. BH: "Year 2525," Zager and Evans, RCA. BLFH: "Take Your Love and Shove It," Cousins, Shove Love.

Fort Collins, Colo. (KCOL)

Don Bishop, Music Librarian
BP: "Good Old Rock 'n' Roll," Cat Mother and the All Night Newsboys, Polydor. BLFP: "Easy to Be Hard," Three Dog Night, Dunhill. BH: "Good Morning Starshine," Oliver, Jubilee. BLFH: "Ruby, Don't Take Your Love to Town," Kenny Rogers and the First Edition, Reprise.

Idaho Falls, Idaho (KID), Bruce Allen

Music Director/Personality
BP: "One," Three Dog Night. BLFP: "Plymouth," Jeff Beck Group. BH: "In the Year 2525," Zager and Evans. BLFH: "Abraham, Martin and John," Smokey Robinson and the Miracles.

Lewiston, Me. (WLAM), Bob Ouellette

Music Director/Personality
BP: "Soul Deep," Box Tops, Mala. BLFP: "On Campus," Dickie Goodman, Cotique. BH: "Moon Flight," Vik Venus, Buddah. BLFH: "Along Came Jones," Ray Stevens, Monument.

Lynchburg, Va. (WLLI)

Bob Davis, Music Director
BP: "Soul Deep," Box Tops, Mala. BLFP: "Good Old Rock 'n' Roll," Cat Mother, Polydor. BH: "One," Three Dog Night, Dunhill. BLFH: "Reconsider Me," Johnny Adams, SSS.

Manitowoc, Wis. (WOMT)

Jack C. Parker, Personality
BP: "Hey Joe," Wilson Pickett, Atlantic. BLFP: "Lovin' Is Believin'," Gary Joe Cooper, Polydor. BH: "In the Year 2525," Zager and Evans, RCA. BLFH: "Medicine Man," Buchanan Brothers, Event.

Odessa, Tex. (KOZA), Gary Allen

Program Director/Personality
BP: "Abraham, Martin and John," Smokey Robinson and the Miracles, Tamla. BLFP: "Abergavenny," Shannon, Heritage. BH: "John and Yoko," Beatles, Apple. BLFH: "In the Year 2525," Zager and Evans, RCA.

San Antonio, Tex. (KTSA)

Kahn Hamon, Program Director
BP: "Good Old Rock 'n' Roll," Cat Mother, Polydor. BLFP: "I'd Rather Be An Old Man's Sweetheart," Candi Staton, Fame. BH: "Ballad of John and Yoko," Beatles, Apple. BLFH: "Color Him Father," Winstons, Metro.

San Luis Obispo, Calif. (KATY-AM-FM)

Jay Martin, Personality
BP: "Laughing," Guess Who, RCA. BLFP: "Here I Go Again," Country Joe and Fish, Vanguard. BH: "My Pledge of Love," Joe Jeffrey Group, Wand. BLFH: "Sister Salvation," Man, Columbia.

St. Louis, Mo. (KSHE)

Dick Richards
BP: "Wake Up," Chambers Brothers, Columbia. BLFP: "Laughing," Guess Who, RCA. BH: "Celebrate," Three Dog Night (off LP), Dunhill. BLFH: "Did You See Her Eyes," Illusion, Steed.

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

Music Director/Personality
BP: "Hummin'," Majic Ship, Majic L. BLFP: "Loving You Is Sweeter Than Ever," Dion, Laurie. BH: "Quentin's Theme," C. R. Grean Soude, Ranwood. BLFH: "Moonlight," Vik Venus, Buddah.

Waterbury, Conn. (WWCO)

Jerry Wolfe, Music Director
BP: "Girl You're Too Young," Archie Bell, Atlantic. BLFP: "Where Do I Go," Happenings, Jubilee. BH: "In the Year 2525," Zager and Evans, RCA. BLFH: "My Pledge of Love," Joe Jeffrey Group, Wand.

Willoughby, Ohio (WELW), Chris Quinn

Music Director/Personality
BP: "Soul Deep," Box Tops, Mala. BLFP: "Frozen Orange Juice," Peter Starstedt, World Pacific. BH: "What Does It Take," Jr. Walker and the All Stars, Soul. BLFH: "In the Year 2525," Zager and Evans, RCA.

EASY LISTENING

Atlanta, Ga. (WSB)

Chris Fortson, Music Librarian
BP: "Think Summer," Ed Ames and Marilyn Maye, RCA Victor. BLFP: "Abergavenny," Nancy Marano, Columbia. BH: "A Gift of Son," Mason Williams, Warner Brothers-7 Arts. BLFH: "Where Do I Go," Jane Morgan, RCA Victor.

Burney, Calif. (KAVA)

Judy Camou, Music Director
BP: "Me and Bobby McGee," Roger Miller, Smash. BLFP: "I Don't Want to Walk Without You," Julius Wechter and the Baja Marimba Band, A&M. BH: "Springs," Clay Hart, MetroMedia. BLFH: "Big Bruce," Steve Greenberg, Trip.

Jacksonville, Ill. (WLDS)

Wayne Edwards, Announcer
BP: "I Love You Because," Nashville Brass. BLFP: "The Last Seven Days," Jack Jones. BH: "Without Her," Herb Alpert. BLFH: "Sitting On the Dock of the Bay," Sergio Mendes.

Miami, Fla. (WIOD)

Yolanda Parapar, Music Director
BP: "Those Lazy Days of Summer," Tony Scotti, Liberty. BLFP: "Abergavenny," Shannon, Heritage. BH: "Ruby, Don't Take Your Love to Town," Kenny Rogers, Reprise. BLFH: "Color Him Father," Winstons, MetroMedia.

Norwich, Conn. (WICH)

Bob Craig, Program Director
BP: "Abraham, Martin, and John," Miracles, Tamla. BLFP: "Easy to Be Hard," Stoney Brook People, Columbia. BH: "In the Year 2525," Zager and Evans, RCA. BLFH: "Put a Little Love in Your Heart," Jackie DeShannon, Imperial.

San Francisco, Calif. (KNBR)

Mike Button
BP: "In the Year 2525," Zager and Evans. BLFP: "Quentin's Theme," Charles R. G. Soude, Ranwood. BH: "She Believes in Me," John Stuart, Capitol. BLFH: "Put a Little Love in Your Heart," Jackie DeShannon, Imperial.

So. Lake Tahoe, Calif. (KTHO-AM-FM)

Bill Kingman, Program Director
BP: "Playing Games of Love," Gene Pitney, Musicor. BLFP: "Now," Miss D. D. Phillips, Evolution. BH: "Quentin's Theme," C. R. Grean Soude, Ranwood. BLFH: "Theme From Summer Place," Ventures, Liberty.

Springfield, Mass. (WSPR)

Budd Clain, Program Director
BP: "A Gift of Song," Mason Williams. BLFP: "A Time for Us," Johnny Mathis. BH: "Get Together," Youngbloods. BLFH: "In the Year 2525," Zager and Evans.

Springdale, Ark. (KSPR)

Dave Sturm, Music Director
BP: "Moments to Remember," Vogues, Reprise. BLFP: "Tears on My Pillow," Johnny Tilliston, Amos. BH: "Hush-above," Jay and the Americans, U.A. BLFH: "Crystal Blue Persuasion," Tommy James and the Shondells, Roulette.

Tulare, Calif. (KBOS-FM)

Steven Behar, Music Director
BP: "Frozen Orange Juice," Peter Starstedt, IR (Imperial). BLFP: "Muddy Rivers," IR, (Imperial). BH: "Moments to Remember," Vogues, Reprise. BLFH: "98.6/Lazy Day," Lesley Gore, Mercury.

San Antonio (WOAI)

John Pedrazza, Personality
BP: "A Famous Myth," Group. BLFP: "Children of the Sun," Donna Lee. BH: "In the Year 2525," Zager and Evans. BLFH: "Color Him Father," Winstons.

COUNTRY

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

BP: "Workin' Man Blues," Merle Haggard, Capitol. BLFP: "Me & Bobby McGee," Roger Miller, Smash-Mercury. BH: "Always, Always," Porter Wagoner, Dolly Parton, RCA. BLFH: "This Thing," Webb Pierce, Decca.

(Continued on page 45)

Selling Sounds

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

WEEK OF 26-30 JULY

MORTON D. WAX, New York—CI 7-2159 (for Chico Hamilton, New York)

- An Eastman Kodak spot was produced and created by Chico Hamilton, it was directed by Mike Cimico of MPO, and was produced by Nick De Marco.
- A 15-minute fashion film for Vogue Magazine was produced by Linc Diamant, and Bert Stern was director and the cameraman. Chico Hamilton composed, produced and performed the music for the film.

DUO/CREATICS, INC., New York—838-4290 (Larry Rosen, President, reporting)

- General Telephone & Electronics for Doyle Dane & Bernbach; Harvey Greenberg was the producer and Dominick Marino was the art director. It was a 60-second TV spot, in a series of eight vignettes. Shep Meyers and Larry Rosen wrote the spot. It was engineered by Rick Peterson, and recorded at Gotham Horn & Hardart for Geer, DuBois; Doug Weathers was the agency producer. It was a tune called "Salad Caper" to promote Horn & Hardart Salad Week. It was a 60-second radio spot written by Benny Aronov and played by his trio in a Jazz-Rock bag. Meyers & Rosen produced the date.
- "Traveling Thru the State of New Jersey" written by Max Rogoff. This is to be the New Jersey State song. It was sung by three singers from the Broadway show, "Hair." It was recorded at Gotham studios, Gary Rich engineering the date.

STEVE KARMEN PRODUCTIONS, INC., New York—889-3424 (Steve Karmen reporting)

- 1970 Nationwide Insurance campaign for Oligvy & Mather, Inc.; Scott Samuels was the agency producer. Session recorded at National studios.
- Miss Ritz radio campaign for Douglas D. Simon Advertising; Barbara Malkin was the producer-copywriter. It was recorded at National studios.
- Fresca "Snowbank" for Marschlak Agency; Maureen Kearns was the producer. It was a TV spot recorded at National studios.

Rhythm & Blues

Soul Sauce

By ED GCHS

SOUL SLICES: The soul market is bearing up under the seasonal dip, as r&b now accounts for a little over 33 per cent of all pop product on the Hot 100 chart. At its peak, soul took up half the pop chart, while white blues bands got rich on the black man's heritage, making soul—white and black—the sound that spanned America. Today, only the **Winstons** and **Marvin Gaye** have managed to crack the top 10, hanging on while **Jr. Walker** and **Stevie Wonder** work their way up to re-enforce the fading soul picture. Once again, Motown is carrying popular r&b through the changes, through fads and the fickle moods of the record buyer, a consumer whose identity and generation is always evolving though his youth remains constant. With **David Ruffin**, **Edwin Starr** and **Jr. Walker**, Motown is wisely perpetuating and renovating its dominance. Stax has perhaps found a star in **Johnnie Taylor**, whose first three albums have made remarkable dents on the pop-dominated album charts. **Eddie Floyd**, expected to stake Stax/Volt to a chart guarantee after the labels' break from Atlantic, has won the hits but not the distinction that usually accompanies them. But behind Taylor and Floyd are stars like **Carla Thomas**, still suffering from a lack of good material. **William Bell**, **Mavis Staples**, **Booker T. & the M.G.'s** and groups like the **Soul Children** and **Ollie & the Nightingales**. Believe it or not, Atlantic's only r&b representative on the soul LP charts is **Aretha Franklin**. Her latest LP, "Aretha's Gold," while an easy bet to cop even more gold, gives off an uneasy feeling that "Lady Soul" is running out of chart steam after racking up enough gold records to use as table settings at a good-sized dinner party. It was Aretha who led the soul charge and her slight, lady-like—but noticeable—withdrawal from the chart tops, plus her erasing album of golden achievement, is a sure sign that soul has risen, like the South had promised it would—again, and is now falling. For Atlantic **Clarence Carter**, the **Sweet Inspirations**, **Sam & Dave** and some of the label's still untested acquisitions will sustain the Atlantic soul banner past the sad day when the legacy of **Otis Redding** material gives out. **Jerry Butler**, the **Dells**, the **Impressions**, **Smokey Robinson** and the aging **Jimmy Brown** should sustain soul music until the market returns to claim them again when civil, social and human relevance demand it and when the near-predictable pop music cycle picks up the beat again. Until then, r&b will scatter to the safety of "better" music—easy listening, smooth pop, jazz and even country—but minus the edges and the earthiness. True soul will once again lapse, for the most part, into hibernation, a littler fatter, a little wiser but, then again, the times demand it for survival. Most important, though, there will also be a market for soul, because it is our native music, because it discriminates excellence from mediocrity, and because its relevance to body and soul will survive the impermanence of mind and thought.

★ ★ ★

FILETS OF SOUL: Leslie Uggams will be the fall replacement for the "Smothers Brothers Show," which was censored out of existence by CBS last April. "The Leslie Uggams Show" will be the first network TV variety show hosted by a black woman, and will try to reflect black contributions to American entertainment. . . . Sweet soul duets released from Stax's "Boy Meets Girl" package: "Love's Sweet Sensation," by **William Bell & Mavis Staples**; "I Need You Woman," by **William Bell & Carla Thomas**; and "Never, Never Let You Go," by **Eddie Floyd & Mavis Staples**. The mass singles campaign could break the LP into mass sales. . . . **Dee Dee Warwick's** theme to "Ring of Bright Water," featured on the film's soundtrack, has finally established her hard-fought independence from his sister, **Dionne**. . . . Gold for RCA's **Friends of Distinction**, managed by **Jim Brown's** new company. . . . Hi Records will celebrate its 10th anniversary in Memphis, Thursday (17), with performances by the label's own **Willie Mitchell**, **Ace Cannon**, **Ann Peebles**, **Al Greene** and **Don Bryant**. . . . Motown has moved its West Coast offices to 9255 Sunset Boulevard. . . . Motown's **Edwin Starr** will appear at the Toronto Pop Festival. . . . The **Greatest Little Soul Band**, featuring **J. J. Jackson**, has returned to the States on Kapp Records' Congress label with "Something For My People." Like many other soul singers, Jackson had to jump America for England to put it all together. . . . **Shelby Singleton Jr.** has contracted, cut and released country music's first black female singer, **Linda Martel**. Her first disk is a cover of the **Winstons'** "Color Him Father." . . . GWP Records hopes to revive the hitless **Hesitations** by pairing the group with their hot miss, **Debbie Taylor**. . . . **Marva Whitney** finally makin' some substantial smoke back to back with "Things Got to Get Better." . . . New from **Percy Sledge**: "Kind Woman," on Atlantic. . . . Fantasy/Galaxy hopes to break the **Whispers** with "The Time Will Come." . . . New from **Joe Simon's** band: "Oon-Guela." . . . **Allen Orange** of Sound Stage 7 reads Soul Sauce. Do you?

Billboard SPECIAL SURVEY For Week Ending 7/12/69

BEST SELLING

Billboard Rhythm & Blues Singles

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	TOO BUSY THINKING ABOUT MY BABY .11 Marvin Gaye, Tamla 54181 (Jobete, BMI)	11	26	31	THE FEELING IS RIGHT .2 Clarence Carter, Atlantic 2648 (Fame, BMI)	2
2	2	COLOR HIM FATHER .6 Winstons, Metromedia 117 (Holly Bee, BMI)	6	27	28	THE MINOTAUR .4 Dick Hyman, Command 4126 (Eastlake, ASCAP)	4
3	4	MOODY WOMAN .6 Jerry Butler, Mercury 72929 (Hold Forever/Parabud, BMI)	6	28	25	FRIEND, LOVER, WOMAN, WIFE .4 O. C. Smith, Columbia 4-44859 (B-N-B, ASCAP)	4
4	5	MOTHER POPCORN .4 James Brown, King 6245 (Dynafone, BMI)	4	29	32	ONE NIGHT AFFAIR .2 O'Jays, Neptune 12 (Gold Forever, BMI)	2
5	7	LOVE IS BLUE (Can Sing a Rainbow) .7 Dells, Cadet 5641 (Croma/Mark VII, ASCAP)	7	30	21	GOTTA GET TO KNOW YOU .10 Bobby Bland, Duke 447 (Don, BMI)	10
6	6	WHAT DOES IT TAKE TO WIN YOUR LOVE 7 Jr. Walker & the All Stars, Soul 35062 (Jobete, BMI)	7	31	26	OH HAPPY DAY .10 Edwin Hawkins Singers, Pavilion 20001 (Kama Rippa/Hawkins, ASCAP)	10
7	8	I TURNED YOU ON .6 Isley Brothers, T Neck 902 (Triple 3, BMI)	6	32	35	YOU MADE ME A BELIEVER .5 Ruby Andrews, Zodiac 1015 (Wilric, BMI)	5
8	9	MY CHERIE AMOUR .5 Stevie Wonder, Tamla 54180 (Jobete, BMI)	5	33	41	ABRAHAM, MARTIN & JOHN .2 Moms Mabley, Mercury 72935 (Roznique, BMI)	2
9	3	DON'T LET THE JONESES GET YOU DOWN 7 Temptations, Gordy 7086 (Jobete, BMI)	7	34	46	FOLLOW THE LEADER .4 Major Lance, Dakar 608 (Dakar, BMI)	4
10	10	DOGGONE RIGHT .3 Smokey Robinson & the Miracles, Tamla 54183 (Jobete, BMI)	3	35	36	MRS. ROBINSON .3 Booker T. & the M.G.'s, Stax 0038 (Charing Cross, BMI)	3
11	12	BLACK PEARL .9 Sonny Charles with the Checkmates, Ltd., A&M 1053 (Irving, BMI)	9	36	37	EVERYTHING I DO GONNA BE FUNKY .3 Lee Dorsey, Amy 11055 (Marsaint, BMI)	3
12	15	CHOICE OF COLORS .3 Impressions, Curtom 1943 (Camad, BMI)	3	37	39	NOBODY BUT YOU BABE .2 Clarence Reed, Alston 4574 (Sherlyn, BMI)	2
13	11	THE POPCORN .6 James Brown, King 6240 (Golo, BMI)	6	38	40	I'M STILL A STRUGGLIN' MAN .3 Edwin Starr, Gordy 7087 (Jobete, BMI)	3
14	14	WHY I SING THE BLUES .11 B. B. King, BluesWay 61034 (Pamco/Sounds of Lucille, BMI)	11	39	42	GIRL, YOU'RE TOO YOUNG .3 Archie Bell & the Drells, Atlantic 2644 (World War Three, BMI)	3
15	18	I'D RATHER BE AN OLD MAN'S SWEETHEART .5 Candi Staton, Fame 1456 (Fame, BMI)	5	40	—	ABRAHAM, MARTIN & JOHN .1 Smokey Robinson & the Miracles, Tamla 54184 (Roziniquet, BMI)	1
16	16	SO I CAN LOVE YOU .11 Emotions, Volt 4010 (Pervis/Staples, BMI)	11	41	—	NOTHING CAN TAKE THE PLACE OF YOU .1 Brook Benton, Cotillion 44534 (Seeman, BMI)	1
17	13	GRAZING IN THE GRASS .15 Friends of Distinction, RCA Victor 74-0207 (Chevis, BMI)	15	42	38	FAREWELL .6 Ethics, Vent 1006 (Selassie, BMI)	6
18	17	NO MATTER WHAT SIGN YOU ARE .6 Diana Ross & the Supremes, Motown 1148 (Jobete, BMI)	6	43	48	OO-WEE BABY I LOVE YOU .2 Roscoe Robinson, Atlantic 2637 (Costoma, BMI)	2
19	24	DON'T TELL YOUR MAMA (Where You've Been) .3 Eddie Floyd, Stax 0036 (East/Memphis, BMI)	3	44	—	HEY JOE .1 Wilson Pickett, Atlantic 2648 (Third Story, BMI)	1
20	27	RECONSIDER ME .4 Johnny Adams, SSS International 770 (Singleton, BMI)	4	45	45	MEMPHIS UNDERGROUND .3 Herbie Mann, Atlantic 2621 (Mann, ASCAP)	3
21	20	WE GOT MORE SOUL .12 Dyke & the Blazers, Original Sound 86 (Drive-In, BMI)	12	46	49	WHILE YOU'RE OUT LOOKING FOR SUGAR .2 Honey Cone, Hot Wax 6901 (Gold Forever, BMI)	2
22	23	LOLLIPOP .5 Intruders, Gamble 231 (Gil/Shifting Flowers, BMI)	5	47	—	FAMILY TREE .1 Patii Austin, United Artists 50520 (Sundeem, BMI)	1
23	19	(I Wanna) TESTIFY .10 Johnnie Taylor, Stax 0033 (Groovesville, BMI)	10	48	—	THESE ARE THE THINGS THAT MAKE ME KNOW YOU'RE GONE .1 Howard Tate, Turn Table 505 (Dave Bay-West, BMI)	1
24	22	LOVE MAN .7 Otis Redding, Atco 6677 (East/Memphis/Time Redwal, BMI)	7	49	—	FUNNY FEELING .1 Delfonics, Philly Groove 56 (Nickel Shoe, BMI)	1
25	30	BABY, DON'T BE LOOKING IN MY MIND .2 Joe Simon, Sount Stage 7 2634 (Wilderness, BMI)	2	50	50	OH HAPPY DAY .2 Billy Mitchell Group, Calla 165 (Seajack/Jamf, BMI)	2

Harlem Festival Disk Pitch Set

NEW YORK — Calla Records and Maxwell House Coffee plan a major promotion on the Harlem Festival musical theme, which will be released on the Lo Lo label by Tony Lawrence and the Cultural Festival.

Maxwell House sponsors the third annual Harlem Cultural Festival with the New York City administration. The single was produced by Lawrence, Lloyd Conrad, owner of Lo Lo, and Teddy Vann, producer and writer.

Say You Saw It in
Billboard

A
WORLD-WIDE
LOOK
AT MUSIC
Billboard

Programming Aids

• Continued from page 43

Burbank, Calif. (KBBQ)

Corky Mayberry, Personality
BP: "Color Him Father," Linda Martell, Plantation. **BLFP:** "Color Him Father, Linda Martell, Plantation. **BH:** "Statue of a Fool," Jack Greene, Decca. **BLFH:** "Beer Drinkin' Music," Ray Sanders, Imperial.

Chester, Pa. (WEEZ)

Bob White, Music Director/Personality
BP: "Workin' Man's Blues," Merle Haggard, Capitol. **BLFP:** "Blessed Are The Poor," Duane Dee, Capitol. **BH:** "If Not For You," George Jones, Musicor. **BLFH:** "So Long," Bobby Helms, Little Darlin'.

Cincinnati, Ohio (WUBE)

Bob Tiffin, Music Director
BP: "Don't Let The Sun Set In Tulsa," Wayne Carson, Monument. **BLFP:** "The Wild One," Terri Lane, Jack O'Diamonds. **BH:** "Beer Drinkin' Music," Ray Sanders, I.R. **BLFH:** "Working Man's Blues," Merle Haggard, Capitol.

El Paso, Tex. (KHEN)

Charlie Russell, Music Director/Personality
BP: "Tulsa," Wayne Carson, Monument. **BLFP:** "Color Him Father," Linia Martell, Plantation. **BH:** "Sweet Baby Girl," Peggy Little, Dot. **BLFH:** "San Francisco," Ben Peters, Liberty.

Flint, Mich. (WKMF)

Jim Harper, Program/Music Director, Personality
BP: "But You Know I Love You," Bill Anderson, Decca. **BLFP:** "Restless Melissa," Hugh X. Lewis, Kapp. **BH:** "Cut Across Shorty," Nat Stuckey, RCA. **BLFH:** "My Big Night to Cry," Kay Kemmer, Musicor.

Gallatin, Tex. (WHIN)

Benny Williams, Program Director/Personality
BP: "If Not For You," George Jones, Musicor. **BLFP:** "Wicked California," Tompall and the Glaser Brothers, MGM. **BH:** "All I Have to Offer You," Charley Pride, RCA. **BLFH:** "His Lincoln's Parked at Margies," Ben Colder, MGM.

Kansas City, Kan. (KCKN)

Ted Cramer, Program Director
BP: "If Not For You," George Jones, Musicor. **BLFP:** "Mama Lou," Penny DeHaven, Imperial. **BH:** "Two Worlds"/"Cross Over," Linda and Jerry Lee, Smash. **BLFH:** "Ruby," Kenny Rogers, Reprise.

Kimball, Neb. (KIMB)

Mel Myer, Music Director
BP: "Mi Casa, Tu Casa," Durward Erwin, Canary. **BLFP:** "My Life's Book," Frank Brannon, Trend. **BH:** "Running Bear," Sonny James, Capitol. **BLFH:** "The Little White Cloud That Cried," David Rogers, Columbia.

Peoria, Ill. (WXCL)

Dale Eichor, Music Director/Personality
BP: "But You Know I Love You," Bill Anderson, Decca. **BLFP:** "Ain't Had No Lovin'," Lynda K. Lance, Royal American. **BH:** "Statue of a Fool," Jack Greene, Decca. **BLFH:** "Yesterday When I Was Young," Roy Clark, Dot.

Phoenix, Ariz. (KTUF)

Woody Starr, Program Director
BP: "I Can't Say Good Bye," Marty Robbins, Columbia. **BLFP:** "San Fran. Is a Lonely Town," Ben Peters, Liberty. **BH:** "Days of Sand and Showels," Waylon Jennings, RCA. **BLFH:** "Beer Drinking Music," Ray Sanders, Imperial.

Poughkeepsie, N. Y. (WSPK)

Mike Lange, Sales Manager/Deejay
BP: "These Are Not My People," Freddie Weller, Columbia. **BLFP:** "Color Him Father," Linda Martell, Plantation. **BH:** "One Has My Name," Jerry Lee Lewis, Smash. **BLFH:** "With Lonely," Hagers, Capitol.

Ventura, Calif. (KUDU)

Larry Daniels, Program Director
BP: "I Can't Say Goodbye," Marty Robbins. **BLFP:** "Ruby, Don't Take Your Love to Town," First Edition. **BH:** "Running Bear," Sonny James. **BLFH:** "A Boy Names Sue," Johnny Cash.

Waterbury, Conn. (WWCO-FM)

Rich Shea, Program Director
BP: "The Three Bells," Jim Ed Brown, RCA. **BLFP:** "Clean Up Your Own Back Yard," Elvis Presley, RCA. **BH:** "Days of Sand and Showels," Waylon Jennings, RCA. **BLFH:** "Spring," Clay Hart, Metro-Media.

COLLEGE

Brooklyn, N. Y. (WBCR)

Lenny Bronstein, Music Director
BP: "Honky Tonk Women," Rolling Stones. **BLFP:** "Spooky Two," Spooky Tooth. **BH:** "Why I Sing the Blues," B. B. King. **BLFH:** "I'm Free-Sensation," Who.

Culver City, Calif. (KRNH)

Gene McArtor, Program Director
BP: "I'll Never Fall in Love Again," Burt Bacharach, A&M. **BLFP:** "Sister Salvation," Man, Columbia. **BH:** "Baby, I Love You," Andy Kim, Steed. **BLFH:** "No Matter What Sign You Are," Dianna Ross and the Supremes, Motown.

RHYTHM AND BLUES

Columbus, Ga. (WOKS)

Ernestine Mathis, Music Director
BP: "How Long Can This Last," Debbie Taylor, GWP. **BLFP:** "It's a Wonder," Willie Hightower, Capitol. **BH:** "So I Can Love You," Emotions. **BLFH:** "Never Can You Be," Margie Joseph.

Memphis, Tenn. (WDIA)

Bill Thomas
BP: "Abraham, Martin and John," Miracles, Tamla. **BLFP:** "Love's Sweet Sensation," William Bell and Mavis Staples, Stax. **BH:** "I Can Sing a Rainbow," The Dells, Cadet. **BLFH:** "Old Man's Sweetheart," Candi Staton, Fame.

Memphis, Tenn. (WLOK)

Joe B. Young, Music Director
BP: "I've Lost Everything I've Ever Loved," David Ruffin, Motown. **BLFP:** "Happiness," Ovation, Goldwax. **BH:** "I Can Sing a Rainbow," Dells, Cadet. **BLFH:** "Color Him Father," The Winstons, Metro.

OTHER PICKS

HOT 100—De Kalb, Ill., WLBK, Jerry Halasz, BP: "Love Theme From Romeo & Juliet," Henry Mancini, RCA Victor. . . . **Jim Taplor, Rochester, N. Y., WMFM, BP:** "While Your Out Looking for Sugar," the Honey Cone, Hot Wax. . . . **Ron James, Norfolk, WNOR, BP:** "Sweet Caroline," Neil Diamond, UNI. . . . **Thom Darro, Niagara Falls, N. Y., WJLJ, BP:** "And I Know," Jack Walker, Nico.

Cullums Buy Audophile

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

Included among the records are jazz names such as Red Nichols, Doc Evans and Knocky Parker, and the Chicago Symphony's Woodwind Quintet. The label will operate out of San Antonio.

Cullum Sr. will be president of Audophile Records, purchased from E. C. Nunn of Mequon, Wis. Nunn will move to San Antonio to supervise recordings. Cullum Jr. will head Happy Jazz Records, the band's own label, and will make another album in the fall of the Happy Jazz Band, the seventh by the group.

The new company plans to build a recording studio here and will expand its recording plans. They plan to record local artists, including Emilio and Ernie Caceres, Texas musicians and some New Orleans musicians plus Bobby Hackett and Yank Lawson, with a possibility of the World's Greatest Jazz Band and Bud Freeman's Summa Cum Laude band which was famous in the late '30's.

Modern Art Jazz Opener Cut by GWP

NEW YORK — The opening night jazz concert of a 10-week Thursday night jazz series at the Museum of Modern Art was recorded "live" by GWP Records. Opening night of the series was Thursday (26).

The Pazant Brothers and Betty Barney were the opening concert's headliners.

BEST SELLING Rhythm & Blues LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	2	MY WHOLE WORLD ENDED David Ruffin, Motown MS 685 (S)	4	26	29	MEMPHIS QUEEN Carla Thomas, Stax STS 2019 (S)	3
2	1	CLOUD NINE Temptations, Gordy GLPS 939 (S)	18	27	26	LIVE AT THE COPA Temptations, Gordy GS 938 (S)	17
3	3	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	6	28	25	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	19
4	4	M.P.G. Marvin Gaye, Tamla TS 292 (S)	6	29	27	PROMISES, PROMISES Dionne Warwick, Scepter SPS 571 (S)	29
5	6	STAND Sly & the Family Stone, Epic BN 26456 (S)	11	30	—	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001 (S)	1
6	5	IT'S OUR THING Isley Brothers, T-Neck TNS 3001 (S)	12	31	32	GREATEST HITS Dells, Cadet LPS 824 (S)	5
7	12	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	8	32	30	FOOLISH FOOL Dee Dee Warwick, Mercury SR 6122 (S)	4
8	9	LET US GO INTO THE HOUSE OF THE LORD Edwin Hawkins Singers, Pavilion BPS 10001 (S)	9	33	31	T.C.B. Diana Ross & the Supremes with the Temptations, Motown MS 682 (S)	28
9	8	ICE MAN COMETH Jerry Butler, Mercury SR 66188 (S)	27	34	28	RAW BLUES Johnny Taylor, Stax STS 2008 (S)	10
10	13	LET THE SUN SHINE IN Diana Ross & the Supremes, Motown MS 689 (S)	3	35	—	DAMIFIKNOW Markeys, Stax STS 2025	1
11	11	SOUL '69 Aretha Franklin, Atlantic 8212 (S)	22	36	33	YOUNG MOD'S FORGOTTEN STORY Impressions, Curtom CRS 8003 (S)	10
12	10	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S)	10	37	37	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	12
13	20	BOOKER T. SET Booker T. & the M.G.'s, Stax STS 2009 (S)	5	38	39	LIVE AND WELL B. B. King, Bluesway BLS 6031 (S)	3
14	7	SOULFUL Dionne Warwick, Scepter 573 (S)	15	39	41	PHILOSOPHY CONTINUES Johnny Taylor, Stax STS 2023 (S)	2
15	16	THE WAY IT WAS/THE WAY IT IS Lou Rawls, Capitol ST 215 (S)	6	40	35	I'M ALL YOURS BABY Ray Charles, ABC ABCS-675 (S)	10
16	15	SWEET SOUL SHAKIN' Young Hearts, Minit LP-24016 (S)	7	41	43	SON OF A PREACHER MAN Nancy Wilson, Capitol ST 234 (S)	2
17	24	MARVIN GAYE & HIS GIRLS Tamla TS 293 (S)	5	42	42	SOPHISTICATED CISSY Meters, Josie JOS 4010 (S)	4
18	21	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	19	43	—	DOIN' HIS THING Ray Charles, Tangerine ABCS 695 (S)	1
19	19	GETTIN' DOWN TO IT James Brown, King KSD 5-1051 (S)	8	44	46	JR. WALKER AND THE ALL STARS GREATEST HITS Soul SS 718 (S)	2
20	17	25 MILES Edwin Starr, Gordy GS 940 (S)	9	45	45	OUTTA SEASON Ike & Tina Turner, Blue Thumb BTS 5 (S)	4
21	14	UPTIGHT Soundtrack, Stax STS 2006 (S)	23	46	44	DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Motown MS 679 (S)	32
22	18	FOR ONCE IN MY LIFE O.C. Smith, Columbia CS 9756 (S)	17	47	40	ALWAYS TOGETHER Dells, Cadet 822 (S)	20
23	36	CHOKIN' KIND Joe Simon, Sound Stage 7 SSS 15006 (S)	5	48	—	MAD, MAD, MAD LADS Mad Lads, Volt VOS 6005 (S)	1
24	22	CAN I CHANGE MY MIND Tyrone Davis, Dakar SD 9005 (S)	18	49	—	SO I CAN LOVE YOU Emotions, Volt VOS 6008 (S)	1
25	23	SAY IT LOUD—I'M BLACK AND I'M PROUD James Brown, King 5-1047 (S)	14	50	—	BOUND TO HAPPEN William Bell, Stax STS 2014	3

Price Master Is Bought by RCA

NASHVILLE—RCA Records has purchased the master of the new Kenny Price release on Boone, "Who Do I Know in Dallas," and re-released it as Price's first recording under contract to RCA.

The firm also has purchased

all of the Price product already cut for Boone, and will release them eventually as Victor recordings.

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

Synchron Studios Into New Areas

WALLINGFORD, Conn. — Synchron Studios, owned and operated by producer Doc Cavalier, will be expanded into a complex music operation known as Perception Industries. The record label of the firm will be called Poison Ring Records. Two labels were bidding for distribution rights as of last week. First release will be an album by a group named the Pulse. Cavalier also has a group called Fancy. The new set up includes the management firm of Trod Nossel Productions, publishing

companies, and a radio-TV commercials firm. Officials in the Perception firm will be Cavalier, Andy Carlton, and Bill Lobb.

1st 5 Distributors Named by Raftis

NEW YORK — Raftis Records has set the first five distributors. They are Joseph M. Zamojska in Baltimore, Henry Stone's Tone Distributors in Miami, Eastern in Hartford, Action in Denver, and Mainline in San Francisco.

What the DJ Would Do

• Continued from page 37

his time between being an on-the-air personality with the duties of a program director.

Biondi expressed the feeling that when a program director also serves as a jockey, this has a stifling effect on a station's jockeys. The jockeys are put in the awkward position of competing on the air with their immediate superior in building ratings and a following. In a race like that, he said, the jockey only can come out second to his boss, and feels he does not have a chance to hit the top rung at the station.

**ATTEND
NEXT YEAR'S
FORUM AT
THE WALDORF-ASTORIA**

Chart Song Books
 Personality Song Books
Sheet Music Info
 All Instrument Books
 Music of Today—Brimhall
by: Jude Porter



THE STORY OF A "KING" . . .

Sheet Music Institute, on behalf of Hansen Publications, would like to dedicate this week's column to a man who is a living legend in the business of MUSIC! His name is . . . SANDY KING . . . and he has "reigned supremely" for twenty-one years!

SANDY KING began his music career fifty years ago (1919) as a stock boy with Carl Fischer. During this time, in addition to learning the music publishing business from the "ground up," he was studying at the Damrosch Institute of Music (now part of the Juilliard School of Music). Under the direction of Walter Damrosch, Sandy majored in strings and conducting. Upon completion of his musical education, he became one of this country's youngest conductors . . . at the age of 19! During the "good ole days" of Vaudeville . . . Sandy was musical director for several R.K.O. and Loew Theatres, both in New York and throughout the country. When Vaudeville gave way to bigger and better entertainment, Sandy returned to the music publishing business . . . then on to music wholesaling with Ashley Music Supply in New York City. For five years, Sandy was buyer of all instrumental, band, orchestra and educational music for Ashley.

In 1949, Charles H. Hansen, owner of Hansen Publications, invited Sandy to work for him. Thereby, began a union that has thrived for 20 years! During these past twenty years, Sandy King has worked closely with the Hansen organization in the areas of sales promotion and creative production. The "voice" of Sandy King is well known and tremendously respected from Coast to Coast. To every dealer, jobber and music buyer, the name SANDY KING . . . means BUSINESS! And BUSINESS MEANS PROFITS!!! for all concerned.

Presently, Sandy King is working in Denver, managing sales and coordinating the Hansen enterprises west of the Mississippi.

To quote Sandy, "It has been a rare and enjoyable experience working side by side with Charles Hansen these past two decades . . . and it is my sincere anticipation that the next twenty will be as exciting!!!"

SANDY KING . . . S.M.I. Salutes YOU!
CORRECTION . . .

In the June 21st column of Sheet Music Info we spotlighted a new Lennon & McCartney tune . . . incorrectly, it was misprinted. Our apologies, please!

The correct title of the song is . . .
THE BALLAD OF JOHN & YOKO

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

Musical Instruments

Guitar's Popularity Rising; Winning Favor in Schools

By RADCLIFFE JOE

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

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

Robert B. Johnson, one of the speakers on the panel, and vice-president of the C. F. Martin Co., said that the greatest concentration of guitar buyers in America today was found in the 16 to 25 age bracket.

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

He pointed out that these

figures, coupled with the fact that 1,500,000 guitars were sold in 1965, proved undoubtedly that the instrument is not static and will not become so in the foreseeable future.

"The guitar is heading continually upward in popularity," said Johnson. "More and more schools are using it to teach courses on the subject to their students, more manufacturers are concentrating on newer and more attractive innovations in sound and styling and there is even one college in Massachusetts which offers a graduate course in guitar."

George Van Eps, professional guitarist and second member of the panel, also predicts a "bright, new future" for the guitar. He foresees that within a decade the instrument will achieve heights of popularity never before even dreamed of. "With improved finger boards, better amplification and its ability to play in almost any key, the instrument's popularity growth has been phenomenal, and will continue to be so," he said.

The panel's third speaker was Ronnie Lee, teacher-writer and publisher of guitar music. He said that after a glut of new manufacturers and foreign imports which, in the past few years caused the spiral of guitar sales to level off, the new popularity of rock and country and western music has again turned the charts toward an upward climb.

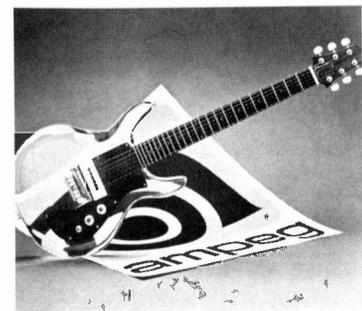
He said, too, that as the guitar becomes more capable of producing more and greater sounds, it will win more admirers and more groups will turn to experimenting with it.

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

ROCK GROUPS HELP DEALER SPARK SALES

CHARLESTON, W. Va. — When it comes to having hit groups in the store for a promotion, there are at least two schools of thought. One position is that it builds traffic and prestige. The other is that damage and expense makes it not worth the trouble. For the instrument dealer who is undecided, Harold Hudnall, owner of Kanawha Music Center here, has this advice: go ahead with the promotion. "I was warned not to have the Temptations in," he says. "My fellow businessmen said the kids would riot, destroy merchandise and drive me out of my wits. But the kids, even though they showed up in great numbers, filed through the store in an orderly manner and didn't touch a piece of merchandise. The Temptations' bodyguard got bored and went out for coffee."

He pointed out that these

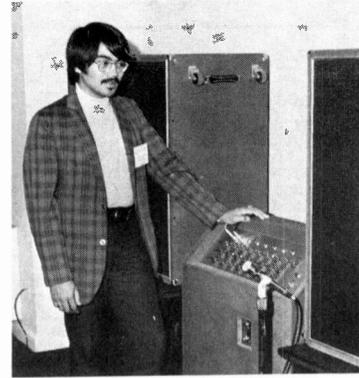


AMPEG'S DAN ARMSTRONG GUITAR boasts solid construction that virtually eliminates all unwanted vibrations and frequencies. Only the true string signal is transmitted by the pickup which was designed expressly for the instrument.

More NAMM Pictures



ROGERS' quiet-tone drum mute is demonstrated at the Fender exhibit by Russell Scull.



CYRIL HOFANO JR. poses with ARB Amplifiers' new models.



OVATION'S giant amplifier is demonstrated for two eager musicians.



DECCA representatives Howard Kaye and A. Weiner (right) with G. Glenn of Oelwein, Ia. (center), at the National Association of Music Merchants (NAMM) show recently.



DON JOHNSTON, Illinois and Wisconsin sales manager, Fender (right), watches Chicago studio owner Gordon Rind play the electric violin. Fender's new pedal bass is seen below.



BOB BROMBERG holds the new jazz guitar from Guild featuring such embellishments as curly maple side and back, ebony finger board and mother of pearl and abalone inlays.

Wurlitzers in 1-Year Test

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

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

The electronic plug-in will have one computer giving lessons to about 30 children with headsets, sitting at electronic keyboards. The hope is to ease the pressure of large class sizes and shortages of music teachers in the schools, while giving the children "individualized instruction tailored to their needs and abilities."

Some of it sounds compli-

cated. The computer can play the base or treble part in one-hand duets with the child, record notes played or generate music to be imitated. There will also be video. Youngsters may watch

TV or rear-projection screens above the keyboard to see how notes appear on sheet music, view live demonstrations or take tests by responding with light pens.

BEST SELLING
Sheet Music
 BEST SELLING POPULAR SHEET MUSIC

- AQUARIUS (Big 3)
- BORN FREE (Hansen)
- GALVESTON SONGBOOK (Big 3)
- GENTLE ON MY MIND (Hansen)
- HAPPY HEART (Big 3)
- IMPOSSIBLE DREAM—Vocal (Fox)
- LOVE IS BLUE (Criterion)
- LOVE THEME FROM ROMEO & JULIET (Hansen)
- SOMEWHERE MY LOVE (Big 3)
- A TIME FOR US (Hansen)
- WINDMILLS OF YOUR MIND (Big 3)

Classical Music

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 7/12/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED-ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	33
2	2	SOUNDTRACK: 2001—A SPACE ODYSSEY MGM SIE ST (S)	48
3	4	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); LSC 3055 (S)	171
4	6	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	108
5	3	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)	75
6	5	BELLINI & DONIZETTI OVERTURES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	31
7	7	BERNSTEIN'S GREATEST HITS, VOL. 2 New York Philharmonic (Bernstein), Columbia MS 7246 (S)	5
8	8	TCHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	28
9	9	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	50
10	20	BACH'S GREATEST HITS Various Artists, Columbia MS 7501 (S)	5
11	11	ROYAL FAMILY OF OPERA (3 LP's) Various Artists, London RFO-S-1 (S)	42
12	12	UP, UP AND AWAY Boston Pops (Fiedler), RCA Red Seal LSC 3041 (S)	44
13	18	STRAUSS GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502 (S)	4
14	17	PHILADELPHIA ORCHESTRA'S GREATEST HITS, VOL. 4 Philadelphia Orch. (Ormandy), Columbia MS 7267 (S)	10
15	23	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506 (S)	4
16	40	E. POWER BIGGS' GREATEST HITS Columbia MS 7269 (S)	3
17	10	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	48
18	14	ANTIPHONAL MUSIC OF GABRIELLI Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	14
19	25	TCHAIKOVSKY'S GREATEST HITS New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7503 (S)	6
20	13	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia MS 7106 (S)	43
21	32	THE WORLD OF HARRY PARTCH Columbia MS 7207 (S)	4
22	22	MOZART'S GREATEST HITS Various Artists, Columbia 7507 (S)	5
23	26	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Corelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	20
24	21	BARBER: SCENES FROM ANTONY & CLEOPATRA/SUMMER OF KNOXVILLE 1915 Price/New Philharmonic Orch. (Schippers), RCA Red Seal LSC 3063 (S)	19
25	16	MASCAGNI: L'AMICO FRITZ (2 LP's) Freni, Pavarotti, Royal Opera House Orch. (Gavazzeni), Angel SBL 3737 (S)	11
26	19	GRIEG: CONCERTO IN A MINOR/LIZST CONCERTO NO. 1 Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	23
27	27	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia MS 7071 (S)	71
28	15	VAUGHN WILLIAMS: SINFONIA ANTARCTICA London Symphony (Previn), RCA LSC 3066 (S)	6
29	24	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)	18
30	—	CAGE & HILLER: HPSCHD/JOHNSTON: STRING QUARTET NO. 2 Vischer, Bruce, Tudor, Composers Quartet, Nonesuch H-71224 (S)	1
31	31	MESSIAEN: QUARTET FOR THE END OF TIME Orchestra DePans (Bauda), Angel S-36557 (S)	4
32	30	BELLINI: NORMA (3 LP's) Callas/Various Artists/La Scala Orch. & Chorus (Serafin), Seraphim IC-6037 (M); No Stereo	7
33	33	CHOPIN: PIANO CONCERTO NO. 2 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3055 (S)	24
34	—	JOY OF MUSIC (2 LP's) New York Philharmonic (Bernstein), Columbia M2X 795 (S)	12
35	38	MENDELSSOHN: ELIJAH (3 LP's) Various Artists, New Philharmonia Orch. & Chorus (De Burgos), Angel SC 3738 (S)	2
36	36	ERB: MUSIC FOR INSTRUMENTS AND ELECTRONIC SOUND Various Artists, Nonesuch 71227 (S)	4
37	34	BERLIOZ: SYMPHONY FANTASTIQUE New York Philharmonic (Bernstein) MS 7278 (S)	3
38	29	RESPHIGI: THE BIRDS/CHURCH WINDOWS Philadelphia Orch. (Ormandy), Columbia ML 7242 (S)	8
39	35	A POPS SERENADE Boston Pops (Fiedler), RCA Red Seal LSC 3023 (S)	8
40	37	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Mehta), London CSA 6609 (S)	18

Col. Series Issues 'Firsts'

NEW YORK—Columbia Masterworks is issuing a first listing of Scriabin's "Symphony No. 2" this month as well as several first recordings in two albums in the Music of Our Time Series. The Scriabin work also introduces conductor Georg Semkov to the label as he leads the London Philharmonic. Semkov is the permanent conductor of the Royal Opera of Copenhagen.

One M.O.O.T. coupling has the Beaux-Arts Quartet in Leon Kirchner's "Quartet No. 3 for Strings and Electronic Tape" and the Composers' Quartet in Henry Weinberg's "String Quartet in Leon Kirchner's. Quartet No. 3 for The Koussevitsky Music Foundation commissioned the other M.O.O.T. pressings, which has Richard Dufallo conducting the Festival Chamber Ensemble and vocalists Phyllis Bryn-Julson and Susan Belling in Takemitsu's "The Dorian

Horizon," Del Tredici's "Sisygy," Nono's "Canciones a Guimomar," and Xenakis' "Akrata."

Gregg Smith conducts the Gregg Smith Singers, the Texas Boys Choir, and Collegium Musicum Winterthur in four Soler villancicos with Frederick Marvin on continuo. The Texas Boys Choir, George Bragg, director, also has an LP of American folk songs.

Isaac Stern is featured in a pairing of double concertos as the violinist performs with cellist Leonard Rose and the Philadelphia Orchestra under Eugene Ormandy in Brahms, and with violist Walter Trampler in Mozart as Stern also conducts the London Symphony. Completing the Masterworks' titles is a program of Jewish selections with tenor Richard Tucker and orchestras conducted by Thomas Z. Shepard Franz Allers and Skitch Henderson.

2-Piano Team Bows on Angel

LOS ANGELES — Angel Records is introducing a new two-piano team to disks this month with the first release by Michael Tilson Thomas and Ralph Grierson, who will be the subject of a large-scale promotion. The LP couples the first stereo versions of Stravinsky's two-piano arrangements of his "The Rite of Spring" and "Scherzo alla Russe."

Angel is continuing its Vaughan Williams series with the first stereo recording of the "Symphony No. 1 (Sea)" with soprano Shelia Armstrong, baritone John Carol Case, and the London Philharmonic under Sir Adrian Boult.

Continuing its Delius series, Angel has an album of the first listings of his "Songs of Sunset," "Cynara," and "An Arabesque" with mezzo-soprano Janet Baker, baritone John Shirley-Quirk, and the Liverpool Philharmonic under Charles Groves.

Completing the Angel titles

are a Handel organ concerto program with soloist Simon Prestin and the Menuhin Orchestra under Yehudi Menuhin, and a Poulenc piano recital by Gabriel Tacchino.

Requiems of Mozart and Faure are slated on the low price Seraphim line with the former featuring Teresa Zylis-Gara, Orlalia Dominguez, Peter Schrier, Franz Crass, the South German Madrigal Choir, and Consortium Musicum under Wolfgang Goennenwein, and the latter with Carol Case, Robert

Chiltott, the choir of Kings College, Cambridge, and the New Philharmonia Orchestra under David Wilcocks.

Rafael Kubelik and the Vienna Philharmonic play Borodin, while Erich Leinsdorf and the Philharmonia Orchestra perform Richard Strauss, including the conductor's suite from "Die Frau ohne Schatten." Rounding out the Seraphim titles is a Liszt concerto pairing with pianist Samson Fraucoise and the Philharmonia Orchestra under Constantin Silvestre.

Gina Bachauer Will Open Phila. at Saratoga Season

SARATOGA, N. Y. — The Philadelphia Orchestra's summer season here begins on July 31 with pianist Gina Bachauer as soloist and Eugene Ormandy, music director, conducting. The Philadelphia's season which runs through Aug. 24, follows a four-week season by the New York City Ballet, which began on Thursday (3).

Other soloists with the Philadelphia include pianists Daniel Barenboim, Eugene Istomin, Andre Previn, Van Cliburn, Mischa Dichter, Anthony Di Bonaventura, and Peter Nero; cellist Jacqueline du Pre; flutist Murray Panitz; sopranos Lee Venora, Martina Arroyo and Judith Raskin; violinist Norman Carol; mezzo-sopranos Mildred Miller and Joanna Simon; contralto Maureen Forrester; tenors Richard Lewis and Harry Danner; bass-bari-

tone Thomas Paul; baritone Richard Fredericks; and the Romeros, guitarists.

Also slated to conduct are Barenboim, Previn, Istvan Kertesz, Franz Allers, Arthur Fiedler, and Julius Rudel. Other participants will include the Cornell University Glee Club and Chorus, Thomas A. Sokol, director, and the Capitol Hill Choral Society, Judson Rand, director.

A series of pop concerts begins on Monday (14) with Petula Clark. Pop programs also will be offered by the Cowsills, O. C. Smith and Buddy Rich, Tony Bennett, the Young Americans, the Fifth Dimension, Dionne Warwick, Janis Joplin, the King Family, Johnny Mathis, Bill Cosby, Peter, Paul and Mary, and Chet Atkins, Floyd Cramer and Boots Randolph.

Equinox on Track Again

LOS ANGELES — Equinox Productions is recording for several new clients. For RCA, it is cutting Grapefruit, a British

group; singer Jimmy Boyd and a group, Camp Hilltop, for A&M and Bobby Darin for Direction.

The Terry Melcher run firm, which has had an inactive recording spell, is also producing Doris Day's next LP for Columbia which Billy Sherrill will a&r, and an LP by the Byrds for the same company.

Darin's song, "Federal Review," is published by Egg Music, part of the parent Arwin Productions music complex. Don Genson, Arwin's executive vice-president, is negotiating for licenses in Germany and the Benelux nations.

Diamond, EMI 'Thing' Deal

NEW YORK—Diamond Records, a division of E. H. Morris & Co., has concluded an agreement with EMI (Australia) Ltd. for the U. S. distribution of the top Australian song, "The Real Thing," recorded by Russell Morris.

The Australian disk consists of "The Real Thing" as the "A" side and "It's Only a Matter of Time" as the "B" side. However, since "The Real Thing" side ran over six minutes, Joe Kolsky, Diamond president, eliminated the "B" side and split the "A" side into two parts, with "The Real Thing (Part 1)" as the plug side on the Diamond release here.

Classical Notes

Pianist John Browning will be the soloist at the opening concert of the Blossom Music Festival on Thursday (10) with Karel Ancerl and the Cleveland Orchestra. Browning also will be the soloist on Sunday (13) with Istvan Kertesz conducting. Pianist Gary Graffman performs at Blossom with Ancerl and the Cleveland on Saturday (12). . . . Giuseppe Bamboschek, who conducted at the Metropolitan Opera from 1919 to 1929 and on television, died in New York on June 24. He was 79. Bamboschek also toured as piano accompanist with Lily Pons, Jeanette McDonald, Grace Moore, Giovanni Martinelli and Edward Johnson.

William Schwann, publisher of the Schwann Long Playing Record Catalog, received an honorary Doctor of Music degree at the 171st commencement exercises of Louisiana State University last month.

Thomas Crawford has been appointed news director of the Atlanta Symphony. . . . Metro-media, Inc., this month has acquired Bravo, national magazine for concertgoers. . . . The Orchestral Society of Westchester (N. Y.) will begin its fifth season of "A Summer of Music Festival" on Saturday (12) on the campus of Manhattanville College in Purchase, N. Y., with pianist Robert Preston featured. Other soloists in the five-concert season, slated for consecutive Saturday nights, will be clarinetist Robert Renino, soprano Joyce Mathis, violinist Jeanne Mitchell, and pianist Miyoko Yamane.

FRED KIRBY

QUIZ:

Which label literally walked away with the classical charts last week?

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

Clues:

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

If you haven't guessed by now, you're probably not in the business.

Audio Retailing

Milwaukee Record Stores Plug Record Accessories

By BENN OLLMAN

MILWAUKEE—Record dealers here are increasingly awake to the profit potential in accessory items. A growing percentage of sales volume is being derived from such items as needles, record carrying cases, spindles, cleaning cloths, tape recorder items and other varied merchandise.

"You name it," says Stu Glassman of the high volume two-store Radio Doctors organization, "and if our customers want something to improve their listening enjoyment we'll carry it. But there is one guideline that determines what we will stock in depth: We are avoiding low-profit, big-brother sundry items that take up valuable space and time. For example, record cloths are manufactured in at least a dozen different price ranges. But we stock only one—it's a good one and sells for a dollar. Tape splicers, too, are confusing because so many varieties are being offered to the trade. So we have decided to limit ourselves to one tape splicer that is highly salable and a good value at \$1.98."

Shepherd New EIA Chairman

CHICAGO—Mark Shepherd Jr., former president, Electronic Industries Association (EIA), has been elected chairman of EIA board of governors and George D. Butler is the new EIA president as a result of elections held here during the association's 45th annual convention. In other changes, Glenn Solomon was elected treasurer. He succeeds J. A. Milling who retired.



RADIO DOCTOR'S tape and accessory buyer Jerry Anderson (left) goes over inventory chart with Lenny Bloom, distributor representative, All Tapes Distributing, Chicago. In addition to its retail operation, Radio Doctors also functions as a one-stop serving jukebox operators in Wisconsin and surrounding states.

Radio Doctors' big accessories push is on phonograph needles and spindles, Glassman notes. No spiffs or special incentives are needed to encourage the sales staff to plug these items. "We highlight our needles and spindles in most of our weekly ads and the demand is constantly there."

Keep an eye on AC adapters for battery operated radio phonographs and tape players, adds Glassman. "They have been gaining tremendous momentum and are among our top movers today."

The sharply climbing sales of tape recorders and prerecorded tapes has encouraged sales of a whole new category of accessories in that field, according to Glassman. "We stock almost every patch cord jumper cable on the market. And we sell literally thousands of them—they are bought in pairs as a rule, from \$1 to \$4.98 per cord."

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

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

One item that has gained importance recently, according to Schmidt, is a small carousel stand on which 8-track tapes can be stored. "It's not setting the world on fire, but we're moving them at a pretty healthy pace."

Other strong sellers at Sacks include head cleaners for 8-track tape and cassette recorders. "These are excellent add-on items that should be suggested to every customer. Anyone walking into a music store is a likely prospect for head cleaners."

A check with Al Hartel, of Midwest Radio Company, revealed that a steadily growing portion of the store's volume stems from accessory merchandise.

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

"Wire record racks displayed on pegboard bring a hefty volume at \$1.98 and \$2.98. And 35 rpm spindle adapters are selling to the teenagers by the dozen—a direct result of the new interest in singles," says Al Hartel.



"SWING DOWN" turntable is featured in Motorola's Model PP230F phonograph shown above. The unit, with high-impact, polystyrene cabinet, has detachable speaker wings and carries a suggested list price of \$69.95.

HEW Outlines Radiation Rule

By MILDRED HALL

WASHINGTON — Proposed regulations for control and correction of harmful radiation in color TV sets, X-ray machines and other electronic products have been put out for comment by the Health, Education and Welfare Department. Also, a 15-member special committee on radiation safety standards has been appointed to advise on performance standards for electronic items encountered by the public, as required under the Radiation Control Act of 1968.

Proposed rules define what the department means by "electronic product radiation," and safety standards must be met by product manufactured after Oct. 18, 1968. But HEW can give public notice if health hazard from radiation is found in items manufactured before that date.

Under the proposed rules, a manufacturer who finds that his product—domestic or imported—fails to meet standards set by the government, must notify HEW immediately. Unless he has applied for an exemption, he must notify dealers or distributors as well as the first purchaser of the product for purposes other than resale.

Manufacturer's notice must include acknowledgment that (1) the company is required to remedy the defect without charge or (2) replace it with one that meets radiation emission standards or (3) refund the cost of the item.

Import of electronic products that do not meet the standards would be prohibited, and the items could be destroyed or exported, unless a petition is granted to bring the products into compliance. Future regulations will be issued for record-keeping requirements and notification of defects.

The Radiation Control Act was sparked by the 1967 finding that GE color TV sets were emitting radiation at what were considered harmful levels. More recently, Reps. Rosenthal (D-N.Y.) and Koch (D-N.Y.) said surveys showed one-fourth of the 15 million U. S. color TV sets in use emit radiation, and 6 per cent of these exceed safety standards. The congressmen scolded HEW and the Federal Trade Commission for not moving faster to protect the public.

Involved in the carrying out

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	10
2	2	THE FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	31
3	3	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	25
4	5	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	18
5	9	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	15
6	6	LIGHT MY FIRE Woody Herman, Cadet LSP 819 (S)	11
7	7	MILES DAVIS' GREATEST HITS Columbia CS 9808 (S)	6
8	8	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	93
9	4	MOTHER NATURE'S SON Ramsey Lewis, Cadet LSP 821 (S)	19
10	10	DETROIT Yusef Lateef, Atlantic SD 1525 (S)	4
11	12	SUMMERTIME Paul Desmond, A&M SP 3015 (S)	12
12	—	AQUARIUS Charlie Byrd, Atlantic SD	1
13	14	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	20
14	13	SHAPE OF THINGS TO COME George Benson, A&M SP 3014 (S)	16
15	15	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	29
16	16	AMERICA THE BEAUTIFUL Gary McFarland, Skye SK 8 D (S)	8
17	17	MERCY, MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	35
18	—	BETWIXT & BETWEEN K. & J. J., A&M	1
19	19	ELEGANT SOUL Gene Harris & the Three Sounds, Blue Note BST 84301 (S)	2
20	—	KARMA Pharaoh Sanders, Impulse A 9181 (S)	1

Billboard SPECIAL SURVEY For Week Ending 7/12/69

Coleman Forms Record Co.

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

Coleman said the basic philosophy of Notable will be to concentrate on contemporary material and individuality of style, but keeping the modern concept in mind at all times. He added, "We will have an open-door policy for young producers and will encourage them to submit their ideas and products." The company is hiring personnel to fill out the staff.

Meantime, Notable Music, a Cy Coleman subsidiary, which will operate under the same roof (161 West 54th Street) as Notable Records, has signed Hal David and Tom Paisley as writers. Negotiations for a rock musical for Broadway by David

and Paisley are under way. Coleman has on his agenda a musical film which will star comedian David Steinberg and he is working with author Arthur Kopton on a musical comedy concept for which he'll write the score.

Leeds' initial side for the Notable label is "It's a Nice Face," which Coleman wrote for the film version of "Sweet Charity."



KITS INDUSTRIES' line of electronic kits now has 15 quality projects. New models shown at the CES for the first time include the "30" series of low cost beginner kits. All feature walnut grained steel enclosures, printed circuit board construction, battery operation (batteries included), and blister display packaging. All KITS products are ready to build (no drilling or sawing) and include all parts, wire, solder, and comprehensive instructions. Also introduced were the MD-90 Treasure Finder (\$29.95), P-70 Portable Phonograph (\$22.95), above, PC-20 Printed Circuit Kit (\$3.95) and K-65P Deluxe Portable Radio (\$12.50). The line also includes amplifiers, intercoms, multimeters, and tube-type radios.

Miller's Chesdel Slice to Sherman

LOS ANGELES—Al Sherman has purchased David Miller's half-interest in Chesdel Music and Daval Music, two firms formerly owned in partnership by the two. Sherman also owns Cordova Publishing and operates all three from his Burbank offices.

istrator Charles C. Johnson Jr., Environmental Control Administration Commissioner Chris A. Hansen, and the director of the Bureau of Radiological Health. of the regulations are Environmental Health Service Admin-

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Coin Machine World

ARA's Miami Route Purchase Puts Music Operating on National Basis

• Continued from page 3

metropolitan markets, will not mean that ARA will cease buying records locally, said president William S. Fishman. "We will continue to buy from local distributors and one-stops. We're not interested in obtaining a penny per record discount, or some equivalent consideration. Local service is more important to us.

Fleishman Dies

FAYETTEVILLE, N. C. — A. M. Fleishman, veteran operator here and president Vomco Music Co., Inc., died last week following a long illness. He was 69. Survivors consist of his daughter, Bernice Fleishman Wolff, and his son, Joel. Fleishman was a prominent member of the State association of jukebox operators and was a director, Music Operators of America, the national organization of coin-operated phonograph operators.

Bulk Sales Up; 25c Items Set Pace

By BRUCE CORY

CHICAGO—Bulk vending distributors, responding to a nationwide survey last week, reported sales this summer ranging from "as good as ever" to "the best summer in years," according to wholesale volume and comments from bulk operators. Not surprisingly, the increase in quarter capsule merchandise has had a dramatic effect. Many distributors reported that this segment of their business accounted for as much as 30 per cent of

"But with our public service routes in New York, Philadelphia, Los Angeles, and now Miami, we are in the position to offer record manufacturers marketing and merchandising expertise. If record manufacturers have a particular title they feel has possibilities on a national basis they can come to us because of the wide exposure we provide."

ARA will not reveal the number of phonographs it now controls as a result of recent acquisitions, but industry experts generally conceded the total could be in the neighborhood of 3,000 locations. The huge firm, which operates 20 different divisions, some as specialized as its Environmental Service division, which provides hospitals with an infection prevention program, recently placed all its phonograph and cigaret route operations under the control of the Silco Service Group, headed by president Julian Silverstein.

In the past 10 years, ARA, which recently changed its cor-

porate name from Automatic Retailers of America, to more accurately reflect its direction as a total services firm, has had sales climb from \$24 million to \$477 million and earnings have gone from \$864,000 to \$12,500,000. ARA Services, Inc., (Continued on page 52)



BOOTS RANDOLPH, Monument Records' recording artist, has again been signed as an artist for the Music Operators of America (MOA) banquet show at the Hotel Sherman, Chicago, Sept. 7. This will mark the fourth consecutive year Randolph has appeared before the nation's jukebox operators.

up 30 to 40 per cent." Tom Theisen, Theisen Vending, Minneapolis, says that after a long, slow Minnesota winter, business is better than he ever seen it.

Increased sales of 25-cent (Continued on page 54)

On the Street

Samuel Stern, president, Williams Electronic, Inc. (see Executive Turntable, p. 3) has accepted the position of executive vice-president of Bally Manufacturing Corporation. "I feel fortunate," said Bally president Bill O'Donnell, "to be able to enlist as my right hand man one of the most outstandingly successful veterans of the coin industry." During his nine-year tenure at Williams (formerly Williams Manufacturing Co.), now a subsidiary of Commonwealth United Corp., sales rose from \$4 million to \$16 million. In his nearly 40 years in the coin machine industry, Stern has handled games, music and vending equipment at the operator, jobber, distributor and manufacturing levels. "Sam Stern's keen executive ability, his instinctive game sense, acquired as a youthful pioneer operator and his (Continued on page 55)

MOA Artists Ballots Due

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

The nominations for artist of the year, record of the year and record company of the year should be sent in on the return post cards the association has sent out on or before July 11.

Members are urged to name three candidates for the first two categories and one for the final award. Presentations of the awards will be made at the Music and Amusement Machines Exposition, Sherman House, Chicago, Sept. 5-7.

Labels Challenge Operator To Promote Jukebox LP's

By BRUCE CORY

Record manufacturers last week challenged jukebox operators to promote albums and make the manufacture of little LP's more profitable or face a dwindling supply of the seven-inch records.

Sol Handwergor, MGM, said that he would be "anxious to explore possibilities of encouraging operators to buy more little LP's." As the market stands now he said, "the expense of producing the small albums and the extra work that goes into making the smaller record jackets, title strips and other accretions of the little LP make it

unprofitable for the record companies to fill small (10,000-20,000) orders." MGM has not pressed any little LP's in two years, he added.

Monument records, one of the largest manufacturers of seven-inch records, does not plan to produce any more little LP's for the present, according to Arnold Thies, national rack sales manager. "We'd like to press little LP's," he said, "I think it is a good way to promote artists and the larger albums. But it's just not a paying medium." Thies said he and other Monu-

(Continued on page 55)

Ill. Pinball Bill Dead; ICMOA Meeting Set

SPRINGFIELD, Ill.—Members of the Illinois Coin Machine Operators Association (ICMOA), scheduled to meet here for their annual convention July 11-12, will hear a post-mortem of Senate Bill 592, the 1969 proposal to outlaw bingo-type amusement games, killed in the House last week. The ICMOA gathering, at the Sheraton Inn, southeast of the city, will also include business meetings, election of officers and seminars featuring experts from various levels of State and national government and business.

The pinball issue, which grew more controversial as the General Assembly here became embroiled in a State income tax battle, was defeated June 30 following an earlier House vote that fell five votes short of passage. In the

earlier House vote, the measure received 96 votes on a head count but only 84 votes when verification was sought.

Clearing the way for hopeful House passage had been two amendments, one excluding a portion concerning State inspection, and one section referring to U. S. Internal Revenue Service classification of amusement de-

(Continued on page 52)

Montana Assn. Sets Meeting

The Montana Coin Machine Operators Association (MCMOA) will hold its summer meeting at Viking Lodge in Whitefish, Mont., Saturday, July 19.

MCMOA executive secretary, Dorothy M. Christensen, reports that a group of doctors will be holding a meeting at the lodge at the same time and that members making reservations for Friday and/or Saturday night should identify themselves as coin machine operators. The telephone number of Viking Lodge is (406) 862-3547.

The day-long program includes meeting of the directors and a general session, with a cocktail hour and dinner in the evening.

Fred Granger, Howard Ellis and their wives will attend.

Hungerford Dead at 66

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



THOMAS B. HUNGERFORD, 66, executive director, National Automatic Merchandising Association (NAMA), died last week in Chicago following a period of hospitalization. NAMA president William H. Martin, in commenting on Hungerford, said, "In the nearly 10 years he served as chief executive we have seen our industry grow from \$2.4 billion to more than \$5 billion in sales, in no small part through his far-sighted and gifted efforts. Under his astute leadership the vending industry succeeded to obtain compatible coinage, established thriving state organizations, inaugurated a Western trade show and established two regional offices, to name only a few of the many ways in which he successfully served the interests of all members."



Williams—Four-Player Flipper Game

The color wheel in the center of the playfield on this new game from Williams Electronics, Inc., allows players to score from 20 to 500 points and yields 10 times the value when colors are matched. The wheel feature also includes an extra ball feature. Other features of Smart Set include a center top pocket that allows for a score of 50 points, or when lighted, a score of 500; lighting "A" and "B" increases the value of jet bumpers and opens a ball return gate; there is an up and down post for added playfield action; and the game incorporates a match feature. Williams recommends setting the game on two-for-a-quarter play. It comes equipped with single, double or triple chutes on an optional basis; has individual lift-out coin trays; stainless steel moulding, front door, frame and trim; and comes with an instruction manual. The unit is adjustable for three or five ball play and can be converted to an add-a-ball model.

Music Operating on National Basis

• Continued from page 51

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

"We believe in decentralized service groups served by a corporate headquarters staff," Fishman said recently. "For example, we do not have a corporate sales

organization. Each service division is autonomous and independent and specialized in a different market. Our headquarters staff provides such services as accounting, personnel, public relations and many others."

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

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

Fishman said that attempting to balance out the firm's existing volume and profit in a given market did not mean ARA would consolidate a plant service division with on catering to public locations. "We wouldn't even combine warehousing facilities. We believe each market is different. For example, we do not mix our public cigaret operating and our operation of cigaret machines in plants.

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

Ill. Pinball Bill Dead; ICMOA Meeting Set

• Continued from page 51

vices. A close 11 to 7 vote put the measure onto the House floor.

The excluded sections: "The director and his agents may, at any time after the approval of a device, inspect such device to determine whether it continues to qualify as an approved device (i.e., an amusement-only pin game). Failure to allow inspection by the director or his agents causes a revocation of the approval as to that device, which shall thereupon be excluded from the exception contained in this subsection."

Also: "Notwithstanding any other provision of this subsection, any mechanical device classified by the United States as requiring a Federal Gaming Device Tax Stamp, under applicable provisions of the Internal Revenue Code, shall be excluded from the exception contained in this subsection."

Still retained in the measure defeated on the House floor was a section that also related to State inspections:

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

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

Opposition testimony contended that the law in Illinois "has been fairly settled over the years." Tim Murtaugh III, rep- (Continued on page 54)

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ICMOA Program

FRIDAY, JULY 11

6:00 p.m. Registration open
7:30 p.m. Directors Meeting
9:00 p.m. Hospitality hour

SATURDAY, JULY 12

9:30 a.m. Registration open
10:00 a.m. Coffee Hour
10:30 a.m. Business meeting, election
12:00 p.m. Lunch break
1:30-4:30 p.m. Seminars

"Public Relations and the Operator," Music Operators of America president Howard Ellis and executive vice-president Fred Granger.

"Pool Tournaments: Money in Your Pocket," Leonard Schneller, sales manager, U.S. Billiards, Amityville, New York.

"Income Tax Problems: How the Internal Revenue Service Computers Affect the Operator."

"1969 Illinois Legislature Report."

"Senate Bill 592: the Great Coin Machine Fight," Fred Gain, executive director, ICMOA.

"Problems of the Coin Machine Licensing Act."

7:00 p.m. Cocktail hour
8:00 p.m. Banquet
9:00 p.m. Entertainment

Meeting adjourns

Triple Free Ball-Gates

STANDARD MODEL
ADD-A-BALL MODEL

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One, two, three or 4 CAN PLAY

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Two Dozen Ways to Score!

From the trio of can't miss Rollovers at the top of the playfield—each worth 100 when lit by mystery shift—to the double-duty Bottom Rollovers, GATOR is packed with strategically located score-building targets, vibrates with the criss-cross, up-and-down ball action that insures continued repeat play and top earnings month after month.

TOP GATE SCORES 500

Opens 2 ways: by skill-shot across Rollover 6, when lit, or by selective skill-hitting of Bumpers 4 and 5, when lit.

MIDDLE GATE SCORES 500

Opens by skill rampage around playfield, hitting Bumpers 1 through 5, when lit.

BOTTOM GATE SCORES 50

Easy to open: simply skill-sock Bumpers 1, 2, 3, when lit.

SNAP-JAW FLIPPERS

Ball is a busy, score-gobbling captive on the playfield when famous Flipper-Zipper closes by skill-shot against Bumper 2.

Profit Proved Two Ways!

Brilliantly new in eye-appeal, excitingly new in play-appeal, GATOR was designed to include time-tested money-making action and features of historic Bally flipper hits. The popular "SPECIAL when lit" rollover is only one example. And the magic mix of past, present and future was then location-tested in key spots around the world. Get GATOR and go places. Like the bank. With the fattest collections in years.

Bottom Left Rollover scores **SPECIAL** when lit by hitting all 6 Gate Targets

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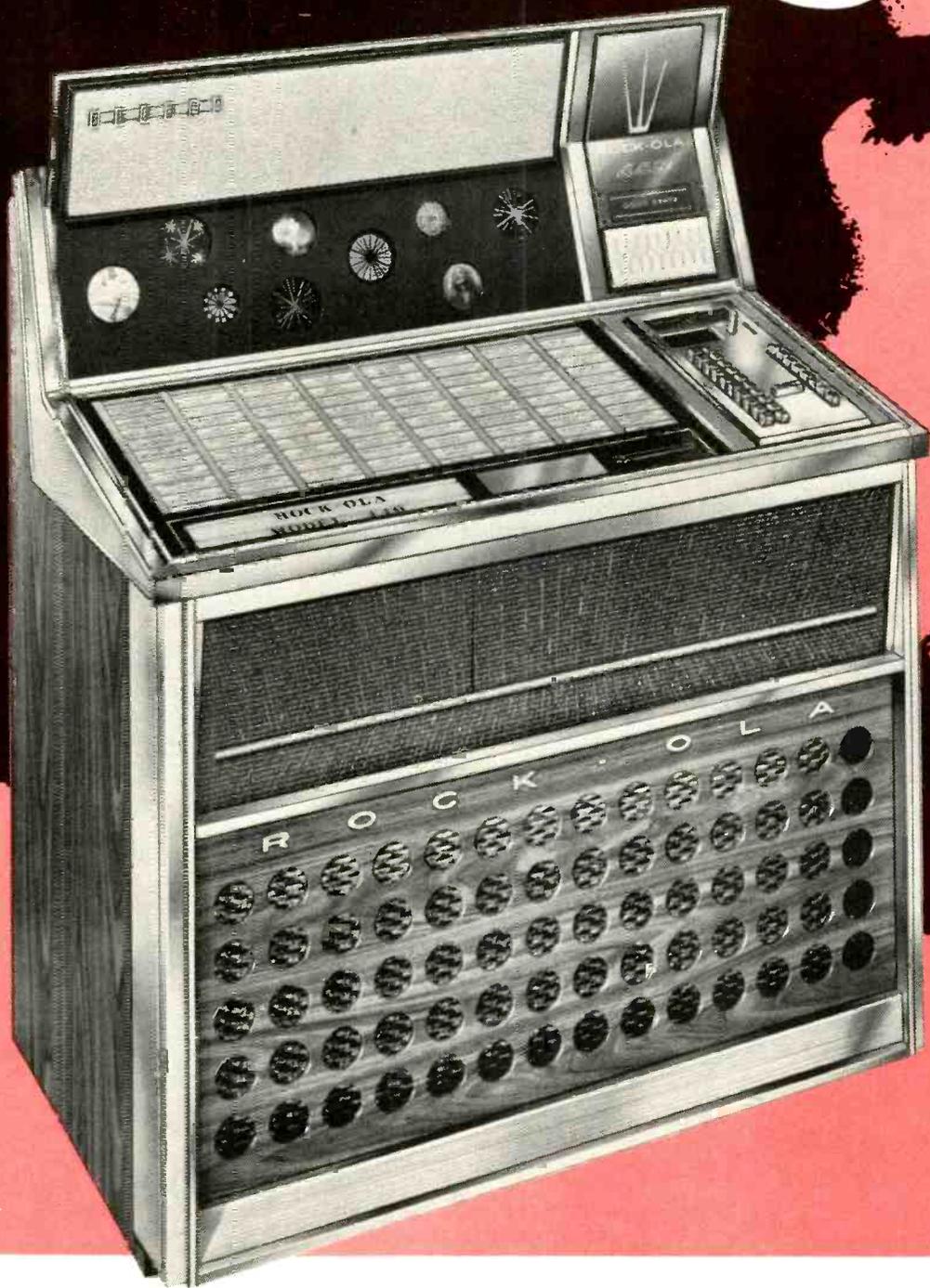
TRY 25¢ PLAY

SEGA'S on-going program of using recording artists to promote jukebox play in Japan took another step recently when Crown Records' star Mitsuko Baisho lent her support to two-for-a-quarter play pricing. Her latest record: "Don't Nibble My Ear."

Say You Saw It in Billboard

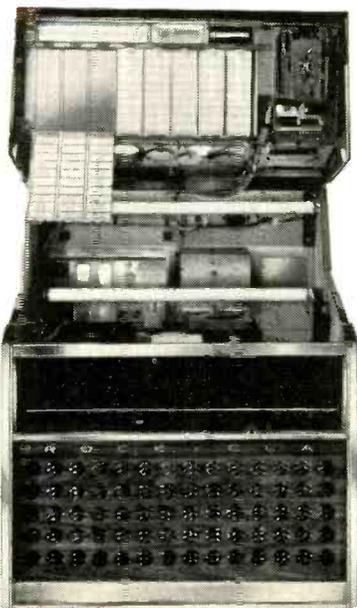
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160 SELECTIONS



Day after day, in scene after scene, it reaches out, grabs hold and separates more customers from bigger chunks of their cash!

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

But there's more. Brilliant new feature attractions that make selling music for money more rewarding than ever before. Things like a new receiver, transistorized for dependability . . . exclusive powerized remote volume control with convenient on/off switch for phonograph power as well as volume and cancel . . . new speaker

positioning for better sound separation, greater listening pleasure . . . "2 plays—2 bits" kit . . . album play . . . dollar bill acceptor (optional).

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

Go with
ROCK-OLA
all the way for profits!

Summer Sales Up; 25c Capsules Big

• Continued from page 51

merchandise, particularly the two-inch capsules, were reported nearly everywhere. Jack Nelson,

Logan Distributing, Inc., Chicago, credited quarter merchandise with accounting for roughly 30 per cent of his total volume.

The 25-cent charm capsule is getting "bigger all the time," according to Allen Cohen, Northwestern Sales and Service, New York. Quarter merchandise represents 25-30 per cent of total sales, he said, but has not siphoned money away from the rest of the market. Operators are simply adding 25-cent machines to their locations.

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

Dime sales account for the highest percentage for Graff Vending of Dallas, said Tom Emms, but quarter merchandise is coming up fast.

Rake believes quarter and



H. B. HUTCHINSON (left) and Jack Nelson.



ALLEN COHEN (left) and Alex Schwartz.



BERNIE BITTERMAN (left) and Tom Emms.

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dime merchandising will grow increasingly stronger, and said that he encourages operators to place the larger machines on their locations by offering a free fill with the purchase of a 25 or 10-cent machine. "Operators soon get sold on the returns their new machines bring in," he said, and he estimated that 30 per cent of his total volume comes from 25-cent merchandise.

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

Nickel Gum

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

Both Nelson and Bitterman disagreed, however, saying that

RAKE PLUGS 25c CAPSULE BY OFFERING FREE FILL

Alan Rake, Rake Coin Machine Exchange, Philadelphia, believes that the quarter-dime bulk vending market is becoming the most import one for his operators and is encouraging them to install the larger machines on their locations. This, he claims, helps increase volume from all types of machines.

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

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

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

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

the increased sales of nickel gum had not hurt capsule sales, but merely increased the volume of 5-cent purchases, which they both estimated at roughly 25 per cent of the total.

Graff in California and Texas reported that dime novelty balls, particularly pool balls, were selling extremely well. Hampton said that he couldn't get enough of the pool balls to his operators, while Emms said that the balls were outselling everything in the dime line, the area of Graff's greatest volume in Dallas. (Emms said that 10-cent identification rings were also selling well.)

Schiro called two for a dime "power ball" the "best selling item of its type in a long time." Theisen, Bitterman and Sunday all reported sales of dime pool and see-through balls as very high. Nelson said that while dime balls were doing well, 10 cent sales were generally down.

Penny Sales

While many distributors described increases in quarter and dime sales, penny merchandise seems to remain the mainstay for others. Arnold Goldman, Cole Distributing Co., Cranston, R. I., reported 1-cent Sweet-tarts novelty candy as his best selling item and estimated penny-nickel sales as comprising half of his total volume. Schiro said that the

penny "secret-center" candy was gaining sales at the expense of the Sweet-tart. H. B. Hutchinson Jr., H. B. Hutchinson Co., Atlanta, Ga., credited penny sales with 57-60 per cent of his sales, with items as varied as 18mm rubber balls, tiger rings and Rowan and Martin Laugh-In buttons and books. Hutchinson said that while dime sales accounted for 30 per cent of his volume, and business was good in all categories, 5-cent merchandise sales meant only 3-5 per cent of the total.

The 1-cent items which brought in the most sales were Sweet-tarts, jawbreakers and novelties like bounce balls and baseball rings, according to Rake. Despite his enthusiasm for more expensive vending merchandise, Rake estimated that penny sales accounted for 40 per cent of his company's volume. Adams set 1-cent sales at 50 per cent. Hampton and Emms reported smaller penny volumes on items like Sweet-tarts and 20mm crystal balls.

Pinball Bill Dead

• Continued from page 52

resenting Bally Manufacturing Corp., said, "Local control has been effective."

Fred Gain, executive director, ICMOA, said last week that operators are certain to be confronted by "another omnibus pinball bill" in the next legislative session, or in 1971. During one portion of the meeting here, Gain will brief the association on the history of this year's fight to preserve amusement-only pin games.

Other subjects to be handled in seminars will include one on public relations, with Music Operators of America (MOA) president Howard Ellis and MOA executive vice-president Fred Granger conducting the session. There will also be a representative from the Illinois Department of Revenue discussing income tax and another representative discussing problems relating to the amusement devices licensing act.

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Labels Challenge Operator To Promote Jukebox LP's

• Continued from page 51

ment representatives plan to discuss the little LP problem at the Music Operators of America (MOA) Exposition in Chicago, Sept. 5-7.

Thies recently surveyed MOA operators to discover their responses to plans for a Boots Randolph little LP. While he got affirmative answers from nearly all of the 45 per cent of those who responded, he said, only about 10 per cent of the operators said they would be willing to buy the record. The survey indicated national sales of 7-8,000 seven-inch records, he said, while Monument would have had to sell 10-12,000 to break even. "The demand was just not strong enough," he said.

Thies estimated that some 10 per cent of the prospective sales turned up by the survey would have been made to Garwin Sales Co., Chicago, which is presently discontinuing its distribution of little LPs to jukebox operators. Monument has no small albums in inventory nor does it plan to press more "until someone proves there is a market for them."

"Jukebox operators have been too hesitant in putting little LPs in their machines," said Thies, and the jukebox industry has failed to make a concerted effort to promote little LPs to the public.

Both Robert Garmisa of Garwin Sales and Oscar (Bucky) Buchman, Redisco, Baltimore,

the only national distributors of jukebox albums, have said that a more equitable wholesaler return privilege on the part of the manufacturers would improve the little LP picture. (Billboard, July 5.) Thies responded by pointing out that the present market for jukebox albums is so small that the companies would get stuck with large returns and go in the hole. "If the volume for little LPs were greater the companies would give wholesalers a better deal on returns," he said. "But promotion efforts have been too fragmented."

Returns on the Randolph survey came from all across the country and did not show any sectional bias for the country and western artist, he added.

Sy Warner, London Records, said the manufacturers were interested in jukebox albums for the promotion they give the label's artists. "All they (the distributors and operators) are interested in buying are the 'winners,'" he said. "But the winners are making it on the large LPs and singles." The exposure value jukebox albums give artists and records does not compensate for the added expense and trouble of producing the seven-inch records, he said.

Amos Heilicher, president, Sonoma Records, Minneapolis, Minn., a onetime large producer of easy listening jukebox albums, said that his company has not pressed any little LP's in two years for the same reason—"there's just not enough of a market for them."

Music Operating on National Basis

• Continued from page 52

not only on a decentralized geographical basis, but on a specialized market basis.

As an example, Fishman pointed out that Mel Chason will be acting head or board chairman of the new operation here, and that Max Lebo will be president of the music operating route and Berlin Saunders president of the cigaret operation.

Chason, formerly an executive with Continental Vending Co., which sold its manufacturing rights to the Corsair cigaret machine to The Vendo Co., headed an operation which grew out of the Continental route and was one of the largest cigaret operating firms in Florida. More recently, Chason acquired the Miami music route operated and developed by Sol Tabb.

The ARA purchase price was not revealed. It included the acquisition of Vending Unlimited, Inc., Mar Tab Music, Inc. and D & I Vending Co. Another

firm, National Equipment Sales, Inc., figured in the acquisition from the standpoint of a debt retirement, but was not part of the purchase.

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On the Street

• Continued from page 51

close friendship with coin machine men around the world all add up to a tremendous asset to Bally," said O'Donnell.

Wurlitzer Co. shareholders re-elected all the incumbent directors at the June 24 annual shareholders' meeting, held in Cincinnati. The board then elected R. C. Rolfing to another term as Chairman and Chief Executive Officer and voted to retain W. N. Herleman as president and chief operating officer.

W. A. Rolfing and R. P. Dent, both formerly senior vice-presidents, were named executive vice-presidents by the board. A. D. Arsem was re-elected to that position. Former secretary and assistant treasurer Ago Koerv was elected a vice-president. He retained his job as assistant treasurer while counsel S. M. Hernan was elected secretary. R. L. Davis rose from assistant vice-president to vice-president.

The MOA stage show producer Hirsch de LaVie announced that country saxophonist Boots Randolph will perform at the association's annual banquet for the fourth straight year. The banquet will be held at the Sherman House, Chicago, Sunday, Sept. 7, the last day of the annual Music and Amusement Machines Exposition. Last year, Randolph was given a standing ovation and repeatedly applauded back on stage. Other nationally known artists are being contacted for the stage show, according to Fred Granger.

William (Art) Wood, sales representative, World Wide Distributing, Chicago, celebrated his 40th year in the coin machine business last month. For the past 14 years he has been selling Seeburg equipment and now handles a Springfield, Ill., warehouse and sales headquarters serving operators in the southern part of World Wide's territory. In the early part of his career Wood said jukeboxes offered no way to select records. He was in St. Louis when the first

pingame was received there.

Fred Norberg, C & N Sales, Mankato, Minn., visited Tokyo again recently, marking the second time he has visited Asia. Norberg, whose son, Harlow, runs the operation in his absence, visited Sega Enterprises during his stay in Japan. Sega's president, David Rosen, recently signed a 10-20 year lease on a new building which will more than double the firm's plant capacity. In other Sega activities, the company's 16 baseball teams completed a tournament recently; the firm's employees received a bonus that was 27 per cent higher than last year's; and many thousands of "Ochugen" presents were mailed to Sega customers during the traditional Buddhist "summer greeting." The presents, ranging in price from \$1 to \$100, are sent as well during the "winter greeting" period.

More than 50 locations throughout the area are participating in an 8-Ball Tournament to promote pool table machines. The promotion is being staged by the Norris-town Amusement Machines Association of which Sam Daub is the president, with the co-operation of David Rosen, Inc., of Philadelphia, area distributors for U. S. Billiards Co.

Finals involved a total of \$2,100 in cash prizes offered. Top prize is \$500 and all operators report that the tournament has created great interest and enthusiasm among players and location owners alike.

Nevada's major vending machine companies increased their price for cigarettes from 45 to 50 cents a pack July 1.

Reasons for the increases were a 7-cent-a-package increase by major tobacco companies, a 3-cent State cigarette tax increase per package plus a 1/2-cent local option sales tax increase.

Supermarket prices will increase from 35 and 36 to 39 and 40 cents per pack, according to Bruce Sut-

(Continued on page 56)

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On the Street

Continued from page 55

ton, owner of the State's largest local vending machine company.

William S. Fishman, president of ARA Services, Inc., continues to assume greater civic and welfare responsibilities. He was elected president of the Jewish Publication Society, the world's oldest and largest communal publisher of Jewish books in the English language. He was also elected to the Board of Governors for a three-year term of the Heart Association of Eastern Pennsylvania. . . . Having just married off a son, congratulations continue to go out to David Rosen, president of the dis-

tributing firm bearing his name, on the engagement of his daughter, Sharon Paula, to William Kaplan, who attends the Philadelphia College of Art. She attends Harcum Junior College and their wedding is planned for June, 1970. Rosen's son, Lewis Jay Rosen, who heads up the firm's Tape and Stereo Department, has just returned from a Barbados honeymoon. The new Mrs. Rosen is the former Leslie Susan Jurickson. . . . Irwin Weiss, pioneer coin machine operator, passed away recently. . . . Joe Ash, head of the Active Amusement Co., exhibited at the Home Show staged at the Civic Center with pool tables and other play equipment exhibited at his booth.



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

'COIN'CIDENTALLY

Operator Must Get Tourists Away From the Interstates

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

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

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

The Interstates, on the other hand, have siphoned off traffic from Main Street in thousands of American towns, and there is currently much pessimism about it being restored. Since the Interstate system is only about 60 per cent complete, the problem promises to become more widespread.

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

Coin machine operators must involve themselves actively in local efforts to lure the weary, thirsty, hungry, tense and fuel-less traveler back to Main Street, U. S. A. Where no program exists to accomplish this, operators should initiate it.

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

self-interest—come to the traveler's aid.

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

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

And what traveler doesn't?



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



INTERSTATE fun centers, such as suggested above, could be patterned after the Greyhound Bus terminal recreation room at Champaign, Ill. Above, cashier Harold Roppel surveys the several games in the installation operated by R. A. Shurts, Urbana.

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- 25 Shots per Game

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Country Music

RCA Nashville Mounts 600G Renovation Plan

NASHVILLE—RCA is preparing a \$600,000 renovation program which includes installation of additional 16-track equipment and expanded office space here.

Columbia also has undergone some expansion changes, and Capitol is in the process of studio-building consideration.

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

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

On the first floor, in addition to a smaller reception section, will be a new overdub studio with 16-track equipment. This will be in the location of the present Atkins office. RCA Custom sales, headed by Ed Hines, also will be in this area, and the teletype equipment. There will be a large office area

for Wally Cochran, director of public relations and country promotion; the engineering area under Cal Everhart, and new equipment for Studio B, the original RCA studio at the site. Located on the Hawkins Street side, it will now be a complete TM studio with up to 16 tracks. It also will contain an engineers' lounge and a musicians' lounge.

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

Columbia Studio

A block away, at Columbia, where all custom recording has ceased effective May 1, new

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

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

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

(Continued on page 78)

2 Syndie Shows Planned

NASHVILLE — Two more country music syndicated shows are about to hit the market. One of these, starring RCA's Jim Ed Brown, began filming last week at WSM here. The show, with a bachelor-pad rustic setting, is strongly imaginative in character. Regulars on the show are Blake Emmons, and Brown's band, the Gems. Guest stars are featured each week. This program will be syndicated by

Show Biz, Inc., the leading syndicator in America.

A second show, starring George Jones and Tammy Wynette, is due to get shooting this week, also at WSM. Announcer Ralph Emery will host the program. Jones and Miss Wynette, who are making their home in Florida, will come here at regular intervals for the filming.

At least two other pilots are in the planning stages

RCA Lining Up a Shuttle Service for 'Opry' Fete

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

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

drew Jackson Hotel, with stops at the Municipal Auditorium.

"This will allow more visitation time with the artists," Cochran explained. "And still the participants can get back to where they're going in a hurry."

WSM is in the process of working out all the details of the convention. Cochran said RCA also would repeat its hospitality suite at the airport, and will meet all planes coming here Thursday through Sunday, Oct. 16-19. It also will host its traditional breakfast and show on Saturday, Oct. 18.

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

Yesterday, When I Was Young—Roy Clark (Dot)
 Excedrin Headache No. 99—Liz Anderson (RCA)
 Crocodile Tears—Tumbleweed Tom (MVI)
 Here Comes Heaven—Jack Hunt (Northland)
 Come on Home—Sally Marcum (K-Ark)
 Losing You—Will Bang (Geauga)
 I Think I'll Lose My Mind—Jeannie Dee (National)
 Thing of the Past—The Unwanted Children (Murbo)
 Kaleidoscopic—Shiva's Head Band (Ignite)
 Sweet Memories—Dottie West & Don Gibson (RCA)
 Take a Long Vacation—Lee Wilson (Rich-R-Tone)
 Installment by the Bottle—Ray Crowder (Camaro)
 Super Sonic Blast—Alex Williams (Woodruff)
 One of a Crowd—Carolyn Duncan (K-Ark)
 Life in a Dream—Burl Boykin (Clover)
 I Can Remember—Peter & Gordon (Capitol)
 And Then Forever—Billy Holcomb (FSH)
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 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.

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1	1	STATUE OF A FOOL Jack Greene, Decca 32490 (Sure-Fire, BMI)	10	39	51	I'M DOWN TO MY LAST "I LOVE YOU" David Houston, Epic 5-10488 (Gallico, BMI)	3
2	2	I LOVE YOU MORE TODAY Conway Twitty, Decca 32481 (Stringberg, BMI)	10	40	42	THIS GENERATION SHALL NOT PASS Henson Cargill, Monument 1142 (Bluecrest, BMI)	7
3	3	CAJUN BABY Hank Williams Jr., MGM 14047 (Fred Rose, BMI)	11	41	43	'TIL SOMETHING BETTER COMES ALONG 7 Bobby Lewis, United Artists 50528 (Passkey, BMI)	7
4	5	JOHNNY B. GOODE Buck Owens & His Buckaroos, Capitol 2485 (Arc, BMI)	8	42	47	WHEN SHE TOUCHES ME Johnny Duncan, Columbia 4-44864 (Brookmont, BMI)	4
5	4	RUNNING BEAR Sonny James, Capitol 2486 (Big Bopper, BMI)	10	43	58	I CAN'T SAY GOODBYE Marty Robbins, Columbia 4-44859 (Noma, BMI)	2
6	7	ONE HAS MY NAME Jerry Lee Lewis, Smash 2224 (Peer Gynt, BMI)	7	44	45	TRUCK STOP Jerry Smith, ABC 11162 (Papa Joe's Music House, ASCAP)	9
7	8	BE GLAD Del Reeves, United Artists 50531 (Passkey, BMI)	8	45	50	HOLD ME, THRILL ME, KISS ME Johnny & Joni Mosby, Capitol 4729 (Mills, ASCAP)	4
8	6	LEAVE MY DREAMS ALONE Warner Mack, Decca 732473 (Page Boy, SESAC)	11	46	59	THE RIB Jeannie C. Riley, Plantation 22 (Singleton, BMI)	3
9	10	DON'T LET ME CROSS OVER Linda Gail & Jerry Lee Lewis, Smash 2220 (Martin, BMI)	8	47	49	SWEET BABY GIRL Peggy Little, Dot 17259 (Black White, BMI)	4
10	14	ALL I HAVE TO OFFER YOU (Is Me) Charley Pride, RCA 74-0167 (Hill & Range/Blue Crest, BMI)	5	48	40	UPSTAIRS IN THE BEDROOM Bobby Wright, Decca 32464 (Tree, BMI)	9
11	9	GAMES PEOPLE PLAY Freddy Weller, Columbia 4-44800 (Lowery, BMI)	14	49	56	YOUNG LOVE Connie Smith & Nat Stuckey, RCA 74-0181 (Lowery, BMI)	2
12	12	SMOKEY PLACES Billy Walker, Monument 1140 (Binlyn/Arc, BMI)	10	50	63	WORKIN' MAN BLUES Merle Haggard & the Strangers, Capitol 2503 (Blue Rock, BMI)	2
13	15	ALL FOR THE LOVE OF A GIRL Claude King, Columbia 44833 (Vogue, BMI)	9	51	54	YOUR LOVIN' TAKES THE LEAVING OUT OF ME Tommy Cash, Epic 10469 (Norma/SPR, BMI)	4
14	13	OLD FAITHFUL Mel Tillis, Kapp 986 (Cedarwood, BMI)	13	52	28	WHERE'S THE PLAYGROUND, SUSIE? Glen Campbell, Capitol 2494 (Ja-Ma, ASCAP)	10
15	20	BIG WIND Porter Wagoner, RCA 74-0168 (Tree, BMI)	5	53	41	DON'T GIVE ME A CHANCE Claude Gray, Decca 32456 (Vanjo, BMI)	11
16	11	I'LL SHARE MY WORLD WITH YOU George Jones, Musicor 1351 (Glad, BMI)	16	54	55	EVERYDAY I HAVE TO CRY SOME Bob Luman, Epic 5-10480 (Piki/Combine, BMI)	3
17	18	WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists 50518 (Acuff-Rose, BMI)	12	55	60	PROUD MARY Anthony Armstrong Jones, Chart 5017 (Jondora, BMI)	3
18	19	GOOD DEAL LUCILLE Carl Smith, Columbia 4-44816 (Acuff-Rose, BMI)	12	56	66	BE CAREFUL OF STONES THAT YOU THROW Luke the Drifter Jr., MGM 14062 (Acuff-Rose, BMI)	2
19	24	CUT ACROSS SHORTY Nat Stuckey, RCA 74-0163 (Cedarwood, BMI)	6	57	62	IT TAKES ALL NIGHT LONG Cal Smith, Kapp 994 (Forest Hills, BMI)	5
20	21	MY GRASS IS GREEN Roy Drusky, Mercury 43162 (Funny Farm, BMI)	6	58	69	WHEREVER YOU ARE Johnny Paycheck, Little Darlin' 0060 (Mayhew, BMI)	3
21	30	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot 17246 (Tro-Dartmouth, ASCAP)	6	59	74	ME & BOBBY MCGEE Roger Miller, Smash 2230 (Combine, BMI)	2
22	25	THE DAYS OF SAND AND SHOVELS Waylon Jennings, RCA 74-0157 (Lonzo & Oscar, BMI)	8	60	73	THIS THING Webb Pierce, Decca 32508 (Wandering Acres, SESAC)	2
23	24	ALWAYS, ALWAYS Porter Wagoner & Dolly Parton, RCA 74-0172 (Sawgrass, BMI)	10	61	61	IN THE GHETTO Elvis Presley, RCA Victor 47-9741 (B-N-B/Gladys, ASCAP)	5
24	29	BEER DRINKIN' MUSIC Ray Sanders, Imperial 66366 (Viva, Tunesville, BMI)	8	62	65	LOVIN' SEASON Bill Wilbourn & Kathy Morrison, United Artists 50537 (Acuff-Rose, BMI)	3
25	31	WHO'S GONNA TAKE THE GARBAGE OUT Ernest Tubb & Loretta Lynn, Decca 32496 (Ridge, BMI)	5	63	—	WINE ME UP Faron Young, Mercury 72936 (Passport, BMI)	1
26	27	ROME WASN'T BUILT IN A DAY Hank Snow, RCA 74-0151 (East Star/Tennessee, BMI)	7	64	—	BUT YOU KNOW I LOVE YOU Bill Anderson, Decca (First Edition, BMI)	1
27	33	"NEVER MORE" QUOTE THE RAVEN Stonewall Jackson, Columbia 4-44863 (Delmore, ASCAP)	5	65	70	WE'LL SWEEP OUT THE ASHES IN THE MORNING Carl Butler & Pearl, Columbia 4-44862 (Sawgrass, BMI)	2
28	17	SINGING MY SONG Tammy Wynette, Epic 5-10462 (Gallico, BMI)	14	66	—	THE PATHWAY OF MY LIFE Hank Thompson, Dot 17262 (Tree, BMI)	1
29	23	WHEN TWO WORLD'S COLLIDE Jim Reeves, RCA 74-0135 (Tree, BMI)	14	67	72	DRINK CANADA DRY Bobby Barnett, Columbia 4-44861 (Window, BMI)	4
30	16	MR. WALKER, IT'S ALL OVER Billie Jo Spears, Capitol 2436 (Barmour, ASCAP)	13	68	—	SWEET MEMORIES Dottie West & Don Gibson, RCA 74-0178 (Acuff-Rose, BMI)	1
31	32	BOO DAN Jimmy Newman, Decca 32484 (Newkeys, BMI)	7	69	75	A TRUER LOVE YOU'LL NEVER FIND Bonnie & Buddy, Paramount 0004 (Tree, BMI)	2
32	37	SPRING Clay Hart, Metromedia 119 (Motola, ASCAP)	7	70	71	WHAT EVA DOESN'T HAVE Ray Pennington, Monument 1145 (Tree, BMI)	2
33	22	I'M A DRIFTER Bobby Goldsboro, United Artists 50525 (Detail, BMI)	11	71	—	HURRY UP Darrell McCall, Wayside 003 (Rose, BMI)	1
34	36	I AM A GOOD MAN Jack Reno, Dot 17233 (Tree, BMI)	10	72	—	IRRESISTIBLE Slim Whitman, Imperial 66384 (4-Star, BMI)	1
35	48	BUT FOR LOVE Eddy Arnold, RCA 74-0175 (Ampco, ASCAP)	3	73	—	EVERYTHING'S LEAVING Wanda Jackson, Capitol 2524 (Tree, BMI)	1
36	44	THAT'S WHY I LOVE YOU SO MUCH Ferlin Husky, Capitol 2512 (Hall-Clement, BMI)	4	74	—	WALK AMONG THE PEOPLE Cheryl Poole, Paula 1214 (Su-Ma, BMI)	1
37	39	I'M DYNAMITE Peggy Sue, Decca 32485 (Sure-Fire, BMI)	6	75	—	LOVE, I FINALLY FOUND IT Ernie Ashworth, Hickory 1538 (Acuff-Rose, BMI)	1
38	46	CANADIAN PACIFIC George Hamilton IV, RCA 74-0171 (Blue Echo, BMI)	4				

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At Home With Lynn
Lynn Anderson



CHART #CHS-1017

WRITTEN BY:
BEN PETERS

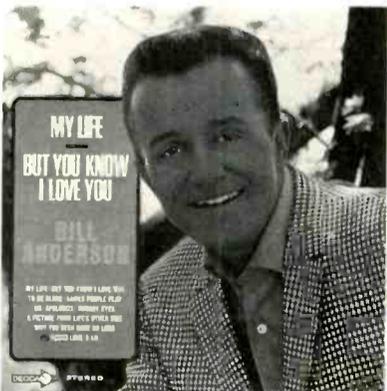
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...AND AGAIN!**

**"BUT YOU KNOW
I LOVE YOU"**

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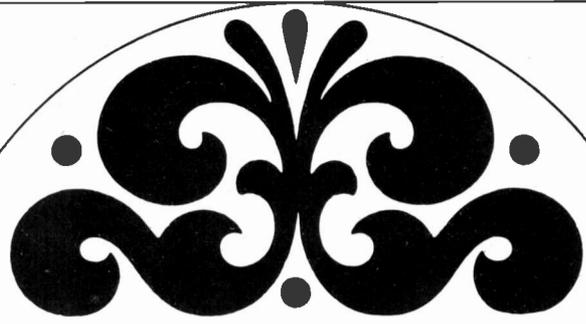
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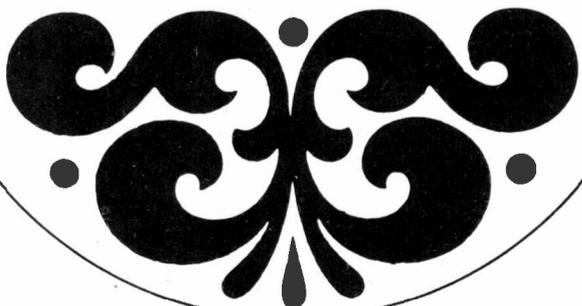


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'WHO AM I'

STARDAY 872

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Country Music

Nashville
Scene

By BILL WILLIAMS

Cedarwood's Curly Rhodes brought home two citations for his outstanding efforts in the progress of country music from the Colorado and Michigan Country Music associations. Another double winner was Billboard, cited for its work by both organizations. . . . Two more Colorado stations—KUAD in Windsor and KQXI, Arvada, have gone to total country programming. . . . Henry Hurt, of Paramount and Dot, is a newlywed. He's also been named to the panel of judges for the winner of the Loretta Lynn Rodeo Contest. Henry also will produce a session for the winner. . . . Plantation artist David Wilkins, an exclusive writer for Moss-Rose Publications, has inked a booking contract with the Hubert Long Agency. . . . One of those rare (about 10 times so far) performances involving a horn on the "Grand Ole Opry" took place two Saturdays back when Snuffy Miller blew a trump during the Bill Anderson stint. . . . Peggy Little is set for fair. . . . Friday (11) in Richmond, Ind., and two days later in Terre Haute.

Canada's Lynn Jones will appear Sunday (13) in Hamilton, Ont., for a benefit performance with fellow Canadian Gordie Tapp a writer-regular on the CBS "Hee Haw" show. . . . Johnny Carver of Imperial, just back from Europe, has a new release titled "That's Your Hang-Up" and "Mother-In-Law." . . . Jack Barlow's new LP, produced by Buddy Killen, is scheduled for release immediately. . . . Bill Anderson's Girl Friday, Monene Carpenter, gave personal service to a disk jockey in distress by flying to Louisiana with a special copy of the new Anderson release for him. . . . Ben Smathers and the Stoney Mountain Cloggers now being booked by Joe Taylor. . . . Ferlin Husky, back in action after suffering serious injuries in a Cow Palace fall in San Francisco, now is the grandfather of a girl, Tarina Mabelle Denson. . . . West Tennesseans Joyce Reynolds and Rayburn Anthony have one of the smoothest duet sounds around. Their new one is an old one, "I'm Gonna Make You Love Me," on Stop. . . . Stop's Barbara Clawson appeared last week on the "Roy Clark Show" along with Justin Wilson in the Memorial Coliseum in Corpus Christi.

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Billboard **Hot Country LP's**
Billboard SPECIAL SURVEY
For Week Ending 7/12/69

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SONGS MY FATHER LEFT ME Hank Williams Jr., MGM SE 4621 (S)	14
2	2	HALL OF FAME, VOL. 1 Jerry Lee Lewis, Smash SRS 67118 (S)	10
3	5	SAME TRAIN, DIFFERENT TIME Merle Haggard, Capitol SWBB 223 (S)	8
4	3	GALVESTON Glen Campbell, Capitol ST 210 (S)	15
5	4	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca DL 75084 (S)	19
6	7	HALL OF FAME, VOL. 2 Jerry Lee Lewis, Smash SRS 67118 (S)	10
7	9	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	23
8	8	DARLING YOU KNOW I WOULDN'T LIE Conway Twitty, Decca DL 75105 (S)	9
9	10	CHARLEY PRIDE IN PERSON RCA Victor LSP 4094 (S)	23
10	11	CARROLL COUNTY ACCIDENT Porter Wagoner, RCA LSP 4116 (S)	20
11	6	UNTIL MY DREAMS COME TRUE Jack Greene, Decca DL 75086 (S)	18
12	12	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	35
13	14	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155 (S)	4
14	22	I'LL SHARE MY WORLD WITH YOU George Jones, Musicor MS 3177 (S)	3
15	13	JUST TO SATISFY YOU Waylon Jennings, RCA Victor LSP 4137 (S)	15
16	15	CONNIE'S COUNTRY Connie Smith, RCA Victor LSP 4132 (S)	11
17	18	SNOKEY THE BAR Hank Thompson, Dot DLP 25932 (S)	9
18	23	THE SENSATIONAL CHARLEY PRIDE Charley Pride, RCA Victor LSP 4153 (S)	5
19	26	BUCK OWENS IN LONDON Buck Owens & His Buckaroos, Capitol ST 232 (S)	4
20	19	HOLY LAND Johnny Cash, Columbia KCS 9726 (S)	23
21	21	RINGS OF GOLD Dottie West & Don Gibson, RCA Victor LSP 4131 (S)	10
22	20	ONLY THE LONELY Sonny James, Capitol ST 193 (S)	16
23	16	ONE MORE MILE Dave Dudley, Mercury SR 61215 (S)	11
24	25	MORE NASHVILLE SOUND Nashville Brass, RCA Victor LSP 4162 (S)	5
25	38	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827 (S)	2
26	17	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9639 (S)	57
27	27	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	41
28	33	STATUE OF A FOOL Jack Greene, Decca DL 75124 (S)	3
29	24	I REMEMBER JOHNNY HORTON Claude King, Columbia CS 9789 (S)	8
30	28	BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145 (S)	18
31	29	GUILTY STREET Kitty Wells, Decca DL 75098 (S)	12
32	31	CLASS OF '69 Floyd Cramer, RCA Victor LSP 4162 (S)	5
33	—	JAN HOWARD Decca DL 75130 (S)	1
34	—	IT'S A SIN Marty Robbins, Columbia CS 9811 (S)	1
35	41	IF WE PUT OUR HEADS TOGETHER Ernest Tubb & Loretta Lynn, Decca DL 75115 (S)	2
36	36	COUNTRY GIANTS Norma Jean, RCA Victor LSP 4146 (S)	6
37	37	KEEP 'EM COUNTRY Nat Stuckey, RCA Victor LSP 4123 (S)	8
38	—	CARL PERKIN'S GREATEST HITS Columbia CS 9833 (S)	1
39	—	THAT'S WHY I LOVE YOU SO MUCH Ferlin Husky, Capitol ST 239 (S)	1
40	43	(Bobbie's At) THE LINCOLN PARK INN Maggie Bare, RCA Victor LSP 4177 (S)	3
41	40	PORTRAIT OF BILLY Billy Walker, Monument SLP 18116 (S)	5
42	—	SHE'S LOOKING BETTER BY THE MINUTE Jay Lee Webb, Decca DL 75121 (S)	1
43	—	YESTERDAY WHEN I WAS YOUNG Roy Clark, Dot DLP 25953 (S)	1
44	45	CARL SMITH'S GREATEST HITS, VOL. 2 Columbia CS 9807 (S)	2
45	42	THE COUNTRY BEAT Warner Mack, Decca 75092 (S)	4

THERE'S GOLD IN THE

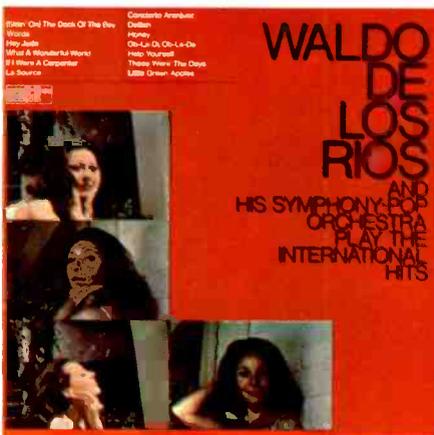
Vault

Know the combination to the Vault!

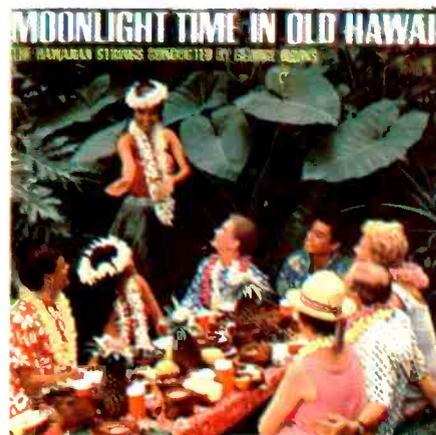
ROCK: 125
 BLUES: 128-129
 JAZZ: 9009
 POP: 126-127



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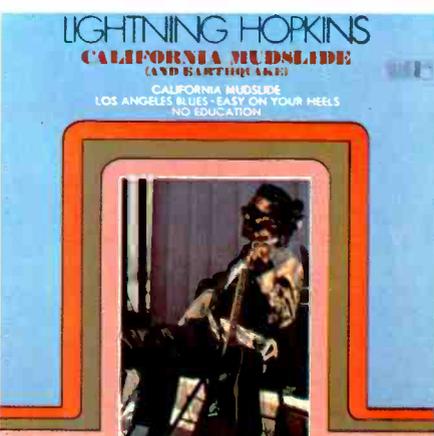
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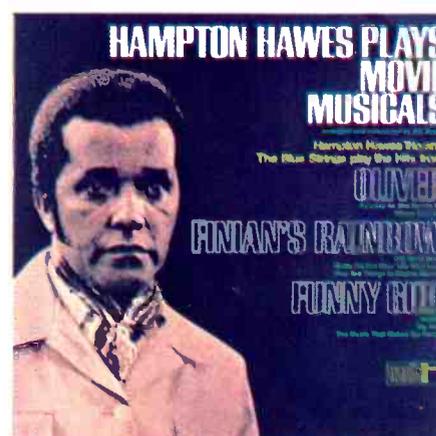
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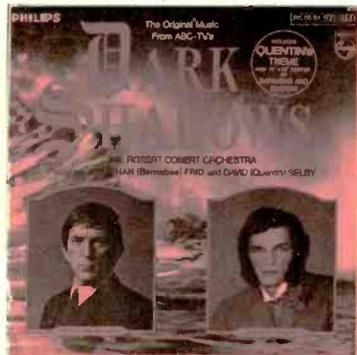
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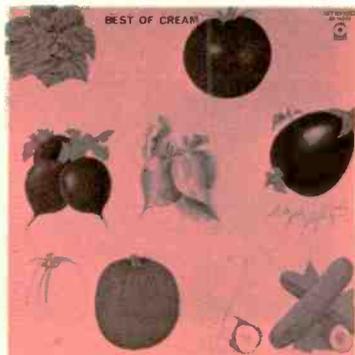
Billboard Album Reviews

JULY 12, 1969



SOUNDTRACK
TV SOUNDTRACK—Dark Shadows. Philips PHS 600-314 (S)

"Dark Shadows," the hottest afternoon TV show of this or any season, is proving the important sales force behind the current hit single "Quentin's Theme." Philips Records has successfully captured the mood of the show, and effectively brought the stars Jonathan Frid (Barnabus) and David Selby (Quentin) in to narrate over the various instrumental tracks. The result is an album that is sure to prove a top seller for quite some time.



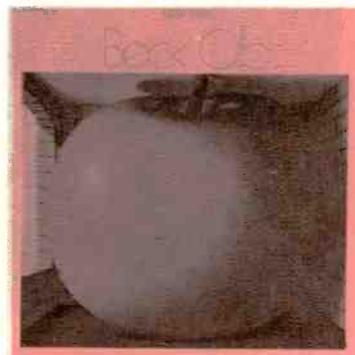
POP
BEST OF CREAM—Atco SD 33-291 (S)

Here's an album that can't miss the top 10! A collection of the greatest hits of the now disbanded English supergroup is perhaps their strongest package and will give them their fifth consecutive gold album. Included are "Sunshine of Your Love," "White Room" and "Badge." A superb sampling of one of the greatest rock groups in history.



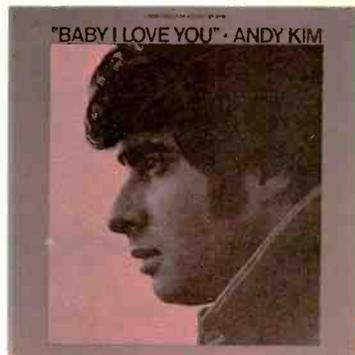
POP
ARETHA FRANKLIN—Aretha's Gold. Atlantic SD 8227 (S)

Take Aretha Franklin's best selling hits like "Respect," "Dr. Feelgood," "I Say a Little Prayer" and "Do Right Woman," put them together in a single album, and what do you have, GOLD! Aretha's Gold. This new release is, as usual, perfection itself, and should win Aretha many new fans. So confident of success are the producers of this new disk that they have even eliminated liner notes from the jacket.



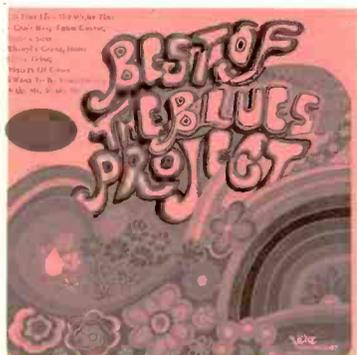
POP
JEFF BECK GROUP—Beck-Ola. Epic BN 26478 (S)

The second album by one of the best and heaviest of the English groups, is a real blockbuster! Led by Beck on guitar, Nicky Hopkins on Piano and Rod Stewart on vocal team that's impossible to beat. Standouts being their interpretation of folksong "The Hangman's Knee" and Presley's "Jailhouse Rock" which has single possibilities.



POP
ANDY KIM—Baby I Love You. Steed ST 37004 (S)

Kim, who is currently riding high on the Hot 100 with his singles winner "Baby, I Love You" follows that up with a powerful album package that is sure to equal the sales success of the single. He's here to stay as indicated by his unique treatments of "This Guy's in Love With You," "By the Time I Get to Phoenix" and "If I Were a Carpenter," and he should garner a good share of airplay and sales.



POP
BEST OF THE BLUES PROJECT—Verve/Forecast FTS-3077 (S)

Considering the later developments in progressive rock, this collection of the works of the group that started it all, now a memory more than a reality, seems ancient in some respects. In other respects, it still stands as a guideline for groups yet to come. "Cheryl's Going Home," "Flute Thing," "Wake Me, Shake Me" and "I Can't Keep From Crying" are here. All are winners. And this album is a guaranteed hit.



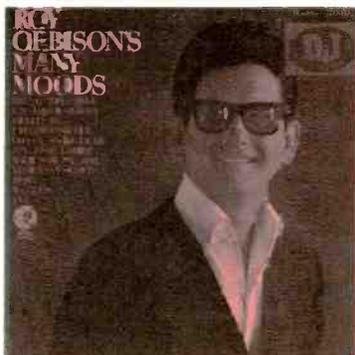
POP
FRANCK POURCEL—Aquarius. Atco SD 33-299 (S)

France's Franck Pourcel was riding the best seller charts in the 1950's with his recording of "Only You," and most recently made a successful return to the charts with "The Lonely Season" and "Aquarius." This album follows up featuring both will help solidify his position. His inventive interpretations of "Goodbye," "Free Again" and this year's Eurovision winner "Through the Eyes of a Child" are but three of the instrumental beauties included.



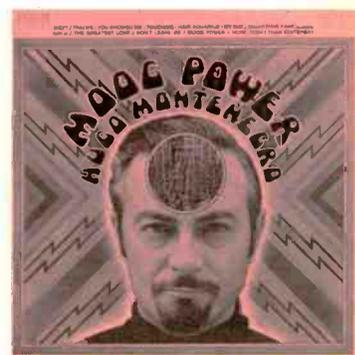
POP
JERRY SMITH—Truck Stop. ABC ABCS-692 (S)

The rinky-tink of piano under the touch of Jerry Smith's rippling fingers is something else! "Truck Stop" is the big hit that scored in easy listening, Top 40 and country fields. "Sweet 'n' Sassay" is a new single. And "Tokyo Butterfly" has a mind-jangling oriental flavor. This album is full of sparkling instrumentals just groomed for special production radio effects.



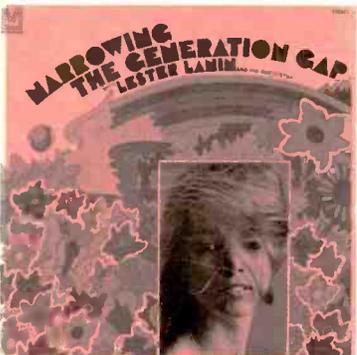
POP
ROY ORBISON'S MANY MOODS—MGM SE-4636 (S)

This latest Orbison outing is a compelling package that showcases the unique talent in a variety of moods. He's sad and reflective in "Heartache," a beautiful and powerful original, and then switches moods completely with his exciting treatments of "More" and "Good Morning, Dear." This by far one of his most exciting entries and should prove a much programmed item with sales sure to follow.



POP
HUGO MONTENEGRO—Moog Power. RCA Victor LSP-4170 (S)

Hugo Montenegro has blended the Moog synthesizer with some sharp instrumental and choral arrangements to come up with an intriguing musical package. The repertoire is current and even though some of the sounds are futuristic, the sound is definitely for today's market. Montenegro is in the spotlight but credit also goes to Mike Melvin for his performance on the Moog.



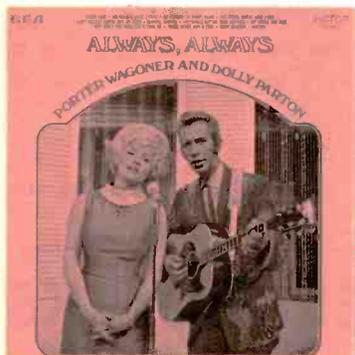
POP
LESTER LANIN—Narrowing the Generation Gap. Metromedia MD 1006 (S)

Lester Lanin shows in this diverting musical package that youth doesn't have a monopoly on the current pop hits. Even though the origination of many of these songs can be attributed to youth bracket, Lanin's deft handling of the songs, with breezy and zestful arrangements, gives them adult appeal and a big payoff.



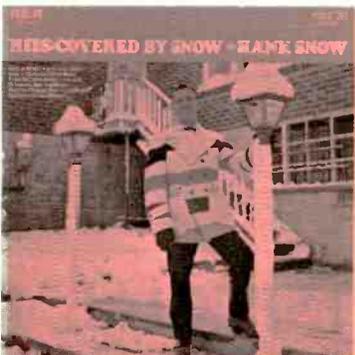
POP
THE LITTER—Emerge. Command/Probe CPLP 4504 (S)

Just when hard rock seems about ready to slip, the Litter arrive to protest loudly. Throwing heavy punches to the body and some psychedelic swipes at the mind, Litter features the voice of Mark Gallagher, the guitar of Ray Melina and the group's total driving effort on "Feeling," "For What It's Worth," "Little Red Book" and the 12-minute plus "Future of the Past." Could bring a new hard line on the charts.



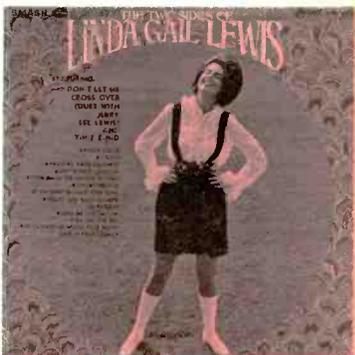
COUNTRY
PORTER WAGONER/DOLLY PARTON—Always, Always. RCA Victor LSP-4186 (S)

In the tradition of the country duet, you would have to seek far to find another as polished and professional as Porter Wagoner and Dolly Parton—and few of those would be as successful. Here's their hit "Always, Always," and the impactful "Yours Love." Also recommended: "I Don't Believe You've Met My Baby."



COUNTRY
HANK SNOW—Hits Covered By Snow. RCA Victor LSP-4166 (S)

Hank Snow has cut a batch of strong material here, and he gives each tune his distinctive interpretation. "Where Has All the Love Gone," "Gentle On My Mind," "Oh, Lonesome Me" are typical of the sides. In addition to the vocal excellence, this package contains fine guitar work.



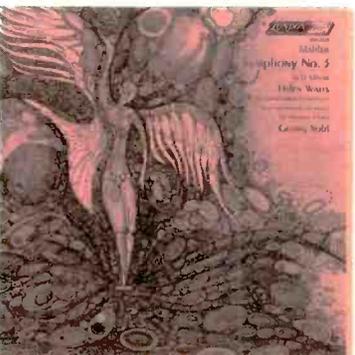
COUNTRY
THE TWO SIDES OF LINDA GAIL LEWIS—Smash SRS 67119 (S)

Linda Gail Lewis, sister of Jerry Lee Lewis, projects as an outstanding talent on this package. Her voice is fresh and vibrant and she handles it as a musical instrument to depict the moods of the various songs. Her duet performance of "Don't Let Me Cross Over" with Jerry Lee is really a gas, and this is coupled with other strong ones, such as "Paper Roses," "Good," "I Can't Help It (If I'm Still in Love With You)".



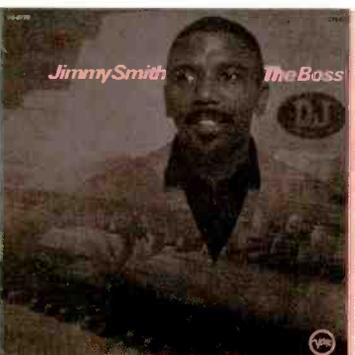
CLASSICAL
COPLAND: LINCOLN PORTRAIT/ KRAFT: PERCUSSION CONCERTO/ CONTEXTURES—Peck/Los Angeles Philharmonic (Mehta). London CS 6613 (S)

Zubin Mehta and the Los Angeles Philharmonic have an important album of American music here, which includes a fine reading of Copland's "Lincoln Portrait" featuring Gregory Peck as narrator, William Kraft's inventive "Concerto for Four Percussion Soloists and Orchestra" and his exciting "Contextures: Riots—Decade '60."



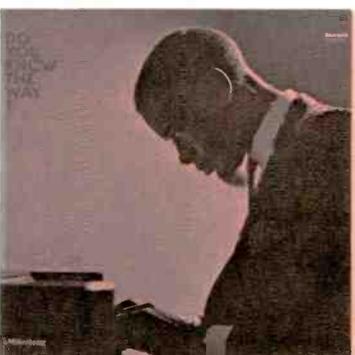
CLASSICAL
MAHLER: SYMPHONY NO. 3—Watts/Various Artists/London Symphony (Solti). London CSA 2223 (S)

George Solti continues his exemplary Mahler symphonic series with this superb two-LP set of the "Symphony No. 3." The London Symphony is up to its usual high standards. Contralto Helen Watts is excellent in the last two movements. Also commendable are trombonist Denis Wicks, violinist John Georgiadis, post-horn William Lang, boys from Wandsworth School of the Ambrosian Chorus.



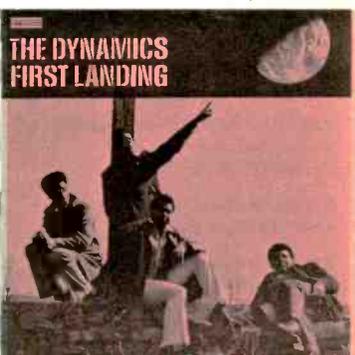
JAZZ
JIMMY SMITH—The Boss. Verve V6-8770 (S)

This album features the Smith organ quartet with George Benson heavily featured on guitar on all but one track. Recorded live on an Atlanta club date, it is typical Smith jazz, firmly rooted in the blues and wailing all the time whatever the tempo. The long "Some of My Best Friends Are Blues" track is an ideal sample item, a slow cooker that moves along at a rock steady blues tempo.



JAZZ
BOBBY TIMMONS—Do You Know the Way? Milestone MSP 9020 (S)

With the Junior Mance, Les McCann and Ahmad Jamal product reaching the market and selling well, pianist Timmons appears to have been overlooked somewhat in the soul-jazz-piano field. Yet Mance was in at the beginning of the vogue for blues-oriented piano. This welcome album should change things for Timmons, who was always a good original all around player.



R&B
DYNAMICS—First Landing. Cotillion SD 9009 (S)

The Dynamics are a highly versatile soul group, shunning r&b formulas for change of pace pop techniques that makes their lyrics sparkle and their delivery as dynamic as their name. Their first two chart disks, "Ain't No Sun" and "Ice Cream Song," lead the way, along with their latest, "Ain't No Love at All." Also starring are "Dum-De-Dum" and "I Want to Thank You" on this opener for a fine soul group.

Billboard Album Reviews

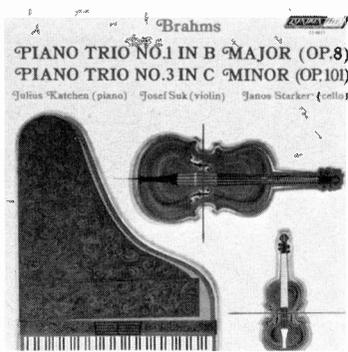
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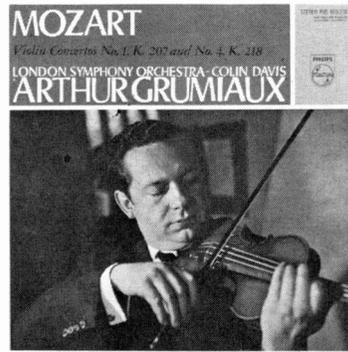
CLASSICAL
LEONCAVALLO: I PAGLIACCI—McCracken/Lorenger/Merrill/Various Artists/Accademia Nazionale di Santa Cecilia, Rome (Gardelli). London OSA 1280 (S)
 1970 Metropolitan Opera season as this two-LP set offers James McCracken in the title role of "I Pagliacci," and an aria recital. McCracken will open the Met season in "Aida," also sings this role in a new Met production of "Pagliacci." This package also has fine performances by Pilar Lorenger, Robert Merrill and Tom Krause.



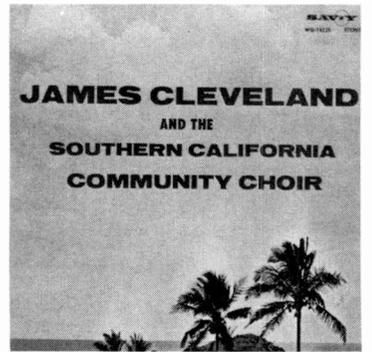
CLASSICAL
BEETHOVEN: SONATAS NOS. 2, 10 & 19—Wilhelm Backhaus. London CS 6585 (S)
 Wilhelm Backhaus has cut superb versions of these Beethoven Sonatas—the cuts being outstanding with regard to technique and interpretative values. The album is a companion piece to the London album CS 6584, which includes symphonies Nos. 9, 11, 20. Both albums have top engineering and sound values.



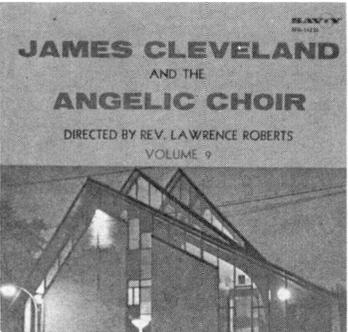
CLASSICAL
BRAHMS: PIANO TRIOS NOS. 1 & 3—Katchen/Suk/Starker. London CS 6611 (S)
 Three of the top concert and record performers around combine their skills in a superior effort. Their instrumentation is subtle, colorful and glowing. The Allegro molto in the No. 3 is especially exciting.



CLASSICAL
MOZART: VIOLIN CONCERTOS NOS. 2 & 4—Grumiaux/London Symphony (Davis). Philips PHS 900-236 (S)
 Grumiaux wrings out every ounce of beauty from the No. 4, the oft-recorded work. His playing gives the orchestra and Davis' conducting much to be inspired by. In the No. 1, Grumiaux scores again, adding his own cadenzas, which fit in gracefully.



GOSPEL
JAMES CLEVELAND & THE SOUTHERN CALIFORNIA COMMUNITY CHOIR—Savoy MG-14235 (S)
 James Cleveland is superb in these performances with the Southern California Community Choir. The sides include "I Heard the Voice of Jesus," "Over My Head," "Get Back Satan" and others. Top merchandise for the gospel field.



GOSPEL
JAMES CLEVELAND & THE ANGELIC CHOIR, VOL. 9—Savoy MG-14230 (M)
 Here is a powerful package. Cleveland's performance, and that of the Angelic Choir, is truly inspired. Material includes "I Get a Blessing Everyday," "Jesus," "Where Can I Go" and more. This album is must merchandise for gospel dealers.

★★★★ 4 STAR ★★★★★

SOUNDTRACK ★★★★★

SOUNDTRACK—Those Daring Young Men in Their Jaunty Jalopies. Paramount PAS 5006 (S)
SOUNDTRACK—Where's Jack? Paramount PAS 5005 (S)

POPULAR ★★★★★

THE BEST OF ANTHONY NEWLEY—RCA Victor LSP-4163 (S)
LALO SCHIFRIN—Insensatez. Verve V6-8785 (S)
WEST COAST POP EXPERIMENTAL BAND—Where's My Daddy? Amos AAS.7004 (S)
DICK CHRISTENSEN & TARTAGLIA—Muvve. Capitol STAO 246 (S)
LEO REISMAN, VOL. 1—RCA Victor LPV-565 (M)
GUY AND DAVID—Command/Probe CPLP 4503 (S)
SAINT STEVEN—Command/Probe CPLP 4506 (S)
BRITISH CASUALS—Hour World. Mainstream S/6124 (S)
JOLLY RY ARKANSAW—Home. Bell 6031 (S)
TOMLINSON: WANDERING DREAMS—London Orch. (Goodwin/Tomlinson). Murbo MCS 6009 (S)

CLASSICAL ★★★★★

TCHAIKOVSKY: FRANCESCA DA RIMINI/HAMLET—New Philharmonia Orch. (Mark-ewitch). Philips PHS 900-234 (S)
BRAHMS: HUNGARIAN DANCES NOS. 1-10/DYORAK: SLAVONIC DANCES—Eden and Tamir. London CS 6614 (S)
EIGHTEENTH-CENTURY OVERTURES—New Philharmonia Orch. (Leppard). Philips PHS 900-235 (S)

BARTOK: CONCERTO FOR ORCHESTRA/DANCE SUITE

—Concertgebouw Orch. (Haitink). Philips PHS 900-233 (S)
HANDEL: OVERTURES AND SINFONIAS—English Chamber Orch. (Bonyng). CS 6586 (S)

LOW PRICE CLASSICAL ★★★★★

TCHAIKOVSKY/SCHUMANN: ROMANTIC MUSIC FOR THE CELLO—Gendron/Vienna Symphony (Dohnanyi). Philips World Series PHC 9114 (S)

JAZZ ★★★★★

DON FELICE TRIO—In Heart. Bethlehem BS-10,000 (S)
CHARLIE EARLAND TRIO—Soul Crib. Choice MG 520 (S)

GOSPEL ★★★★★

JAMES HERNDON & THE HERNDON SINGERS—Savoy MG-14209 (M)
HULAH GENE AND HER DAUGHTER CAROLYNE—Savoy MG-14194 (M)
THE SPECTRUMS OF SACRED SOUND—Creative Sound CSS 1520 (S)

CHILDREN ★★★★★

THE DISNEYLAND BAND—Buena Vista STER-4046 (S)
RICA MOORE/CAMARATA—Mother Goose Rhymes and Their Stories. Disneyland ST 3949 (S)

COMEDY ★★★★★

WILLIE AND RISING DICK—Dooto DTL-843 (S)

with a heavy California sound. Led by vocalist Ellen McIlwane who also plays harmonica, rhythm guitar and organ, and is one of the most exciting female rockers since Janis Joplin, the quartet is impressive in their album debut. Many of the cuts are ideal for progressive rock play particularly the funky "Bow'd Up" and the devastating "Lazarus." With exposure, this Tom Wilson-produced venture will prove a hot chart item.

JIM FORD—Harlan County. Sundown JHS-1002 (S)

Folksy and funky, singer-composer Jim Ford debuts the Los Angeles-based Sundown label with the kind of country-soul sound that boosted Joe South on the charts. Composer of the song "Niki Hoeky," a hit for P. J. Proby and Aretha Franklin, Ford shows off a rough-tough but bluesy voice on "Changing Colors," "Dr. Handy's Dandy Candy" and "Love on My Brain." A fine first production for the label with chart potential.

Savage Rose—In the Plain. Polydor 24-6001 (S)

Savage Rose, a seven strong group, are one of the top acts in Denmark and are currently touring the U. S. with an appearance set at the Newport Jazz Festival. A lot of the attraction of the group comes from the freaky (in the best sense) voice of lead singer Anisette. She manages to hold attention while she swoops and dives over the lyrics. Material for the group is penned by group members, Thomas and Anders Koppel. Interesting U. S. debut.

COUNTRY

THIS IS SUE THOMPSON COUNTRY—Hickory LPS 148 (S)

The tune that lifts this LP above the crowd is a unique version of "Thanks to Rumors" that Sue Thompson communicates with especial zeal backed by superlative production. Other tunes here include "Lost Highway," "Tears on My Pillow" and "Take Me As I Am (Or Let Me Go)." The "Rumors" tune deserves country music airplay on radio stations. It could be a big one for her.

CLASSICAL

THE HEART OF THE OPERA—Detroit, London, Minneapolis Symphonies (Paray/Dorati). Mercury SR 2-9130 (S)

Here's another in the special price two-record sets from Mercury, that are a boon to both pop and classical buffs. Featuring the Detroit, London and Minneapolis Symphonies along with conductors Antal Dorati and Paul Paray, the program is an exceptional collection of music ranging from Bizet's "Aragonaise" from "Carmen" to Gounod's "Faust Waltzes."

BEETHOVEN: VIOLIN CONCERTO—Grumiaux/New Philharmonia Orch. (Galliera). Philips PHS 900-222 (S)

Grumiaux is par excellence in this rich reading of the concerto. He's got much competition from previous recordings, but his rendering is first-class. And he gives it an excitingly new character as he presents a flowing Larghetto, unfolded with technical skill.

WAGNER: DIE WALKUERE (Highlights)—Various Artists/Vienna Philharmonic (Solti). London OS 26085 (S)

Any assortment of highlights from Wagner's "Die Walkure" would be enough to attract a classical fan, but when that assortment comes packaged with arias by Birgit Nilsson, Regine Crespin, Christa Ludwig, James King and Hans Hotter, the assortment becomes a joy of immense proportions.

JAZZ

BARNEY BIGARD/ALBERT NICHOLAS—RCA Victor LPV-566 (M)

One side of this album is devoted to the musically, if somewhat reserved sound of Duke Ellington small groups, led by clarinetist Bigard. And it is Bigard's all around tone (New Orleans-based) that shines through these 1940-1941 tracks. The Albert Nicholas clarinet sides are also small group but looser, more slaphappy, containing hokum vocals and all the attachments that went with "Entertainment" jazz of the 1930's. And Nicholas provides the firm clarinet sounds.

LOUIS ARMSTRONG: AN EARLY PORTRAIT—Milestone MLP 2010 (M)

A selection of Gennett and Paramount

R&B

ART HEATLIE—Soul Hits—Sax Style. Fontana SRF 67595 (S)

Switched-on soul would have been an apt title for this new Art Heatie's album. With artful arrangement and of imaginative work on the electronic saxophone, Heatie adds a new dimension to ageless r&b numbers like "Chain Gang," "Mustang Sally," "Respect," "Sittin' on the Dock of the Bay," and others. His approach is honest and realistic and lends to the album all the trappings of a top chart rider.

SPOKEN WORD

KIPPARDT: IN THE MATTER OF J. ROBERT OPPENHEIMER—Various Artists. Caedmon TRS 336 (S)

Heiner Kippardt's "In the Matter of J. Robert Oppenheimer" is admirably suited to disk treatment as this Theater Recording Society three-LP package of the splendid production of the Repertory Theater of Lincoln Center demonstrates. The entire play revolves around Oppenheimer's security clearance hearing, making the text, which comes across clearly here more important than the action. This is a valuable document on a key period of recent U. S. history.

THE POETRY OF PASTERNAK—Yevtushenko/Carnovsky. Caedmon TCP 1232 (S)

This unusual album presents 10 selections of Boris Pasternak. One side has these selections, including three from "Doctor Zhivago," read in Russian by Yevgeny Yevtushenko, today's best-known Soviet poet, while the flip has these same selections ably read by actor Morris Carnovsky.

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.

More Album Reviews on Page 63

Action Records

Singles

★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK.

★ REGIONAL BREAKOUTS

BIG BRUCE . . . Steve Greenburg, Trip 3000 (Rose, BMI) (San Francisco)

TAKE YOUR LOVE (And Shove It) . . . Kane's Cousins, Shove Love 500 (Sherlyn, BMI) (Detroit)

Albums

★ NATIONAL BREAKOUTS

THREE DOG NIGHT—Suitable for Framing . . . Dunhill DS 50058 (S)

★ NEW ACTION LP'S

HARPERS BIZARRE—#4 . . . Warner Bros.-Seven Arts WS 1784 (S)

VARIOUS ARTISTS—A Treasury of Great Contemporary Hits . . . Dunhill DS 50057 (S)

MARKEYS—Damiflknow . . . Stax STS 2025 (S)

ARCHIES—Everything's Archie . . . Calendar KES 103 (S)

BAR-KAYS—Gotta Groove . . . Volt VOS 6004 (S)

O. V. WRIGHT—Nucleus of Soul . . . Backbeat BLP 67 (S)

JERRY SMITH—Truck Stop . . . ABC ABCS 6920 (S)

GUN—Gun . . . Epic BN 26468 (S)

TROUBADOURS DU ROI BAUFUOIN—Missa Luba . . . Philips PCC 606 (S)

SPECIAL MERIT PICKS

ORIGINAL CAST

MAX MORATH—At the Turn of the Century. RCA Victor LSO-1159 (S)

An album that contains the best of Morath's recent one-man-at-the-piano show in New York. Morath goes back 50 years or so and drags into the limelight such maudlin gems as "Don't Go Into the Lion Cage Tonight, Mother!" and sings them to point up what was really happening in music then—ragtime. Ragtime piano is Morath's love and he gives some pleasant versions of great rags like "Maple Leaf" and "Tiger," also included—a charming version of the melodic "Easy Winners."

POPULAR

BOB DARIN—Commitment. Direction 1937 (S)

The fact that Bobby Darin has changed his billing to Bob Darin in this package gives an indication of the direction he's going. He's no frivolous finger-snapper here but a singer-writer of songs of social content and awareness. Many have an appealing quality and a music-lyric impact and should help to build Darin's new image.

THE BEST OF ROD MCKUEN—RCA Victor LSP-4127 (S)

Some of Rod McKuen's better material is included here. The increasing popularity of this poet-composer-performer will draw considerable interest to his versions of "Listen to the Warm" two selections from "The Sea" and "So Long San Francisco" from "Lonesome Cities." Two excellent lulling numbers are "The Importance of the Rose (C'est la rose)" and "Ain't You Glad You're Livin', Joe."

VARIOUS ARTISTS—Summer Souvenirs. Bell 6035 (S)
 With the 1950's sound back in style and the summer season in full bloom, this fine collection of oldies might prove to be a

surprise best seller. Consisting of summer hits of the past and featuring such classics as "Get a Job," by the Silhouettes" and "In the Still of the Night," by the Five Satins, it is a worthy addition to any rock lovers' collection.

JEFF AFDEM & THE SPRINGFIELD FLUTE—Burdette ST-5162 (S)

Jeff Afдем and His Springfield Flute could easily prove a sleeper of the year. His creative and fresh instrumental sound, with an occasional vocal added, brings newness to such familiar items as "Walk On By," "Michelle" and his current single "Scarborough Fair/Look of Love." Programmers should delight in this one, and sales should speedily follow.

THELMA HOUSTON—Sunshower. Dunhill DS 50054 (S)

Newcomer Thelma Houston has a lot going for her. Probably most important is Jimmy Webb, who wrote, arranged and produced this package. Webb knows where the song and the singer is at and Miss Houston follows his leads with care and precision. The repertoire covers a wide range of moods, but all are covered with special skill by Miss Houston's talent.

SID BASS—Moog Espana. RCA Victor LSP-4195 (S)

From the world of thingamabobs and gismos, comes some really fascinating—and not all that esoteric—music keying on the Moog Synthesizer. And you'll pardon our transistors if we don't pay special tribute to "Spanish Flea," "Lady of Spain," "Granada" and "Valencia." The Moog is combined with real instruments here and the result is highly effective.

THE STRAIGHT A'S—Kapp KS-3604 (S)

This new easy listening group could be on their way to big things if this LP is any criteria. They've got some oldies, "Blue Moon" and "A Rose and a Baby Ruth," and they sing some newies, "Abraham, Martin and John" and "Love Me Forever." All come under their sharp harmonic focus.

FEAR ITSELF—Dot DLP 25942 (S)

An exceptional though electric rock group

Billboard has the... "IN" side story on Audio Retailing Billboard

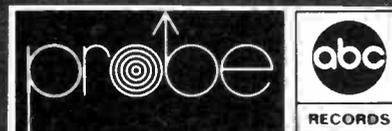
Birth is
an explosion
as
violent as
death.



THE LITTER (Probe CP 4504)

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

SILLY PEOPLE
(Probe single CP 461)



RECORDS WITH THE GOOD, GOOD FEELING!

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
105

LAST WEEK
112

*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

*DIONNE WARWICK—ODDS AND ENDS

(Prod. Burt Bacharach & Hal David) (Writers: Bacharach-David) *Blue Seas/Jac, ASCAP*—A beautiful, lilting Bacharach-David ballad follows up Miss Warwick's "April Fool" winner, and should prove even more successful. Flip is an equally compelling piece of ballad material and should also win much airplay and sales favor. Flip: "As Long as There's an Apple Tree" (Blue Seas/Jac, ASCAP). *Scepter 12256*

*GLEN CAMPBELL—TRUE GRIT

(Prod. Al DeLory) (Writers: Black-Bernstein) (*Famous Music, ASCAP*)—Title tune of his first film, in which he co-stars with John Wayne, proves a ballad beauty for Campbell. Top performance for all programming and loaded with top sales potency. Flip: "Hava Nagila" (Campbell, BMI). *Capitol 2573*

ROLLING STONES—HONKY TONK WOMAN

(Prod. Jimmy Miller) (Writers: Jagger-Richards) *Gideon, BMI*—The long overdue release is a powerful, funky beat blues item that will spiral them right up the chart. Flip is a rocker, also loaded with sales potential. Flip: "You Can't Always Get What You Want" (Gideon, BMI). *London 910*

GLADYS KNIGHT & PIPS—THE NITTY GRITTY

(Prod. Norman Whitfield) (Writer: Chase) (*Gallico, BMI*)—The Shirley Ellis hit of the past comes on strong in this hot revival certain to hit the top of the charts with solid sales impact. Funky beat and powerhouse vocal work. Flip: "Got Myself a Good Man" (Jobete, BMI). *Soul 35063*

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

PLASTIC ONO BAND—GIVE PEACE A CHANCE

(Prod. John & Yoko) (Writers: Lennon-McCartney) (*Maclen, BMI*)—John Lennon and Yoko Ono with a number of unidentified celebrity guests offer an infectious rhythm ballad that was recorded in their Montreal Hotel room. Clever arrangement and performance. Flip: "Remember Love" (Bag, BMI). *Apple 1809*

FLIRTATIONS—SOUTH CAROLINA

(Prod. Wayne Bickerton) (Writers: Bickerton-Waddington) (*Felsted, BMI*)—Group smashed through on the charts with their "Nothing But a Heartache" winner, and this follow up to their initial effort is sure to keep them riding high. Solid beat and good performance. Flip: "Need Your Lovin'" (Felsted, BMI). *Deram 85048*

METERS—EASE BACK

(Prod. Allen Toussaint & Marshall E. Sehorn) (Writers: Nocentelli-Neville-Porter-Modeliste) (*Marsaint, BMI*)—Their "Cissy Strut" took them high on the Hot 11 and this potent, driving blues item is loaded with much of the same appeal. Flip: (No Information Available) *Josie 1008*

BOB DYLAN—LAY LADY LAY

(Prod. Bob Johnston) (Writer: Dylan) (*Big Sky, ASCAP*)—Infectious and appealing folk number with a country flavor culled from his hit LP "Nashville Skyline" should quickly bring Dylan back to a high spot on the Hot 100. Exceptional performance. Flip: "Peggy Day" (Big Sky, ASCAP). *Columbia 4-44926*

BOBBY WOMACK—IT'S GONNA RAIN

(Prod. Chips Moman) (Writers: Womack-Carter) (*Tracebob/Metric, BMI*)—Womack follows up his "I Left My Heart in San Francisco" chart rider with potent and original rhythm ballad that's sure to prove even more successful than his last release. Should bring him back to the hit category of his "California Dreamin'." Flip: "Thank You" (Tracebob/Metric, BMI). *Minit 32071*

*PERCY FAITH ORCH & CHORUS—THEME FROM "A SUMMER PLACE"

(Prod. Jack Gold) (Writers: Discant-Steiner) (*Witmark, ASCAP*)—Faith's instrumental "Summer Place" was a smash hit in 1960, and is now currently on the Hot 100 via a treatment by the Ventures. This outstanding vocal updating has all the earmarks of bringing Faith back to the charts with a sure-fire sales winner. Flip: "Hello Tomorrow" (Marpet, ASCAP). *Columbia 4-44932*

SAGITTARIUS—IN MY ROOM

(Prod. G. Usher, C. Boettcher & R. Olsen) (Writers: Usher-Wilson) (*Sea of Tunes, BMI*)—The Beach Boys hit of a few seasons back proves a potent piece of material for the group's debut on Together Records, out of Los Angeles. Top vocal performance and arrangement. Flip: "Navajo Girl" (Mee Moo, BMI). *Together 105*

SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

***JOHNNY NASH—Love and Peace** (Prod. Chisa Prod.) (Writer: Adams) (Four Knights, BMI)—Vital lyric message delivered in a fine vocal workout with much potential for play and chart action. *Jad 218*

LIFE—Hands of the Clock (Prod. Neil Sheppard) (Writer: Sheppard) (*Summerlee, BMI*)—Group went to the top of the Canadian charts with this smooth easy beat rocker, and they should have no trouble riding the charts here. *Polydor 15003*

CHICAGO—Questions 67 and 68 (Prod. James William Guercio) (Writer: Lamm) (*Aurelius, BMI*)—The Chicago Transit Authority is faring well on the LP charts, and this solid rock item, culled from their LP should prove an important play and sales item. *Columbia 4-44909*

UNIFICS—Toshimasu (Prod. Guy Draper) (Writer: Draper) (*Andjun, ASCAP*)—Oriental-flavored lyric and infectious melody make this top chart contender that could prove a left field giant. *Kapp 2026*

PEPPERMINT TROLLEY COMPANY—New York City (Prod. Dan Dalton) (Writer: Kasha) (*MRC, BMI*)—Fine reading of the Al Kasha Swinger, this is the one that will bring the group back to the charts. *Acta 835*

TINY TIM—On the Good Ship Lollipop (Prod. Richard Perry & Gene Shiveley) (Writers: Clare-Whiting) (*Fox, ASCAP*)—A delightful reading of the Shirley Temple film classic by the "inimitable" performer. Follows up "Great Balls of Fire" with even greater sales potential. *Reprise 0837*

***SHANGO—Sunshine Superman** (Prod. Jerry Riopelle) (Writer: Donovan) (*Southern, ASCAP*)—The past Donovan smash is given a strong revival by the "Day After Day" group which should bring both back to the charts with impact. *A&M 1086*

***SANDPIPERS—Temptation** (Prod. Allen Stanton) (Writers: Freed/Brown) (*Robbins, ASCAP*)—The evergreen is brought up to date in a fresh and clever arrangement by the smooth group. A must for programming with sales to follow. *A&M 1085*

***NANCY WILSON—Got It Together** (Prod. David D. Cavanaugh) (Writer: Rainey) (*Eden, BMI*)—Culled from her current hot chart LP, this pulsating swinger has the ingredients to bring the stylist to the charts with impact. *Capitol 2555*

MIKI—Swan Lake (Prod. Mike Dallan & Young Prod.) (Writer: Dallan) (*Hill & Range, BMI*)—The classical favorite from Tchaikovsky's ballet is given a smooth, pop updating that should bring the instrumental group to the charts here as it did in Britain. *GMP Crescendo 428*

GEORGE BENSON—My Woman's Good to Me (Prod. Creed Taylor) (Writers: Sherrill-Sutton) (*Gallico, BMI*)—Benson comes up with a potent pop/r&b treatment of the recent country hit by David Houston, and he's sure to have an important chart item here. *A&M 1076*

LITTER—Silly People (Prod. J. Worthington Kane/Litter & Punch) (Writers: Kane-Melina-Gallagher-Murray) (*Pamco/Celann, BMI*)—Raucous rock ballad culled from the group's initial album is a must for underground play with Top 40 sure to follow suit. *Probe 461*

THELMA HOUSTON—If This Was the Last Song (Prod. Jimmy Webb) (Writer: Webb) (*Webb, ASCAP*)—Miss Houston turns in a powerful performance of a moving Jimmy Webb ballad that gets more meaningful with each hearing. First-rate production. *Dunhill 4197*

JULIE DRISCOLL, BRIAN AUGER & TRINITY—Save the Country (Prod. Giorgio Gomelsky) (Writer: Nyro) (*Tuna Fish, BMI*)—The meaningful Lura Nyro message ballad gets an exciting treatment by the British group, and is sure to attract much attention, both in sales and airplay. *Acta 6885*

***LAWRENCE WELK SINGERS—Chee Chee Kookaroo** (Prod. Randy Wood, Lawrence Welk & George Cates) (Writers: Randazzo-Weinstein-Barberis-D'Amico) (*Vogue, BMI*)—Clever and infectious material, performance and arrangement could easily bring Welk back to the charts with a left field winner. *Ranwood 845*

TOP 20 COUNTRY

COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

LYNN ANDERSON—THAT'S A NO NO

(Writer: Peters) (*Singleton, BMI*)—Clever and infectious rhythm item penned by Nashville's Ben Peters with a top performance spells top of the chart potency. A winner. Flip: "If Silence Is Golden" (Yonah, BMI). *Chart 5021*

CHART Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

OSBORNE BROTHERS—Tennessee Hound Dog (House of Bryant, BMI). *DECCA 32516*

WILMA BURGESS—The Woman in Your Life (Contention, SESAC). *DECCA 32522*

MAXINE BROWN & GORDON TERRY—Two of a Kind (Peach, SESAC). *CHART 5020*

JOHNNY DOLLAR—Meeting of the Bored (Greenback, BMI). *CHART 5019*

LYNDA K. LANCE—AIN'T HAD NO LOVING (Blue Crest, BMI). *ROYAL AMERICAN 287*

THE GOSDIN BROTHERS—My Love Keeps Reaching Out for You (Central Songs, BMI). *CAPITOL 2553*

BOBBY AUSTIN—Play Me a Good Old Country Song (Freeway, BMI). *CAPITOL 2552*

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

CHART Spotlights Predicted to reach the R&B SINGLES Chart

THE ARTISTICS—Yesterday's Girl (Dakar/BRC, BMI) *BRUNSWICK 755416*

LOU JOHNSON—Please Stay (Overcome-David, BMI). *COTILLION 44035*

THE MAD LADS—By the Time I Get to Phoenix (Johnny Rivers, BMI) *VOLT 4016*

THE INTRIGUES—In a Moment (Odom & Neiburg, BMI). *YEW 1001*

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

***JANE MORGAN—Where Do I Go?** (Prod. Ernie Altschuler) (Writers: Rado-Ragni-MacDermot) (*United Artists, ASCAP*)—The much recorded rhythm ballad from the musical "Hair" is given a fine commercial reading by the stylist now touring the country as the star of "Mame." *RCA 74-0194*

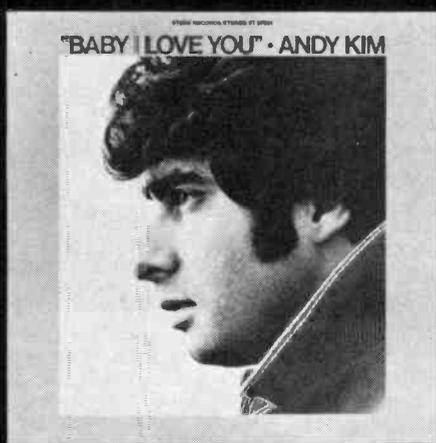
IVORY JOE HUNTER—I Built a Wall Around Me (Prod. Steve Ponce) (Writer: Pennington) (*Combine, BMI*)—A soulful performance of a beautiful Ray Pennington ballad should garner much in play and sales, and bring Hunter back to the charts. *Sound Stage 7 2635*

***KELLIE GREENE—A Classical Blues** (Prod. Gerry Granahan) (Writer: Wess) (*Sweetzer, BMI*)—A jazz swinger backed by lush strings and featuring blockbuster piano work. Much play and juke box appeal here. *Dot 17274*

***JEFF AFDEM SPRINGFIELD FLUTE—Scarborough Fair/Look of Love** (Prod. Jeff Afdem) (Writers: Simon-Garfunkel/Bacharach-David) (*Charing Cross, BMI/Colgems, ASCAP*)—Instrumental medley of the two recent stand-ards offers much for middle of the road programming and sales. *Burdette 489*

HAROLD SMITH'S MAJESTIC CHOIR—We Can All Walk a Little Bit Proud (Prod. Ralph Bass) (Writers: Smith-Webber) (*Chevis, BMI*)—Potent gospel number gets a soulful reading by Smith and the choir and should garner much in play and sales, both pop and r&b. *Checker 5061*

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two hit albums.**



**"Baby, I Love You"
Andy Kim
Steed ST 37004
Produced by Jeff Barry**



**"Stay and Love Me All Summer"
Brian Hyland
DLP 25954
Produced by Ray Ruff**

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International News Reports

Careful Study Prompted Shedding Price-Fix Bid

By BRIAN MULLIGAN

LONDON — The British record industry's decision to abandon its case for Resale Price Maintenance came after months of carefully planned research. Even though something in excess of \$240,000 had already been spent by BPI, the prospect of losing a similar amount to no useful purpose proved ultimately discouraging.

The resale price maintenance management committee — Sir Edward Lewis (Decca), Leonard Wood (EMI), Louis Benjamin (Pye), Bernard Ness (RCA), Les-

lie Gould (Philips), and Ken Glancy (CBS) — had in fact almost reached the point of no return. With the time becoming critically close when the mass of written evidence — statements by chief witness and documents from company files — was due to be forwarded to the court registrar, a decision to quit or go forward was essential.

The review of the assembled evidence by the BPI's two junior counsel, Graham Dixon and Walter Gumbel, caused them to advise that the chances of

winning were less than had originally been envisaged.

One consideration which had to be taken into account ultimately was the sharp division of opinion within the industry about the merits of rpm as the bedrock of competitive trading.

Although unconfirmed, it is also believed that BPI was faced with trying to present a case to which at least two of the leading retail chains were not prepared to lend their support. (Continued on page 67)

Price-Fix Decision Boosts EMI Concept

LONDON — EMI's Music Center concept has received a membership boost as a result of the industry's decision to back down on price-fixing.

Immediately after the news broke, recruiting was stepped up as dealers sought to take advantage of the increased discounts offered by EMI to shops qualifying for the Music Center label by agreeing to stock a guaranteed amount of albums at all times.

Timing of the announcement could not have been better for the Music Center scheme, which came into operation July 1, only

five days after the BPI's decision.

Merchandising director John Fruin agreed that in formulating the Music Centers as a long-term project, the possibility of their having to operate in a free market had been taken into consideration. "It was designed to cope in either situation," he said.

Fruin said that the pattern as laid down originally would remain unchanged. "If the people need the extra margin — it is there."

He added that after the news broke last Thursday, that there had been a number of calls from dealers wishing to enroll from Music Center accreditation.

There are now 200 shops designated as Music Centers with orders delivered. A further 470 are in firm negotiation. At present, the "A" dealerships have proved the most popular, but Fruin expected the bigger retailers to join up first. He expressed himself satisfied with current progress towards the final target of a total of 1,600 Music Centers.

Record Merchandisers (RM), the joint EMI-Decca-Pye rack consortium, will make no changes in the prices it charges to dealers, said Fruin. They could make their own decisions about reducing prices, something which RM could not do without consultations to see if rack outlets would accept lower profit margins. "We are not negotiating on this at the moment," Fruin added.

Philips system cassettes have dominated the Italian as well as other European markets over the past few months.

At the same time, Giuseppe Ornato, managing director and general manager of RCA of Rome, disclosed that sales of RCA's Stereo-8 cartridge were going exceptionally well, with sales during the first five months this year showing 100 per cent increase over the same period last year.

RPM SPURS MAIL ORDERS

LONDON — One aspect of the RPM decision which has been quickly exploited is direct cut-price selling to the public by mail order, which cuts out the retailer.

"I Need You All the Time" by Gary James on Columbia, released June 20, is being offered for 6s 11d (83 cents) a reduction of 1s 7d (19 cents) by his management through advertising in the consumer press.

James' business manager Roger Watkins told Billboard that an initial order for 100 copies had been placed with EMI.

"We could not have done this while RPM was still effective," said Watkins. "The record has been favorably reviewed and has been getting reasonable airplay. We hope by selling records cheaply to stimulate sales which can only benefit the artist, who will continue to draw his royalty."

"It could easily be the start of a new marketing trend, especially if fan clubs decide to take up the idea as a special offer to members."

EMI-Italiana Classical Pitch Accenting 10 Young Pianists

By MARC MESSINA

MILAN — EMI-Italiana is stepping up its classical LP promotional efforts in Italy, pinpointing its campaign on 10 young international pianists.

The first new international artist being promoted in Italy by EMI is Daniel Barenboim, together with his wife, cellist Jacqueline du Pre, said Jurg Grand, the company's classical music director.

The Barenboim-du Pre promotional campaign, officially launched with the appearance of the husband and wife team with the English Chamber Orchestra at the Florence Maggio Musicale Festival in May, began unofficially in January with the Italian release of the first two EMI Italiana LP's featuring Daniel Barenboim and Jacqueline du Pre: Haydn's C Major and Boccherini's B-Flat Major cello concertos. The second Barenboim-du Pre recording, Brahms' second sonata for cello and piano, was released in April.

From The Music Capitals of the World

TORONTO

Capitol Records opened two new regional sales branches July 1. Vancouver office, headed by sales manager Tony McKernan, will service British Columbia. Calgary office, headed by sales manager Brian Josling, will service Alberta and Saskatchewan. On a national level, Capitol's modern, new distribution center in Dorval is presently in full operation. . . . David Brodeur at Quality in Montreal reports that "While You're Out Looking for Sugar" by the Honey Cones getting heavy play in Montreal and Ottawa. . . . CKWS, Kingston, swung back to rock music in

Terry and Brownie McGhee July 29-Aug. 10. . . . Gary Buck, Canada's top country artist, touring Saskatchewan and Manitoba. . . . Impersonator Rich Little returns to Canada for appearances as headliner of the Regina Fair and a return engagement at Windsor's Top Hat. . . . Pierre Lalonde now Capitol's top-selling French Canadian artist, with "Prouve-moi Que Tu M'Aimes" well over the 30,000 sales mark. An English album is scheduled for the future. . . . Harry Belafonte's sixth appearance at O'Keefe Centre a sell-out. He was guest of honor at a RCA-Capitol co-op luncheon for the radio-retail trade held at the O'Keefe Centre. . . . Prior to touring the Atlantic provinces, Montreal's Life opened Fredericton's new night spot, The Painted Glass. Their Polydor disk "Hands of the Clock" rapidly moving up national charts. . . . Despite hesitant radio play, Compo's "The Laughing Song," by B. J. Berg, is making it big. . . . Allan Mathews of Apex back in Toronto from a two-week promotional tour. . . . Jack Richardson, of "These Eyes" fame producing new singles for Tyme and a Half and Harry Young and the Noblemen.

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Canada

late afternoon programming with the Real John Murray doing disk jockey honors at the helm. . . . FM station in Montreal reported to be going underground while sister AM station set to go rock; expect names shortly. . . . Andy Nagy, RCA's national sales and promotion manager in town to firm up sales plans for rest of the year. . . . If sales continue at the present rate in the U. S. for "These Eyes," the Guess Who may have a gold record in a few weeks. Meanwhile, their current release "Laughing" showing strong chart action in Canada. . . . Terry David Mulligan, one of Canada's top West Coast radio and TV personalities, recently joined CHUM, Toronto.

Gianni Amadio, RCA sales manager from Rome, in for talks with Johnny Lombardi and RCA executives. . . . Folk singer David Rea returns to the Riverboat Tuesday (15-27), followed by Sonny

Everybody at RCA is happy—June sales hit an all-time high for the company. . . . McKenna Mendelson Mainland returned from a six-month tour of England and set for the Rock Pile, July 12. Their London single "Better Watch Out" released July 4. . . . Patti Austin getting rave reviews from the local dailies for her appearance with Harry Belafonte at O'Keefe Centre. Her UA single "The Family Tree" now getting considerable air play. . . . "When I Die" a hot national item for Motherlode. . . . "Pack It In" by the Buckstone Hardware also seeing strong action for Compo. . . . Billy Charne's new RCA album to be released in July. . . . Rock stations in southwestern Ontario playing Donna Ramsay's c&w disk "I Won't Change for You." . . . "Evangeline Mon Amour" by the Studio A Orchestra a surprise hit in English-speaking Canada. . . . Gospel-rock music big in Fredericton and Atlantic provinces. "Preachin' Man" by local (Continued on page 67)

GOLDEN ROSE TO BUDD SONG

JUAN LES PINS, France—The Golden Rose, the top award in the Festival des Deux Roses, a song contest between France and Britain which was inaugurated at Antibes-Juan-les-Pins June 27-29, was won by Britain's Peter Gorden singing the Roy Budd song "Everybody Needs."

Britain's Marty Wilde won the best performance award for his own song "The World Stood Up" and German singer Mike Kennedy, also in the British team, received the Radio Luxembourg prize for the most commercial song, "Johnny Rebel."

Prizes were presented by Petula Clark, who headed the jury.

RCA Italy Entering 4-Track Cassettes

By MARC MESSINA

MILAN—RCA of Rome, the Italian affiliate of the U. S. company which is a supporter of the Lear Jet 8-track cartridge system, is entering the cassette race in Italy, with a 4-track product called a stereocassette.

In making the announcement that stereocassette production was under way at RCA's Rome factory, a company spokesman said the RCA move into 4-track cartridge/cassette was dictated by the widespread popularity of the latter system in Italy and other European markets.

'70 Edition of San Remo Fest to Undergo Broad Policy Changes

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

The changes were disclosed at a press conference here presided over by a team of officials representing the San Remo Municipal Government, the San Remo Casino and the San Remo Tourist Bureau, in addition to Ravera.

Most important, there will no longer be any elimination of Festival participants, a change which Ravera hopes will draw top, but contest-shy Italian artists such as Mina (PDU) and Gianni Morandi (RCA) to the San Remo event.

Results Secret

Contrary to past policy, the results of the voting conducted the first and second night (by juries in newspaper offices throughout Italy) will be kept secret until the close of the third night, when they will be added to the third-night vote to determine the final results and the five winning songs.

Under the "new formula" explained by Ravera, the 24 unpublished songs admitted to the three-day festival will be per-

formed by 36 artists: 24 "top" names (including up to six foreigners) and 12 "lesser known" or "new talent" artists (all Italian).

During the first two evenings the new songs presented (12 each evening) will be sung first by the 12 top names, then repeated by the 12 lesser-known artists, who will thus perform two songs (one each evening), coupled with a different top name each night.

On the third or final night, to be televised on Eurovision, the 24 participating songs will be repeated by the 24 "top" artists only.

New System

"The new system," Gianni Ravera told Billboard, "will ensure Eurovision exposure for all the international artists participating at our San Remo Festival. This is an important change as until now only Italian artists were allowed to appear the final night."

Following the disclosure of the voting results, the five winning songs will be re-performed by the "top" name and the "lesser known" partner, with a good chance that some lesser-known artist may end up performing two winning songs.

Another major change con-

firmed by Ravera was the rescheduling of Festival dates. The 1970 Festival will be scheduled a month later than usual (Feb. 26-28) to avoid interference with RAI-TV's annual Canzonissima song contest which ends Jan. 6 and the annual MIDEM Record Market in Cannes.

On the subject of MIDEM, Ravera emphasized he did not have any plans to build San Remo into a second record market, but stated he intended to contact MIDEM manager Bernard Chevy to discuss the possibility of rescheduling the Cannes Market to the week following the San Remo Festival.

Mark 20th Yr. Rise

Since the 1970 Festival will be the 20th, Ravera disclosed several special events were under consideration to celebrate the Festival's anniversary.

One of these involves inviting as many past winners as possible to attend the 1970 Festival. Others include bestowing special awards to those San Remo artists who have sold record numbers of San Remo hits.

(Continued on page 78)

Brussels Fest For July 13

BRUSSELS — The International Festival of the Guitare d'Or (the Golden Guitar) will be held Sunday (13) in Ciney and will feature competing semi-professional pop groups from Holland, Germany, France, Belgium and Britain.

The winning group will be given an EMI recording contract and have its first single released in five countries.

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

Topping the bill will be British singer Barry Ryan and France's David Alexander Winter will also appear.

once agreement had been reached, it was necessary to inform the legal advisers, who in turn were required to notify the Treasury solicitor. From then on there was no reason why the news should not leak out, and to prevent this happening, a statement was made one hour after the lawyers had been informed.

While predictions as to what effect the abolition of rpm will have on the UK record market range from gloomy prophecies of a price-war to optimistic forecasts that retail prices will change very little, it is pertinent to note that since France abolished rpm for records, retail prices are running on average at 10 per cent below the pre-abolition level.

Executive Turntable

John Fruin, EMI Records sales director, has taken on added responsibilities and becomes merchandising director effective Tuesday, 1. Fruin will also handle international sales and EMI's retail activities in its 21 HMV record stores. EMI's international sales manager, Aubrey Mackenzie Smith, and Bob Boast, general manager of the retail shops, will report to Fruin. Previously they were responsible directly to managing director Ken East. . . . Former disk jockey Chris Denning has joined Decca as director of radio and TV promotion. Selwyn Turnbull, the former head of the department, has moved to a newly created post as artist and management liaison chief. Another new promotion man, Judd McNiven, has joined Decca to handle promotion on all U. S. labels handled through British Decca in the U. K. . . . Andrew Reeve has joined Record Retailer, Billboard's sister trade paper in the U. K., in the advertising sales department. . . . Two more MGM men are leaving the company. The company's a&r controller Martin Wyatt has left although he still had a contract with MGM until the middle of next year. Wyatt was previously the British representative for Pet Clark. Richard Swainson, who has been with the company since its launching two years ago, is also planning to leave at the end of this month. Swainson, who worked on promotion and record production, was previously with Radio London. Both men have not as yet fixed up new posts. . . . Stephen Gottlieb, general manager of EMI-Italiana, will be leaving his Italian post in July to return to England. He will be replaced by Michel Bonnet, assistant to Francois Minchin, president of Pathe Marconi, France. . . . Amleto Silvestri, sales director of Ifi-Ariston, has become the new marketing manager of Sif. . . . Gaetano Papadia, formerly of Messaggerie Musicali, one of Italy's major distributors, has been named sales manager of Ifi-Ariston Records. . . . Donata Giacchini has been appointed new chief of the Ifi-Ariston Press/Promotion Office, replacing Mara Majonchi.

RSI-ITALIANO SELECTS 10 JUNE BUSTING OUT DISKS

MILAN—RSI-Italiano has selected the 10 new records causing the most impact in Italy at the moment for shipment in June. The selection is made by Germano Ruscitto, Billboard's director of Italian operations.

The subscribers to RSI-Italiano include record companies and music publishers who review the records and song for their value in their particular market. RSI-Italiano also supplies the English translations of the Italian lyrics and information as to where licensing arrangements are available. The selections include Italian copyrights only.

The 10 records selected are:

"Storia d'Amore" by Adriano Celentano (Clan)-published by Clan; "Tutto Da Rifare" by Caterina Caselli (CGD)-Fiera-Arion; "Parlami d'Amore" by Gianni Morandi (RCA)-Amici del Disco; "Cuore Stanco" by Nada (RCA)-Amici del Disco; "Elizabeth" by Maurizio (Joker)-Bonagura; "Pensando a Te" by Al Bano (EMI-Italiana)-Voce del Padrone; "Acqua Di Mare" by Romina Power (Parlophone)-Voce del Padrone; "Domenica d'Argosto" by Bobby Solo (Ricordi)-Mimo-Pegaso; "Sole" by Franco IV and Franco I (Style)-Dior; and "Ti Voglio Tanto Bene" by Rossano (Variety)-Leonardi.

From The Music Capitals of the World

Continued from page 66

group called the **Gospelaires** has reached hit status on CFNB. Song remains a local hit with no national distributor set at present.

RITCHIE YORKE

DUBLIN

The **Irish Rovers** and their manager, **Les Weinstein**, were in for a five-day promotional trip-with-vacation, including a guest shot on **Gay Byrne's "Late, Late Show"** for **Telefis Eireann**. The group's fourth LP, "Tales to Warm Your Mind" will be issued here shortly by MCA. . . . Sales of locally made singles have fallen off dramatically since **Radio Eireann** dropped "Ireland's Top Ten," following suggestions that the methods used to compile it were too open to outside manipulation. The industry is now pressing the national station to revive the chart program.

Tribune Records hosted a reception to announce the signing of the **Dubliners** and to launch "Bubble Gum Music" by the **Sands**, "My Mother's Eyes" by **Peter Law** and "Swan Song" by the **Chessmen**. The **Dubliners** play London's Royal Albert Hall.

CBS and United Artists, distributors of the film, launched the revival of "West Side Story," originally released in 1961, with a reception followed by a special showing of the movie, which opens in Dublin July 18. . . . **Johnny Kelly's** first release for two years is "I'll Be All Smiles" on Dolphin. . . . Latest Music for Pleasure albums marketed here by Symphola include titles by **Donald Peers**, **Lee Hazlewood**, **Charlie Drake** and **Liberace**. . . . Irish Record Factors released the **Austin Gaffney** album on Rex, "To My Dearest Dear," which was produced in London by **Ray Horricks**, arranged by **Max Harris** and conducted by **Frank Chacksfield**.

The finals of the 1969 Castlebar International Song Contest, which started on a local basis three years ago, will be held beginning Oct. 6. Closing date for the contest, which has pop, ballad and straight song categories, and is open to all countries was June 17. . . . **Pat McGeegan's** new single is "Calling Your Name." Emerald will release the singer's first album in July. . . . The **Freshmen** have recorded "She Sang Hymns Out of Tune" for Target. The record was produced by Radio 1 disk jockey **David Symonds**. . . . A major country jamboree, which was to have been held at Dublin's National Stadium was canceled because of unforeseen travel difficulties for the artists. **Nat Stuckey**, **Wes Buchanan** and **Willie Nelson** were to have ap-

peared. . . . **Owin St. John**, a bluegrass fiddler from Nashville, has joined **Dermot Hegarty and the Plainsmen**. . . . **Danny Doyle** will represent Eire at the Rio Song Festival in October with **Phil Coulter's "Roundstone River"**. . . . **Tribune Records** and **Mick Quinn Ltd.** have signed the **Dubliners** to recording and management contracts, respectively.

Johnny McEvoy's first Target 45 since last August revives an old Irish ballad, "My Mary of the Hair." . . . **Joe Dolan's** Pye single, "Make Me an Island," is out in the U. S. on Parrot and is also available in Belgium, Holland and Germany. A low-priced Marble Arch album featuring some of his big hits will be issued at the end of the month. . . . First Irish artists to record Europe's favorite current dance, the **Casatschok**, are **John Farrell** and the **Dreams**, on Dolphin, who plugged it on the second last "Late, Late Show" of the present season on **Telefis Eireann**. . . . **Real McCoy's** fourth 45 in less than a year is a cover version of **Ray Stevens' "Gitarzan"**, on Target. . . . **Beatles' "Ballad of John and Yoko"** unlikely to be heard on Radio Eireann. . . . The **Royal Showband** returned from a lengthy U. S. stint which included engagements in Las Vegas, Houston and Reno. . . . London-based Irish songwriter **Johnny McCauley** will be in Dublin shortly to promote his first LP on his own label, Denver, "Shamrocks in the Tumbleweed," which includes eight of his compositions.

KEN STEWART

SAN JUAN

Paul Anka (RCA) at El San Juan Hotel. . . . **Alberto Vazquez** (Musart) at present filming here. . . . **Luisa Maria Guell** (Gema), first-place winner in the recent Malaga (Spain) Festival, recorded "Ya No Me Vuelvo a Enamorar" (I Will Not Fall in Love Again), by Spanish composer **Manuel Alejandro**. Gema Records are distributed in Puerto Rico by FMA. . . . Venezuelan singer **Mirla** also won second place in the Mallorca (Spain) Festival with another of Alejandro's tunes "Ese Dia Llegara" (That Day Will Arrive). Manuel Alejandro has set up his own recording company in Madrid. **Justo Betancourt** and **Bobby Valentin** with their orchestras, both Fania-N. Y. recording artists and **Willie Rodriguez** (Tico) all playing weekend stands in local clubs. These appearances help local record sales for their labels. . . . **Clyde Beavers and His Country Music Group** (Hickory) booked for the Armed Forces installations in San Juan (Navy), Ramey Field (Continued on page 69)

BPI Shedding Price-Fix Bid

Continued from page 66

would undoubtedly have been forthcoming.

In fact, Wood, the BPI's deputy chairman, stressed "We had several very good retailers participating in compiling evidence of what was happening at retail level."

Commenting on the withdrawal, Wood said that counsel's opinion was that on final available evidence the case seemed "less likely to win than to lose," although this did not mean that it was "absolutely hopeless."

"Perhaps 18 months ago, we had a better than even chance, but arguments which were good then are not the same today," he added.

But even the severest critics of BPI's decision must admit that industry's policy in keeping a tight control on prices, to the extent of prosecuting retailers who have stepped out of line, has preserved stability at a time when the industry has been undergoing a period of severe change. The proliferation of labels, the upswing of low-price albums, the decline of single sales and the realignment of distribution and the inception of far-reaching importance in contributing to the future prosperity and growth of the industry.

By introducing these changes in controlled conditions, what were once regarded with suspicion as radical innovations, have come to be regarded as part of the normal pattern of trading.

As Wood himself put it, "If we had dropped fixed prices five years ago, there would have been a much more serious effect on the whole industry. This is not likely to happen now."

Explaining why the decision had been announced to the press before either the trade or non-BPI members, Wood said that

Canadian News Report

First Canadian Tape Draws Key Musicmen

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

The convention, Music Conference, was organized by International Tape Cartridge of Canada and Modern Tape. It was held at the Inn of the Park Hotel on June 26-28.

Those present included James Elkins, president of ITCC; Larry Finley, president of NAL; James Tyrrell of ITCC, Neil Bogart of Buddah Records, Harold Drayson of Audio Fidelity Records, Sam Goldner of Gamble Records, Aubrey Mayhew of L'il Darlin Records, Steve Hershoff of Tapemaster, Concertone's Jack Cummings, Kraco's Hy Sutnick, Larry Sikora of Leisure Sight and Sound. The complete executive staff of International Tape Cartridge of Canada and Modern Tape were also on hand.

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

The Thursday night opening included speeches by Gary Salter, vice-president of International Tape Cartridge of Canada; James Elkins of ITCC, Larry

Finley of NAL and A. B. Salter, general manager of Modern.

Salter Sr. also made the first annual Modern Tape award to Bill Masim of Van Duesen Brothers.

On Friday there were discussions by James Tyrrell of ITCC, (Continued on page 78)

RCA to Handle Era in Canada

TORONTO — Andy Nagy, RCA's national sales and promotion manager, has announced the completion of negotiations for exclusive distribution of Era Records and tapes for Canada.

Contracts were signed in Hollywood, where Nagy met with Herb Newman, president of Era Records.

Artists under contract to Era (Continued on page 78)

'Awareness' Key of Cap. Sales Seminar

QUEBEC CITY — "The purpose of this whole thing is to make our people aware of what we're doing and to make them aware that we know what they're doing." That was how Taylor Campbell, Capitol of Canada's director of sales, summed up the company's recent six-day Total Involvement Sales Seminar at the Holiday Inn here.

Management executives flew in for prior discussions and last minute arrangements. The Seminar began on Monday night with a keynote dinner chaired by Taylor Campbell. Speakers included Campbell; vice-president Ron Plumb; Paul White, the company's a&r and local product. Taylor Campbell detail Duotone Happenings, and the Montreal Branch produced an amusing skit on Capitol classic lines.

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

Walt Grealis, Canadian music columnist, lauded Wednesday's proceedings with a talk on the tape market, and Bert Renka, Capitol's national ad and promo manager, presented new product, with assistance from Glenn Blou-

in, Jacques Amann and Allan Sherman.

Taylor Campbell outlined Capitol's new line of record carrying cases, and wrapped up the day with lively talk on marketing. Ira Moss, president of (Continued on page 78)

28-ACT CANADA POP FEST A HIT; LOOK TO NEXT YR.

TORONTO—The city's first annual Pop Festival grossed over \$300,000 against a staging cost of about \$200,000, according to unofficial estimates.

The Festival, which starred 28 acts including Blood, Sweat and Tears, Johnny Winter, Sly and the Family Stone, Procol Harum, Chuck Berry, Steppenwolf and Dr. John the Night Tripper, was held at Toronto's Varsity Stadium on June 21-22. More than 55,000 people attended, at least 15,000 from the U. S.

Final figures are not yet available, but there was little doubt that the Festival was a resounding success. Giving a great deal of the credit for its success to the police (there were no incidents or arrests), John Brower, a partner in the Pop Festival organization, said there would definitely be a second similar festival next year. He also revealed plans to bring Blind Faith to Toronto on July 18, and a rock 'n' roll spectacular in September.

Brower's partners in the venture included Ken Walker and Fred Eaton. The consultation committee involved Peter Goddard of The Toronto Telegram, Keith Hampshire of CKFH, John Williams of Apple, Kim Calloway of CHUM-FM, and Ritchie Yorke of Billboard and The Toronto Globe and Mail.

Perry Studios Gets a Moog

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

The two-year-old studio, headed by Andre Perry, who is also president of Perry Productions, Ltd., records all of Capitol Records' Montreal productions and produces many of its disks, including those of Natalie Baron and Pierre Lalonde. French Canadian favorite, Robert Charlebois, also uses the Perry facilities.

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

Billboard Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	5	THE ISRAELITES Desmond Dekker & the Aces, Uni 55129	5
2	13	SPINNING WHEEL Blood, Sweat & Tears, Columbia 44781	3
3	3	LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Ork., RCA 74-0131	6
4	2	IN THE GHETTO Elvis Presley, RCA 47-9741	7
5	7	BALLAD OF JOHN & YOKO Beatles, Apple 2531	3
6	6	LET ME Paul Revere & the Raiders, Columbia 4-44854	4
7	1	BAD MOON RISING Creedence Clearwater Revival, Fantasy 622	7
8	9	BABY I LOVE YOU Andy Kim, Steed 1031	4
9	10	GOOD MORNING STARSHINE Oliver, Jubilee 5659	3
10	4	GET BACK Beatles, Apple 2490	8
11	8	ONE Three Dog Night, RCA 4191	3
12	12	MEDICINE MAN Buchanan Bros., Event 3302	5
13	14	LOVE ME TONIGHT Tom Jones, Parrot 40038	2
14	18	CRYSTAL BLUE PERSUASION Tommy James & the Shondells, Roulette 7050	2
15	11	SEE Rascals, Atlantic 2634	3
16	17	BLACK PEARL Sonny Charles with the Checkmates, Ltd., A&M 1053	2
17	—	COLOR HIM FATHER Winstons, Metromedia 117	1
18	—	IN THE YEAR 2525 Zaeger & Evans, RCA 74-0174	1
19	19	EVERYDAY WITH YOU GIRL Classics IV, Imperial 66378	2
20	—	RUBY, DON'T TAKE YOUR LOVE TO TOWN Kenny Rogers and the First Edition, Reprise 0829	1

Billboard SPECIAL SURVEY For Week Ending 7/12/69

GRT Canada Into Disks as Chess Distrib

TORONTO—GRT of Canada Ltd., one of Canada's largest distributors of prerecorded tape, has entered the record business acquiring the Canadian rights for the Chess-Checker-Cadet group of labels.

Making the announcement, Ross Reynolds, president of GRT, said that previously Phonodisc had handled record distribution for Chess while GRT had looked after tape. However, Reynolds said, both tapes and records will in future be handled by GRT.

GRT of Canada, Ltd., established at the beginning of 1969, distributes prerecorded tapes through license agreements with 46 record companies. Tapes are merchandised in 8-track cartridge, cassette and reel to reel. Reynolds said that GRT of Canada could now be described as a total music company. "GRT is no longer simply a tape manufacturer and distributor. We will be moving into all aspects of record distribution as well."

Ed LaBuick, Canadian sales manager, said that GRT can now offer licensors total distribution of both records and tapes in Canada. "Prerecorded tape presently accounts for between 20 and 25 per cent of the total music market. Now that we have entered the record distribution field, we are in a position to gain total product exposure. This will further contribute to the rapid growth of GRT in this country."

Negotiations to acquire additional record and tape distribution rights are now in the final stages. Canadian artists will be included in the new agreements.

GRT has also announced the opening of its new Toronto branch office, located at 175 (Continued on page 78)

Billboard Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	2	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	8
2	1	HAIR Original Cast, RCA LOC 1150 (M); LSO 1150 (S)	8
3	4	NASHVILLE SKYLINE Bob Dylan, Columbia KCS 9825 (S)	8
4	6	ROMEO & JULIET Soundtrack, Capitol ST 2993 (S)	7
5	5	FROM ELVIS IN MEMPHIS Elvis Presley, RCA LSP 4155 (S)	5
6	—	THIS IS TOM JONES Parrot PAS 71028 (S)	1
7	8	AGE OF AQUARIUS Fifth Dimension, Soul City SCS 92005 (S)	4
8	3	BAYOU COUNTRY Creedence Clearwater Revival, Fantasy 8387 (S)	8
9	9	GALVESTON Glen Campbell, Capitol ST 210 (S)	8
10	10	TOMMY The Who, Decca DXSW 7205 (S)	3
11	11	HAWAII FIVE-O Ventures, Liberty LST 8061 (S)	2
12	7	LED ZEPPELIN Atlantic SD 3216 (S)	8
13	13	ENGELBERT Engelbert Humperdinck, Parrot PAS 71026 (S)	8
14	14	GREATEST HITS Donovan, Epic BNX 26439 (S)	8
15	16	JOHNNY WINTER Columbia CS 9826 (S)	6
16	20	CLOUDS Joni Mitchell, Reprise RS 6341 (S)	3
17	17	ON THE THRESHOLD OF A DREAM Moody Blues, Deram DES 18025 (S)	2
18	12	HELP YOURSELF Tom Jones, Parrot PAS 71025 (S)	8
19	19	IN-A-GADDA-DA-VIDA Iron Butterfly, Atco SD 33-250 (S)	7
20	—	A WARM SHADE OF IVORY Henry Mancini & His Ork, RCA Victor LSP 4140 (S)	1

Billboard SPECIAL SURVEY For Week Ending 7/12/69

HITS OF THE WORLD

Billboard

BRITAIN

(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist
1	7	SOMETHING IN THE AIR	*Thunderclap Newman (Track)—Fabulous (Peter Townsend)
2	5	IN THE GHETTO	Elvis Presley (RCA)—Carlin
3	1	BALLAD OF JOHN AND YOKO	Beatles (Apple)—Northern (Beatles)
4	3	LIVING IN THE PAST	*Jethro Tull (Island)—Chrysalis (Terry Ellis)
5	2	OH HAPPY DAY	Edwin Hawkins Singers (Buddah)—Kama Sutra (Lamont Bench)
6	4	TIME IS RIGHT	Booker T. and the MG's (Stax)—Chappell (B.T. Jones)
7	8	BREAK AWAY	Beach Boys (Capitol)—Immediate (Brian and Murray Wilson)
8	15	MY WAY OF LIFE	Family Dogg (Bell)—Cookaway (Steve Rowland)
9	9	PROUD MARY	Creedence Clearwater Revival (Liberty)—Fantasy (John Fogerty)
10	12	FROZEN ORANGE JUICE	Peter Sarstedt (United Artists)—United States (Ray Singer)
11	11	BIG SHIP	Cliff Richard (Columbia)—E. H. Morris (Norrie Paramor)
12	14	GIMME, GIMME GOOD LOVIN'	*Crazy Elephant (Major Minor)—Dick James (Kasenz/Kata)
13	6	DIZZY	Tommy Roe (Stateside)—BMI (Steve Barri)
14	20	LIGHTS OF CINCINNATI	*Scott Walker (Philips)—A. Schroeder (John Franz)
15	28	HELLO SUZIE	*Amen Corner (Immediate) Essex
16	10	TRACKS OF MY TEARS	Smokey Robinson and the Miracles (Tamla/Motown)—Jobete/Carlin (Smokey Robinson)
17	13	HIGHER AND HIGHER	Jackie Wilson (NCA)—United Artists (Carl Davis)
18	17	I'D RATHER GO BLIND	*Chicken Shack (Blue Horizon)—Jewel (Mike Vernon)
19	27	BABY MAKE IT SOON	*Marmalade (CBS)—Welbeck/Schroeder (Mike Smith)
20	21	MY WAY	Frank Sinatra (Reprise)—Shapiro-Bernstein (Don Costa)
21	18	GET BACK	*Beatles (Apple)—Northern (George Martin)
22	23	THE BOXER	Simon and Garfunkel (CBS)—Pattern Music (Simon/Garfunkel/Halee)
23	22	MAN OF THE WORLD	*Fleetwood Mac (Immediate)—Immediate/Fleetwood (Mike Vernon)
24	16	WHAT IS A MAN	Four Tops (Tamla Motown)—Jobete/Carlin (Johnny Bristol)
25	19	HAPPY HEART	Andy Williams (CBS)—Donna (Jerry Fuller)
26	25	GALVESTON	Glen Campbell (Ember)—Carlin (Al De Lory)
27	44	MIEW	*Desmond Dekker (Pyramid) Beverley (L. Kong)
28	29	LOVE ME TONIGHT	*Tom Jones (Decca)—Valley (Peter Sullivan)
29	39	GOOD LOVIN' AIN'T EASY TO COME BY	Marvin Gaye/Tammi Terrell (Tamla Motown)—Jobete BMI (Ashford/Simpson)
30	37	BORN TO BE WILD	Steppenwolf (Stateside)—Leeds (Gabriel Mekler)
31	24	TOMORROW, TOMORROW	—Bee Gees (Polydor) Abigail—(R. Stigwood/Bee Gees)
32	38	MAKE ME AN ISLAND	Joe Dolan (Pye) Shaftesbury (Geoffrey Everett)
33	26	RAGAMUFFIN MAN	*Manfred Mann (Fontana)—(Gerry Bron/Manfred Mann)
34	32	WET DREAMS	Max Rome (Unity)—Beverly (H. Robinson)
35	48	IT'S YOUR THING	Isley Brothers (Major Minor)—Tee Pee (Isley Brothers)
36	41	SNAKE IN THE GRASS	*Dave Dee, etc. (Fontana)—Lynn (Steve Rowland)
37	49	WHEN TWO WORLDS COLLIDE	—Jim Reeves (RCA)—Tree (Chet Atkins)
38	35	GOODBYE	Mary Hopkin (Apple)—Northern (Paul McCartney)
39	31	SENTIMENTAL FRIEND	Herman's Hermits (Columbia)—Monique Music (Mickie Most)
40	40	WITHOUT HER	Herb Alpert (A&M)—Sunbury (Herb Alpert/Jerry Moss)
41	30	DICK-A-DUM-DUM	*Des O'Connor (Columbia)—E.H. Morris (Norman Newell)
42	—	THAT'S THE WAY GOD PLANNED IT	*Billy Preston (Apple)—Apple (George Harrison)
43	34	BEHIND THE PAINTED SMILE	Isley Brothers (Tamla-Motown)—Jobete/Carlin (Ivy Hunter)
44	—	SALTY DOG	*Procol Harum (Regal Zonophone)—Essex (Matthew Fisher)
45	—	THE ISRAELITES	*Desmond Dekker and the Aces (Pyramid)—Sparta (Leslie Kong)

46	33	AQUARIUS/LET THE SUNSHINE IN	5th Dimension (Liberty)—United Artists (Bones Howe)
47	45	GENTLE ON MY MIND	Dean Martin (Reprise)—Acuff-Rose (Jimmy Bowen)
48	43	BOOGALOO PARTY	Flamingos (Philips)—Shapiro-Bernstein (Alice in Wonderland Prod.)
49	36	LET'S HANG ON	Bandwagon (Direction)—Ardmore and Beechwood (D. Randell)
50	—	I'M LIVING IN SHAME	Diana Ross and the Supremes (Tamla Motown)—Jobete/Carlin (Holland-Dozier)

BRAZIL

(RIO DE JANEIRO)
(Courtesy IBOPE)

This Week	Last Week	Title	Artist
1	1	SENTADO A BEIRA DO CAMINHO	Erasmus Carlos (R.G.E.)
2	2	VOU PEDIR OUTRA VEZ	Paulo Sergio (Caravelle)
3	3	TUDO PASSARA	Nelson Ned (Copacabana)
4	4	DIZZY	Tommy Roe (Fermata)
5	5	FERIAS NA INDIA	Nilton Cesar (RCA)
6	6	GET BACK	Beatles (Odeon)
7	7	ZINGARA	Bobby Solo (Chantecler)
8	8	A CHANCE DO BANDOLIN	Armando Macedo (Codil)
9	9	GOODBYE	Mary Hopkin (Odeon)
10	10	THE LETTER	Arbors (CBS)

HOLLAND

(Courtesy Radio Veronica and Platennleuws)
*Denotes local origin

This Week	Last Week	Title	Artist
1	2	THE BALLAD OF JOHN & YOKO	Beatles (Apple)—Leeds/Basart
2	1	OH HAPPY DAY	Edwin Hawkins Singers (Buddah)—UA Music/Altona
3	3	BIG BAMBOO	Merrymen (Omega)—Bospe Music
4	4	JE T'AIME MOI NON PLUS	Jane Birkin and Serge Gainsbourg (Fontana)
5	9	STOP THE MACHINE	*Swinging Soul Machine (Polydor)—Daylong Music
6	6	ISRAELITES	Desmond Dekker and the Aces (Green Light)—Panda Productions
7	7	CUPID	Johnny Nash (Injection)—Leeds/Basart
8	8	SUZANNE	Herman van Veen (Polydor)—Anagon
9	5	THE BOXER	Simon and Garfunkel (CBS)
10	—	TOMORROW, TOMORROW	—Bee Gees (Polydor)

ISRAEL

(Courtesy Galei Zahal Radio)

This Week	Last Week	Title	Artist
1	1	OUR LOVE'S A GROWING THING	Lions of Juda (Phonodor)—Laurence Ent. Ltd.
2	2	GET BACK/THE BALLAD OF JOHN AND YOKO	Beatles (Apple)—Northern Songs
3	3	AL KAPAV YAVIE (WITH HIS HANDS)	Rivka Zohar (CBS)
4	4	MICHAEL AND THE SLIPPER TREE	The Equals (Stateside)—GLH Music
5	5	LOVE ME TONIGHT	Tom Jones (PAX)
6	6	SHALVA (TRANQUILITY)	Nahal Variety Ensemble (Hataklit)
7	7	DIZZY	Tommy Roe (Arton)—Subar
8	8	COME BACK AND SHAKE ME	Clodagh Rodgers (RCA)—April
9	9	IN THE GHETTO	Elvis Presley (RCA)—B'n'B/Glady's
10	10	OH HAPPY DAY	Edwin Hawkins Singers (Buddah)—Kama Rippa/Hawkins

ITALY

(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	STORIA D'AMORE	*Adriano Celentano (Clan)—Clan
2	2	PENSANDO A TE	*Al Bano (VdP)—VdP
3	4	LISA DAGLI OCCHI BLU	*Mario Tessuto (CGD)—Tiber
4	5	NON CREDERE	*Mina (PDU)—Fono Film/PDU
5	3	ACQUA AZZURRA ACQUA CHIARA	*Lucio Battisti (Ricordi)—Fama/El and Chris
6	10	SOLE	*Franco Iv e Franco I (Style)—Dior
7	6	PARLAMI D'AMORE	*Gianni Morandi (RCA)—AdD
8	14	L'ALTALENA	*Orietta Berti (Polydor)—Ariola/Alfiere
9	9	I WANT TO LIVE	Aphrodite's Child (Mercury)—Alfiere
10	7	VISO D'ANGELO	*Camaleonti (CBS)—April Music/Suvini Zerbini
11	15	DAVANTI AGLI OCCHI MIEI	*New Trolls (Cetra)—Usignolo
12	8	TUTTA MIA LA CITTA'	*Equipe 84 (Ricordi)—Aromando
13	11	GET BACK	Beatles (Apple)—Ritmi e Canzoni
14	21	CUORE INNAMORATO	*Isabella Iannetti (Durium)—Durium
15	12	ACQUA DI MARE	*Romina Power (Parlophone)—VdP

16	16	PENSIERO D'AMORE	*Mal (RCA)—Senza Fine
17	13	LA STORIA DI SERAFINO	*Adriano Celentano (Clan)—Clan/Rizzoli
18	19	ELIZABETH	*Maurizio (Joker)—Bonagura
19	25	LA VIGNA	*Louise (Parade)—Gattopardo
20	17	ELOISE	Barry Ryan (MGM)—Aberbach
21	—	AHI LE HAWAY	*Herbert Pagani (Mama)—Tank
22	20	ROSE ROSSE	*Massimo Ranieri (CGD)—Apollo
23	18	CASATSCHOK	*Dori Ghezzi (Durium)—Durium
24	—	DOMENICA D'AGOSTO	*Bobby Solo (Ricordi)—Pegaso/Mimo
25	22	CUORE STANCO	*Nada (RCA)—AdD

JAPAN

(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MINATOMACHI BLUES	*Mori Shin-ichi (Victor)—Watanabe
2	3	NAGASAKI WA KYO MO AME DATTA	*Uchiyama Hiroshi and Cool Five (RCA)—Watanabe
3	6	KINJIRARETA KOI	*Moriyama Ryoko (Philips)—Shinko
4	2	SCAT IN THE DARK	*Yuki Saori (Express)—All Staff
5	17	KUMO NI NORITAI	*Mayuzumi Jun (Toshiba)—Ishihara
6	4	TOKI NIWA HANA NO NAI KO NO YOHN	*Carmen Maki (CBS Sony)—April
7	5	KIMI WA KOKORO NO TSUMA DAKARA/NAITA HI MO ARU	*Tokyo Romantica (Teichiku)—Geion
8	7	LA PIOGGIA	Gigliola Cinquetti (CGD)—Suiseisha
9	8	NANAIO NO SHIAWASE	*Pinky and Killers (King)—Fuji Music
10	11	ARU HI TOTSUZEN	*Toi et Moi (Toshiba)—Watanabe
11	10	TIME OF THE SEASON	Zombies (CBS Sony)—April
12	9	JINGI	*Kitajima Saburo (Crown)—Crown
13	18	GET BACK	Beatles (Apple)—Toshiba
14	12	NAMIDA NO NAKA O ARUITERU	*Ishida Ayumi (Columbia)—Nichion
15	15	MIYU-CHAN/NOTTERU ONDO	*Drifters (Toshiba)—Watanabe
16	13	GOOD-BYE	Mary Hopkin (Apple)—Toshiba
17	14	IKINA UWASA	*Hide and Rosanna (Columbia)—Fuji Music
18	19	KOI NO NAGORI	*Ogawa Tomoko (Toshiba)—Toshiba
19	21	AQUARIUS/LET THE SUNSHINE IN	5th Dimension (Liberty)—Taiyo
20	20	MINNA YUME NO NAKA	*Takada Kyoko (King)—Seven-Seas

MEXICO

(Courtesy Radio Mic)

This Week	Last Week	Title	Artist
1	4	REGRESA (Get Back)	Beatles (Apple)
2	2	ELOISA (Eloise)	Barry Ryan (MGM)
3	1	TE DESEO AMOR (I Wish You Love)	Rondalla de Saltillo (Capitol)
4	5	VOLVERAS POR MI	Chelo y su conjunto (Musart)
5	8	CASATSCHOK	Dimitri Durakine (Philips)
6	3	SIMPLEMENTE UNA ROSA	—Leonardo Favio (CBS)
7	7	AZUCARADO	Rita Pavone (CBS)
8	—	NO ME ABANDONES (Don't Let Me Down)	Beatles (Apple)
9	9	ENCADENADO A UN SENTIMIENTO (Hooked on a Feeling)	B.J. Thomas (Orfeon)
10	6	POR AMOR	Sonia Lopez (CBS)

NEW ZEALAND

(Courtesy New Zealand Broadcasting)

This Week	Last Week	Title	Artist
1	1	HAIR	Cowsills (MGM)
2	3	GITARZAN	Ray Stevens (Monument)
3	2	GET BACK	Beatles (Apple)
4	4	PROUD MARY	Creedence Clearwater Revival (Liberty)
5	—	ADIOS AMOR	Jose Feliciano (RCA)
6	6	AQUARIUS/LET THE SUNSHINE IN	5th Dimension (Liberty)
7	—	IN THE GHETTO	Elvis Presley (RCA)
8	—	MY SENTIMENTAL FRIEND	Herman's Hermits (Columbia)
9	—	THE ISRAELITES	Desmond Dekker (Columbia)
10	7	MENDOCINO	Sir Douglas Quintet (Mercury)

PHILIPPINES

This Week	Last Week	Title	Artist
1	1	PROUD MARY	Tommy Roe (ABC)—Mareco
2	4	5 A.M.—The Millennium	(CBS)—Mareco
3	2	SWEETER THAN SUGAR	Ohio Express (Buddah)—Mareco
4	3	THE WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)—Mareco

5	5	WHY WON'T THEY LET A BIG BOY CRY	Arbors (CBS)—Mareco
6	7	I HEARD IT THROUGH THE GRAPEVINE	Trini Lopez (Reprise)—Mareco
7	8	WHERE IS TOMORROW	Bambi McCormick (Monument)—Mareco
8	9	HELP YOURSELF	Tom Jones (London)—Super
9	10	SPECIAL DELIVERY	1910 Fruitum Co. (Buddah)—Mareco
10	6	MERCY	Ohio Express (Buddah)—Mareco
10	—	MINI-SKIRT MINNIE	Wilson Pickett (Atlantic)—Mareco

PUERTO RICO

(Courtesy of WKAQ-EL Mundo)
*Denotes local origin

This Week	Last Week	Title	Artist
1	4	PURO TEATRO	La Lupe (Tico)
2	3	VERDAD AMARGA	Tommy Olivencia (Inca)
3	—	ASÍ—Sandro	(Columbia)
4	2	EL BAILADOR	Dominica (Mary Lou)
5	1	AQUARIUS/LET THE SUNSHINE IN	5th Dimension (Soul City)
6	6	CONTIGO TENGO TODO	Trio Los Congos (Gema)
7	5	DING DONG-ESTAS COSAS DEL AMOR	Leonardo Favio (Columbia)
8	7	THESE EYES	—Guess Who (RCA)
9	8	PENUMBRA	Sandro (Columbia)
10	—	EN SAN JUAN	Juan and Junior's (Novola)

SINGAPORE

(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist
1	1	GET BACK	Beatles (Parlophone)
2	2	LOVE ME TONIGHT	Tom Jones (Decca)
3	3	GITARZAN	Ray Stevens (Monument)
4	4	MAN OF THE WORLD	Fleetwood Mac (Immediate)
5	6	INDIAN GIVER	1910 Fruitum Co. (Pye)
6	—	AQUARIUS/LET THE SUNSHINE IN	5th Dimension (Soul City)
7	5	GOODBYE	Mary Hopkin (Parlophone)
8	—	THE BOXER	Simon and Garfunkel (Columbia)
9	7	SHE SOLD BLACKPOOL ROCK	Honey Bus (Deram)
10	8	THE FIRST OF MAY	Bee Gees (Polydor)

SOUTH AFRICA

(Courtesy Southern African Record Manufacturers and Distributors Assn.)

This Week	Last Week	Title	Artist
1	2	MY SENTIMENTAL FRIEND	Herman's Hermits (Columbia)—Mickie Most—Southern Music (EMI)
2	1	PROUD MARY	Creedence Clearwater Revival (Liberty)—Jon Dora (Teal)
3	3	HAIR	Cowsills (MGM)—Bill and Bob Cowsill—United Artists (Trutone)
4	4	FIRST OF MAY	Bee Gees (Polydor)—Bron Music (Trutone)
5	6	THINK IT OVER	Sandie Shaw (Pye)—Eve Taylor—Laetec (Teal)
6	8	TIME OF THE SEASON	Zombies (CBS)—Vermula Music (GRC)
7	9	THE BOXER	Simon and Garfunkel (CBS)—Simon and Garfunkel and Harlee—Charing Cross Music (GRC)
8	5	HELLO WORLD	Tremeloes (CBS)—Bron Music (GRC)
9	—	KUMBAYA	Sandpipers (A&M)—Laetec (Teal)
10	—	YOUNG LOVE CAN HURT	—Dickie Loader (Parlophone)—Dickie Loader—Bandstand Music (EMI)

SPAIN

(Courtesy of El Gran Musical)
*Denotes local origin

This Week	Last Week	Title	Artist
1	1	MAMA (In Spanish)	Jean Jacques (Hispanovox)—Ediciones Musicales Hispanovox
2	2	GET BACK	The Beatles (Odeon)—Ediciones Gramofono Odeon
3	3	MARIA ISABEL	*Los Payos (Hispanovox)—Ediciones Musicales Hispanovox
4	9	O QUIZAS SIMPLEMENTE LE REGALE UNA ROSA	*Henry Stephen (RCA)—Ediciones Musicales Duca
5	10	TOMORROW	*Mike Kennedy (Sonoplay)—Canciones del Mundo
6	8	HACE FRIO YA (In Spanish)	—Nada (RCA)—Ediciones Musicales RCA
7	7	OH, MAMA!	*Los Brincos (Zafiro)—Ediciones Musicales Brincos
8	18	LA CHEVECHA	*Los 3 Sudamericanos (Belter)—Ediciones Musicales RCA
9	4	GOODBYE	Mary Hopkin (Hispanovox)
10	6	CASATSCHOK	*Georgie Dann (Discophon)—Ediciones—Ediciones Musicales Fontana

HOT 100

Billboard

FOR WEEK ENDING JULY 12, 1969

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago	Wks. Ago	Wks. Ago	TITLE	Artist (Producer), Label & Number	Wks. On Chart
1	8	35	72	IN THE YEAR 2525 (Exordium & Terminus)	Zager & Evans (Zager & Evans), RCA 74-0174	4
2	2	6	10	SPINNING WHEEL	Blood, Sweat & Tears (James William Guercio), Columbia 44871	7
3	4	8	9	GOOD MORNING STARSHINE	Oliver (Bob Crowe), Jubilee 5659	8
4	1	1	2	LOVE THEME FROM ROMEO & JULIET	Henry Mancini & Ork. (Joe Reisman), RCA Victor 74-0131	10
5	5	5	6	ONE	Three Dog Night (Gabriel Mekler), Dunhill 4191	11
6	7	18	44	CRYSTAL BLUE PERSUASION	Tommy James & the Shondells (Tommy James-Ritchie Cordell), Roulette 7050	6
7	3	2	3	BAD MOON RISING	Creedence Clearwater Revival (John Fogerty), Fantasy 622	11
8	11	11	24	THE BALLAD OF JOHN AND YOKO	The Beatles (Lennon-McCartney), Apple 2531	5
9	9	13	28	COLOR HIM FATHER	Winstons (Don Carroll), Metromedia 117	8
10	14	16	25	WHAT DOES IT TAKE TO WIN YOUR LOVE	Jr. Walker & the All Stars (Foggy & Bristol), Soul 35062	9
11	16	22	33	MY CHERIE AMOUR	Stevie Wonder (Hank Cosby), Tamla 54180	7
12	6	3	1	GET BACK	Beatles (George Martin), Apple 2490	10
13	10	4	5	TOO BUSY THINKING ABOUT MY BABY	Marvin Gaye (Norman Whitfield), Tamla 54181	12
14	15	15	18	LOVE ME TONIGHT	Tom Jones (Peter Sullivan), Parrot 40038	8
15	18	19	31	PART I MOTHER POPCORN (You Got to Have a Mother for Me)	James Brown (James Brown), King 6245	5
16	12	7	4	IN THE GHETTO	Elvis Presley, RCA Victor 47-9741	11
17	29	37	40	BABY, I LOVE YOU	Andy Kim (Jeff Barry), Steed 1031	8
18	13	14	20	BLACK PEARL	Sonny Charles with the Checkmates Ltd. (Phil Spector), A&M 1053	10
19	19	9	12	THE ISRAELITES	Desmond Dekker & the Aces (A Pyramid Production), Uni 55129	9
20	20	24	27	LET ME	Paul Revere & the Raiders Featuring Mark Lindsay, Columbia 4-44854	9
21	17	10	8	GRAZIN' IN THE GRASS	Friends of Distinction (John Florez), RCA 74-0207	15
22	28	42	58	QUENTIN'S THEME	The Charles Randolph Green Sounde (Charles R. Green), Ranwood 840	5
23	30	32	35	I TURNED YOU ON	Isley Brothers (R. Isley-O. Isley-R. Isley), T-Neck 902	7
24	31	38	39	MEDLEY: CAN SING A RAINBOW/LOVE IS BLUE	Dells (Bobby Miller), Cadet 5641	8
25	26	27	34	MOODY WOMAN	Jerry Butler (Gamble & Huff), Mercury 72929	7
26	37	55	70	RUBY, DON'T TAKE YOUR LOVE TO TOWN	Kenny Rogers and the First Edition (Jimmy Bowen), Reprise 0829	6
27	22	25	26	MEDICINE MAN	Buchanan Brothers (Cashman, Pistilli & West), Event, 3302	11
28	21	16	16	MORE TODAY THAN YESTERDAY	Spiral Staircase (Sonny Knight), Columbia 4-44741	15
29	33	41	50	MY PLEDGE OF LOVE	The Joe Jeffrey Group (Jerry Meyers & Alan Klein), Wand 11200	6
30	50	59	—	SWEET CAROLINE (Good Times Never Seemed So Good)	Neil Diamond (Tommy Coghill, Tom Catalano, Neil Diamond), Uni 55136	3
31	51	61	—	GOOD OLD ROCK 'N ROLL	Cat Mother and the All Night News Boys (Cat Mother & Jimi Hendrix), Polydor 14002	3

32	42	50	77	YESTERDAY WHEN I WAS YOUNG	Roy Clark (Joe Allison), Dot 17246	5
33	34	34	43	THE POPCORN	James Brown (James Brown), King 6240	6
34	41	47	81	THE DAYS OF SAND AND SHOVELS	Bobby Vinton (Billy Sherrill), Epic 10485	5
35	36	36	41	WITH PEN IN HAND	Vikki Carr (Dave Pell & Rob Bledsoe), Liberty 56092	11
36	35	51	57	WE GOT MORE SOUL	Dyke & the Blazers (Art Barrett), Original Sound 86	9
37	40	45	51	MRS. ROBINSON	Booker T. & the M.G.'s (Booker T. & the M.G.'s), Stax 0037	6
38	38	46	59	THE MINOTAUR	Dick Hyman & His Electric Eclectics, Command 4126	7
39	24	23	19	EVERYDAY WITH YOU GIRL	Classics IV (Buddy Blue), Imperial 66378	8
40	48	77	—	CHOICE OF COLORS	Impressions (Curtis Mayfield), Curtom 1943	3
41	43	48	76	DOGGONE RIGHT	Smokey Robinson & the Miracles (Smokey), Tamla 54183	4
42	57	89	—	ABRAHAM, MARTIN AND JOHN	Moms Mabley (Barry Oslander), Mercury 72935	3
43	47	68	95	MOONFLIGHT	Vik Venus (Lewis Merenstein), Buddha 118	5
44	44	56	56	SO I CAN LOVE YOU	Emotions, Volt 4010	8
45	45	54	69	MEMPHIS UNDERGROUND	Herbie Mann (Tom Dowd), Atlantic 2621	8
46	46	52	52	BUT IT'S ALRIGHT	J. J. Jackson (Lew Futterman), Warner Bros.-Seven Arts 7276	8
47	49	66	84	MOMENTS TO REMEMBER	Vogues (Dick Clasper), Neprine 0831	4
48	73	—	—	ABRAHAM, MARTIN & JOHN	Smokey Robinson & the Miracles (Smokey Robinson), Tamla 54184	2
49	59	71	88	I'D RATHER BE AN OLD MAN'S SWEETHEART	Candi Staton (Rick Hall), Fame 1456	4
50	27	28	29	SEE	Rascals (Rascals & Arif Mardin), Atlantic 2634	8
51	53	57	66	YOU DON'T HAVE TO WALK IN THE RAIN	Turtles (Ray Davies), White Whale 308	6
52	52	64	71	THE GIRL I'LL NEVER KNOW	Frankie Valli (Bob Crews), Philips 40622	5
53	55	65	75	IT'S GETTING BETTER	Mama Cass (Steve Barri), Dunhill 4195	6
54	66	94	—	ALONG CAME JONES	Ray Stevens (Ray Stevens, Jim Malloy), Monument 1150	3
55	64	85	—	PUT A LITTLE LOVE IN YOUR HEART	Jackie DeShannon (VME), Imperial 66385	3
56	68	72	—	RECONSIDER ME	Johnny Adams (Shelby S. Singleton Jr.), 555 Int'l 770	3
57	86	—	—	POLK SALAD ANNIE	Tony Joe White (Billy Swan), Monument 1104	2
58	32	20	22	DON'T LET THE JONESES GET YOU DOWN	Templations (Norman Whitfield), Gordy 7086	8
59	85	—	—	I'D WAIT A MILLION YEARS	Grassroots (Steve Barry), Dunhill 4198	2
60	88	97	—	MUDDY RIVER	Johnny Rivers (Johnny Rivers), Imperial 66386	3
61	71	74	83	DON'T WAKE ME UP IN THE MORNING, MICHAEL	The Peppermint Rainbow (Paul Leka), Decca 732498	5
62	62	69	82	TELL ALL THE PEOPLE	Doors (Kreiger), Elektra 45663	5
63	65	67	68	DIDN'T WE	Richard Harris (Jimmy Webb), Dunhill 4194	6
64	67	73	91	LISTEN TO THE BAND	Monkees (Michael Nesmith), Colgems 66-3004	6
65	90	—	—	CLEAN UP YOUR OWN BACK YARD	Elvis Presley, RCA Victor 47-9747	2
66	70	70	78	WHY I SING THE BLUES	B. B. King (Bill Szymczyk), BluesWay 61024	9

67	75	88	—	ON CAMPUS	Dickie Goodman (Dickie Goodman), Cotique 158	3
68	74	84	90	GIRL YOU'RE TOO YOUNG	Archie Bell & the Drells (Gamble & Huff), Atlantic 2644	4
69	72	98	—	(Sittin' On) THE DOCK OF THE BAY	Sergio Mendes & Brasil '66 (Sergio Mendes & Herb Alpert), A&M 1073	3
70	79	79	100	FEELING ALRIGHT	Joe Cocker (Denny-Cordell), A&M 1063	4
71	78	81	89	THE FEELING IS RIGHT	Clarence Carter (Rick Hall), Atlantic 2648	4
72	81	83	96	BABY, DON'T BE LOOKING IN MY MIND	Joe Simon (J. B. Enterprises), Sound Stage 7 2634	4
73	77	78	86	HURT SO BAD	Lettermen (Al DeLory), Capitol 2482	7
74	89	93	—	GET TOGETHER	Youngbloods (Felix Pappalardi), RCA 47-9752	3
75	76	76	85	THE PROPHECY OF DANIEL AND JOHN THE DEVINE	Cowells (Bob Cowill), MGM 14063	4
76	83	90	—	WHILE YOU'RE OUT LOOKING FOR SUGAR	Money Cone (R. Dunbar), Hor Wax 69D1	3
77	69	62	62	HUSHABYE	Jay & the Americans (Jay & the Americans), United Artists 50535	7
78	92	—	—	DID YOU SEE HER EYES	Illusion (Jeff Barry), Steed 718	2
79	93	—	—	BREAK AWAY	Beach Boys (Brian Wilson/Murray Wilson), Capitol 2530	2
80	87	87	—	FOREVER	Mercy (Brad Shapiro & Steve Alaimo), Warner Bros.-Seven Arts 7297	3
81	—	—	—	HEY JOE	Wilson Pickett (Rick Hall), Atlantic 2648	1
82	80	80	—	I'M STILL A STRUGGLIN' MAN	Edwin Starr (Johnny Bristol), Gordy 7087	3
83	—	—	—	LAUGHING	Guess Who (Jack Richardson), RCA 74-0195	1
84	97	100	—	THEME FROM A SUMMER PLACE	Ventures (Joe Saraceno), Liberty 56115	3
85	—	—	—	WHERE DO I GO/BE-IN (Hare Krishna)	Happenings (Happenings), Jubilee 5666	1
86	95	95	—	DON'T TELL YOUR MAMA WHERE YOU'VE BEEN	Eddie Floyd (Steve Cropper, B. T. Jones), Stax 0036	3
87	—	—	—	STAY AND LOVE ME ALL SUMMER	Brian Hyland (Ray Ruff), Dot 17258	1
88	—	—	—	WILLIE & LAURA MAE JONES	Dusty Springfield (Jerry Weiler, Tom Dowd, Arif Mardin), Atlantic 2647	1
89	99	—	—	NOTHING CAN TAKE THE PLACE OF YOU	Brook Benton (Arif Mardin), Corillion 44034	2
90	94	—	—	SOUL DEEP	Box Tops (Tommy Coghill & Chips Moman), Mala 12040	3
91	91	92	—	NEVER COMES THE DAY	Moody Blues (Tony Clarke), Deram 85044	3
92	—	—	—	WAKE UP	Chambers Brothers (David Rubinson), Columbia 44890	1
93	98	—	—	I'LL NEVER FALL IN LOVE AGAIN	Burt Bacharach (Burt Bacharach & Phil Ramone), A&M 1064	2
94	—	—	—	LAY LADY LAY	Bob Dylan (Bob Johnson), Columbia 44926	1
95	96	96	—	EVERYTHING I DO GONNA BE FUNKY (From Now On)	Lee Dorsey (Marshall E. Schon & Allen R. Toussaint), Amy 11055	3
96	—	—	—	BIRDS OF A FEATHER	Joe South (Joe South), Capitol 2532	1
97	—	—	—	IN THE TIME OF OUR LIVES	Iron Butterfly (Jim Hilton), Atco 6676	1
98	—	—	—	PASS THE APPLE, EVE	B. J. Thomas (Chips Moman), Scepter 12255	1
99	100	—	—	MY LITTLE CHICKADEE	Foundations (Tony Macaulay & John Macleod), Uni 55137	2
100	—	—	—	ABERGAVENTNY	Shannon (), Heritage 814	1

HOT 100—A TO Z—(Publisher-Licensee)

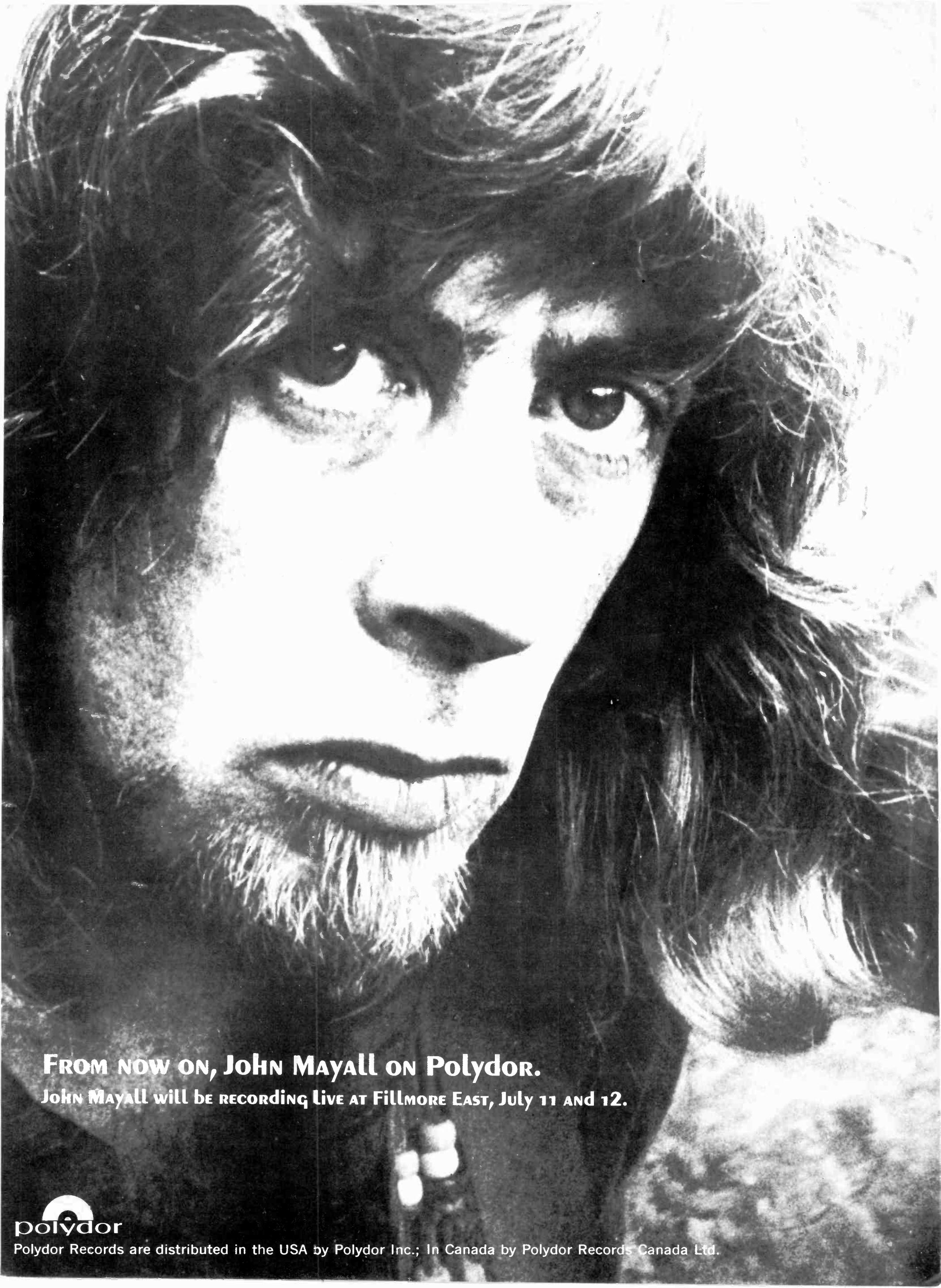
Abergavenny (Mills, ASCAP)	100
Abraham, Martin & John (Roniquest, BMI)	42
Abraham, Martin & John (Roniquest, BMI)	48
Along Came Jones (Tiger, BMI)	54
Baby, Don't Be Looking in My Mind (Wilderness, BMI)	72
Baby, I Love You (Trio/Mother Bertha, BMI)	17
Bad Moon Rising (Jondora, BMI)	7
Ballad of John and Yoko, The (Maclean, BMI)	8
Birds of a Feather (Lowery, BMI)	96
Black Pearl (Irving, BMI)	18
Break Away (Bri-Mur, BMI)	79
But It's Alright (Pamelarosa, BMI)	46
Choice of Colors (Camad, BMI)	40
Clean Up Your Own Back Yard (Gladys, ASCAP)	65
Color Him Father (Holly Bee, BMI)	9
Crystal Blue Persuasion (Big Seven, BMI)	6
Days of Sand and Showers, The (Lono & Oscar, BMI)	78
Did You See Her Eyes (Unart, BMI)	8
Didn't We (Ja-Ma, ASCAP)	63
Doggone Right (Jobete, BMI)	41
Don't Let the Joneses Get You Down (BMI)	58
Don't Tell Your Mama Where You've Been (East/Memphis, BMI)	7
Don't Wake Me Up in the Morning, Michael (M.R.C./Little Heather, BMI)	61
Everyday With You Girl (Low-Sai, BMI)	39
Everything I Do Gonna Be Funky (From Now On) (Marsaint, BMI)	95
Feeling Alright (Almo, ASCAP)	70
Feeling Is Right, The (Fame, BMI)	71
Forever (Tree, BMI)	80
Get Back (Maclean, BMI)	12
Get Together (S.F.O., BMI)	74
Good Morning Starshine (United Artists, ASCAP)	3
Good Old Rock 'n' Roll (Cat Mother/Emm-Jay/Sea-Lark, BMI)	31
Grazin' in the Grass (Chisa, BMI)	21

Hey Joe (Third Story, BMI)	81
Hurt So Bad (Vogue, BMI)	73
Hushabye (Brittann, BMI)	77
I'd Rather Be an Old Man's Sweetheart (Fame, BMI)	49
I'd Wait a Million Years (Teenie Bopper, ASCAP)	59
I'll Never Fall in Love Again (Blue Seas, ASCAP)	93
I'm Still a Strugglin' Man (Jobete, BMI)	82
In the Ghetto (B. n' B./Gladys, ASCAP)	16
In the Time of Our Lives (Cotillion/Ten/East/Itasca, BMI)	97
In the Year 2525 (Zelad, BMI)	23
I Turned You On (Triple 3, BMI)	19
Israelites, The (Kenwood, BMI)	23
It's Getting Better (Screen Gems-Columbia, BMI)	53
Laughing (Dunbar, BMI)	83
Lay Lady Lay (Big Sky, ASCAP)	94
Let Me (Boom, BMI)	94
Listen to the Band (Screen Gems-Columbia, BMI)	20
Love Is Blue (I Can Sing a Rainbow) (Mark VII/Croma, ASCAP)	24
Love Me Tonight (Duchess, BMI)	14
Love Theme From Romeo & Juliet (Famous, ASCAP)	4
Medicine Man (Sandbox, ASCAP)	27
Memphis Underground (Manny, ASCAP)	45
Minotaur, The (Eastlake, ASCAP)	38
Moody Woman (Good Forever/Parabut, BMI)	25
Moments to Remember (Spier, ASCAP)	47
Moonflight (Kaskar/Kahoona/Camad/T.M./Pocket Full of Tunes/Rivers/Peanut Butter/Kama Sutra, BMI)	43
More Today Than Yesterday (Spiral/Red Dust, BMI)	28
Part I—Mother Popcorn (You Got to Have a Mother for Me) (Dynamite, BMI)	15
Mrs. Robinson (Charing Cross, BMI)	37
Muddy River (Rivers, BMI)	60
My Cherie Amour (Jobete, BMI)	11
My Little Chickadee (January, BMI)	99
Mrs. Robinson (Charing Cross, BMI)	37
My Pledge of Love (Wednesday Morn./Our Children's, BMI)	21
Never Comes the Day (Andover, ASCAP)	91

Nothing Can Take the Place of You (Zu-ma, BMI)	5
One (Dunbar, BMI)	5
On Campus (Cotique, BMI)	67
Pass the Apple Eve (Press, BMI)	98
Polk Salad Annie (Combine, BMI)	57
Prophecy of Daniel and John the Divine, The (Kama-Rippa, ASCAP)	33
Put a Little Love in Your Heart (Unart, BMI)	75
Put a Little Love in Your Heart (Unart, BMI)	55
Quentin's Theme (Curnor, BMI)	22
Ruby, Don't Take Your Love to Town (Cedarwood, BMI)	26
See (Slacars, ASCAP)	50
(Sittin' On) The Dock of the Bay (East/Redwal/Time, BMI)	69
So I Can Love You (Pervis/Staples, BMI)	44
Soul Deep (Barton, BMI)	90
Spinning Wheel (Blackwood/Minnesingers, BMI)	2
Stay and Love Me All Summer (Saturday, BMI)	87
Sweet Caroline (Good Times Never Seemed So Good) (Stonebridge, BMI)	30
Tell All the People (Nipper/Door, ASCAP)	62
Theme From "A Summer Place" (Warner Bros.-Seven Arts, ASCAP)	84
Too Busy Thinking About My Baby (Jobete, BMI)	92
Wake Up (Blackwood, BMI)	13
We Got More Soul (Drive-In/Westward, BMI)	36
What Does It Take to Win Your Love (Jobete, BMI)	10
Where Do I Go/Be-In (Hare Krishna) (United Artists, ASCAP)	85
White You're Out Looking for Sugar (Gold Forever, BMI)	76
Why I Sing the Blues (Pamco/Sounds of Lucille, BMI)	66
Willie & Laura Mae Jones (Combine, BMI)	88
With Pen in Hand (Unart, BMI)	35
Yesterday When I Was Young (T.R.O.-Dartmouth, ASCAP)	32
You Don't Have to Walk in the Rain (Ishmael/Blimp, BMI)	51

BUBBLING UNDER THE HOT 100

101. WORKIN' ON A GROOVY THING	5th Dimension, Soul City 776
102. SUGAR, SUGAR	Archies, Calendar 63-1008
103. BIG BRUCE	Steve Greenberg, Trip 3000
104. SUNSHINE RED WINE	Crazy Elephant, Bell 804
105. BIRTHDAY	Underground Sounds, Intrepid 75002
106. HERE I GO AGAIN	Country Joe & the Fish, Vanguard 35090
107. DYNAMITE WOMAN	Sir Douglas Quintet, Smash 2233
108. FIRST HYMN FROM GRAND TERRACE	Mark Lindsay, Columbia 4-44875



FROM NOW ON, JOHN MAYALL ON Polydor.

JOHN MAYALL will be recording live at Fillmore East, July 11 and 12.



Polydor Records are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.

REGISTER NOW FOR BILLBOARD PUBLICATIONS' 3RD TAPE CARTRIDGE FORUM

Sponsored by Billboard, Merchandising Week & Photo Weekly

August 3-6, 1969

at Hotel Mark Hopkins, San Francisco, California

PROGRAM

THE 3RD NATIONAL TAPE CARTRIDGE FORUM

SUNDAY, AUGUST 3

3:00 p.m. - 8:00 p.m.—REGISTRATION

MONDAY, AUGUST 4

9:00 a.m. - 12:00 noon

SESSION 1 THE FUTURE OF THE INDUSTRY—HOW CAN IT BEST REACH ITS GROWTH POTENTIAL

The Manufacturer's Point of View

Speaker to be announced

The Wholesaler's Point of View

William E. Goetz

Chairman and Chief Executive Officer

Music West

Daly City, California

The Retailer's Point of View

Harvey S. Laner, President

Recco Inc.

Kansas City, Missouri

SESSION 2 RESOLVING THE PACKAGING DILEMMA

Frederick H. Rice

National Merchandising Development Manager

Capitol Records Distributing Corporation

Hollywood, California

LUNCH

2:00 p.m. - 5:15 p.m.—CONCURRENT SESSIONS

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

SESSION 3 THE VALUE OF TAPE CLUBS IN EXPANDING LOCAL SALES

How National Clubs Provide Plus Sales and
Expand the Local Markets

Speaker to be announced

Profit Potential in Developing a Local Club

Alan Pierce, Account Executive

Jonathan, James, & Alan, Inc.

Huntington Woods, Michigan

SESSION 4 NEW DIMENSIONS IN DEALER TRAINING

Basics in Selling Equipment

George R. Simkowski

Marketing Manager—Audio Products

Bell & Howell Video and Audio Products Division

Skokie, Illinois

Training in Effective Merchandising Techniques

Speaker to be announced

SESSION 5 PINPOINTING THE TAPE AND EQUIPMENT MARKET

The Consumer—Who is He? What Does He Buy?
Where Does He Buy It?

Andrew Csida

General Manager, Special Projects Division

Billboard Magazine

New York, New York

Forecasting Equipment Sales — Portables,
Home, Automotive

James R. Gall, Vice-President, Marketing

Lear Jet Stereo, Inc.

Detroit, Michigan

SESSION 6 ADVERTISING APPROACHES TO DEVELOP CONSUMER TRAFFIC

When is Broadcasting Advertising Effective

James W. Johnson,

Advertising & Sales Promotion Manager

Ampex Stereo Tapes (Ampex Corporation)

New York, New York

Getting Greater Mileage from Print Advertising

James Toland, Director, Magazine Division

Los Angeles Times

Los Angeles, California

SESSION 7 CHANGES IN STORE LAYOUT, DISPLAY AND SELLING THAT IMPROVE TURNOVER

Setting Up a Self-Service Section for Pre-
Recorded Tape

Speaker to be announced

Effectively Displaying, Demonstrating and Sell-
ing Equipment

Herman E. Platt, President

Platt Music Corporation

Torrance, California

SESSION 8-A TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT

Penetration in Far East

Robert Mitchum, Vice-President

C. J. Brady Company

Honolulu, Hawaii

Status in Europe

John Jildera

International Manager of Cassettes

Philips Phonographic Industries

Baarn, Holland

TUESDAY, AUGUST 5

8:30 a.m. - 6:30 p.m.—FIELD TRIPS

Registrants will make a selection of two of these trips for on-site visits to key tape operations in the San Francisco area. Their visits will be preceded by presentations of what these firms are doing, how they have overcome problems in operations, and what they have found successful and what they have learned are not successful. You will have a chance to ask questions following the presentations as well as at the place of business.

TRIP A

SESSION 9 OPERATION OF AN INSTALLER OF TAPE EQUIPMENT IN CARS

Henry Vogel, President
Car Radio Tape Center
San Francisco, California

SESSION 10 HOW AN AUTO ACCESSORY STORE SELLS AND DISPLAYS TAPE AND TAPE EQUIPMENT

Merrill Krantzman, Vice-President
Grand of California
Oakland, California

TRIP B

SESSION 11 A TEST STORE FOR TRYING NEW MARKETING IDEAS FOR TAPE AND EQUIPMENT

Speaker to be announced
Tape Deck
Sunnyvale, California

SESSION 12 THE TAPE CARTRIDGE MANUFACTURING PROCESS—EVOLUTION OF THE FINISHED QUALITY PRODUCT

Speaker to be announced
GRT Corporation
Sunnyvale, California

TRIP C

SESSION 13 OPERATION OF A RETAIL RECORD AND TAPE STORE

Russ Solomon, President
Tower Records
Sacramento, California

SESSION 14 AN INSIDE LOOK AT A SUCCESSFUL DISTRIBUTOR

Merritt Kirk, President
Music West
Daly City, California

WEDNESDAY, AUGUST 6

9:00 a.m. - 12:00 noon—CONCURRENT SESSIONS

These sessions are concurrent. Each session will be held in a separate room and repeated. Every registrant will select two of the sessions, attending one at 9:00 a.m. and the other at 10:45 a.m.

SESSION 15 IMPACT ON TAPE AND EQUIPMENT MARKETING OF ADDITIONAL RETAILERS ENTERING FIELD

Rack Jobbers' Role in Setting Up and Servicing the New Dealer
William Hall, Vice-President
Transcontinental Music
Burlingame, California
The Camera Store as a Tape and Equipment Retailer
Ronald W. Inkley, President
Inkley's
Ogden, Utah
Experience of an Appliance Dealer Entering the Tape Field
Ira Fischbein, President
Mr. Dependable TV & Appliance Store
San Diego, California.

SESSION 16 IMPORTANCE OF SERVICING FOR BUILDING SALES OF EQUIPMENT AND TAPE

Responsibility of Manufacturer, Distributor, Retailer in Setting Policies on Returns and Defectives
Jack K. Sauter, President
Calectron
San Francisco, California
Profit Opportunities in Equipment Servicing
Joseph V. Loiacono
Manager, Field Product Service
General Electric Company
Syracuse, New York

SESSION 17 NEW TECHNIQUES IN SELLING PRE-RECORDED TAPES AND EQUIPMENT

Finding Prospects Through Participation in Exhibits in Local Area
Philip Costanzo, Manager
Jet Stereo Distributors, Inc.
Montebello, California
Using Vending Machines to Sell Tape
Larry Finley, President
North American Leisure Corp.
New York, New York

SESSION 18 THE ROLE OF THE AUTO INDUSTRY IN THE GROWTH OF TAPE AND EQUIPMENT

The Future for Selling to the New and After-Market Car Buyer
Speaker to be announced
The Experience of a Car Dealer in Selling Tape and Equipment
Speaker to be announced

SESSION 19 REACHING SPECIAL MARKETS

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

SESSION 20 PROMOTIONS THAT PAY OFF

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

SESSION 21-B TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT

The Future in Canada
Gary Salter, Vice-President
International Tape Cartridge of Canada, Ltd.
Downsview, Ontario, Canada
Growth in Latin America
Manuel Camaro, President
Tape Car Gravacioes
Guanabara, Brazil

12:30 p.m. - 1:30 p.m.

LUNCH

Robert W. Galvin, Chairman of the Board
Motorola, Inc.
Franklin Park, Illinois
Topic to be announced

TAPE CARTRIDGE FORUM

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TOP LP'S

FOR WEEK ENDING JULY 12, 1969

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	
60	1	1	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)		NA	NA		
23	4	2	SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S)				NA	
24	3	3	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)				NA	
5	5	4	TOM JONES This Is Parrot PAS 71208 (S)					
7	2	5	FIFTH DIMENSION Age of Aquarius Soul City SCS 92005 (S)					
11	10	★	HENRY MANCINI & HIS ORK A Warm Shade of Ivory RCA Victor LSP 4140 (S)					
11	7	7	BOB DYLAN Nashville Skyline Columbia KCS 9825 (S)				NA	
6	8	8	WHO Tommy Decca DXSW 7205 (S)		NA		NA	
23	9	9	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
52	6	10	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					
10	12	11	VENTURES Hawaii Five-O Liberty LST 8061 (S)					
5	13	12	PETER, PAUL & MARY Peter, Paul & Mommy Warner Bros.-Seven Arts WS 1785 (S)					
22	14	13	LED ZEPPELIN Atlantic SD 8216 (S)					
5	15	14	ELVIS PRESLEY From Elvis in Memphis RCA Victor LSP 4155 (S)		NA	NA		
21	16	15	DONOVAN Greatest Hits Epic BSN 26439 (S)				NA	
9	11	16	ANDY WILLIAMS Happy Heart Columbia CS 9844 (S)				NA	
3	25	★	CROSBY/STILLS/NASH Atlantic SD 8229 (S)					
14	17	18	GLEN CAMPBELL Galveston Capitol ST 210 (S)					
18	21	19	TOM JONES Live Parrot PAS 71014 (S)					
9	20	20	CHICAGO TRANSIT AUTHORITY Columbia GP 8 (S)		NA	NA		
7	22	21	MOODY BLUES On the Threshold of a Dream Deram DES 18025 (S)					
8	23	22	HERBIE MANN Memphis Underground Atlantic SD 1522 (S)					
3	24	23	STEVE MILLER BAND Brave New World Capitol SKAO 184 (S)		NA			
25	19	24	THREE DOG NIGHT Dunhill DS 50048 (S)					
4	27	25	DIANA ROSS & THE SUPREMES Let the Sunshine In Motown MS 689 (S)		NA	NA		
2	47	★	JOSE FELICIANO Feliciano/10 to 23 RCA Victor LSP 4185 (S)		NA	NA	NA	
18	18	27	TEMPTATIONS Cloud Nine Gordy GLPS 939 (S)					
2	52	★	JOHNNY CASH At San Quentin Columbia CS 9825 (S)				NA	
24	29	29	TOM JONES Help Yourself Parrot PAS 71025 (S)					
12	26	30	SLY & THE FAMILY STONE Stand Epic BN 26456 (S)				NA	
13	31	31	DICK HYMAN Moog: The Electric Eclectics of Command 938 (S)					
5	34	32	JONI MITCHELL Clouds Reprise RS 6341 (S)					
10	28	33	COWSILLS In Concert MGM SE 4619 (S)					
4	35	34	DAVID RUFFIN My Whole World Ended Motown MS 685 (S)					
5	37	35	MARVIN GAYE M. P. G. Tamla TS 292 (S)				NA	NA
48	30	36	TOM JONES Fever Zone Parrot PAS 71019 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
16	38	37	VIKKI CARR For Once in My Life Liberty LST 7604 (S)					
11	39	38	FRIENDS OF DISTINCTION Grazin' RCA Victor LSP 4149 (S)					
4	44	★	JOHNNY RIVERS Touch of Gold Imperial LP 12427 (S)					
4	41	40	MERCY Love (Can Make You Happy) Warner Bros.-Seven Arts WS 1799 (S)					
4	43	41	JULIE DRISCOLL/BRIAN AUGER/TRINITY Street Noise Atco SD 2-701 (S)			NA		
6	49	★	JOAN BAEZ David's Album Vanguard VSD 79308 (S)					
10	33	43	JOHNNY WINTER Columbia CS 9826 (S)				NA	
10	32	44	FRANK SINATRA My Way Reprise FS 1029 (S)					
12	45	45	GUESS WHO Wheatfield Soul RCA Victor LSP 4141 (S)		NA	NA	NA	
9	36	46	TRAFFIC Last Exit United Artists UAS 6702 (S)					
11	40	47	EDWIN HAWKINS SINGERS Let Us Go Into the House of the Lord Pavilion BPS 1001 (S)					
4	48	48	COUNTRY JOE & THE FISH Here We Go Again Vanguard VSD 79299 (S)					
11	42	49	ISLEY BROTHERS It's Our Thing T Neck T 3001 (S)					
2	88	★	HERB ALPERT & THE TIJUANA BRASS Warm A&M SP 4190 (S)					
7	51	51	JOE COCKER With a Little Help From My Friends A&M SP 4182 (S)					
28	53	52	ASSOCIATION Greatest Hits Warner Bros.-Seven Arts WS 1767 (S)					
22	50	53	IRON BUTTERFLY Ball Atco SD 33-280 (S)					
5	62	★	BOOKER T. & THE MG'S Booker T. Set Stax STS 2009 (S)					
57	46	55	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)				NA	
42	54	56	SOUNDTRACK Funny Girl Columbia BOS 3220 (S)				NA	
31	58	57	BEATLES Apple SW80 101 (S)					
26	57	58	WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions Inc. Presents Switched on Bach Columbia MS 7194 (S)		NA	NA		
29	56	59	SOUNDTRACK Oliver Colgems COSD 5501 (S)					
4	60	60	RAY STEVENS Gitarzan Monument SLP 18115 (S)				NA	
6	61	61	BOBBY GOLDSBORO Today United Artists UAS 6704 (S)		NA	NA	NA	
18	59	62	STEPPENWOLF Birthday Party Dunhill DSX 50053 (S)					
35	63	63	GLEN CAMPBELL Wichita Lineman Capitol ST 103 (S)					
10	55	64	PROCOL HARUM A Salty Dog A&M SP 4179 (S)					
28	64	65	JERRY BUTLER Ice Man Cometh Mercury ST 61198 (S)					
22	65	66	CREAM Goodbye Atco SD 7001 (S)					
7	66	67	ROGER WILLIAMS Happy Heart Kapp KS 3595 (S)					
5	69	68	MERLE HAGGARD Same Train, Different Time Capitol SW88 223 (S)		NA	NA	NA	
15	68	69	DIONNE WARWICK Soulful Scepter SPS 573 (S)					
2	104	★	STEPPENWOLF Early Steppenwolf Dunhill DS 50060 (S)					
12	74	71	CLASSICS IV Traces Imperial LP 12429 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
5	72	72	BOBBY VINTON Vinton Epic BN 26471 (S)		NA	NA	NA	
14	70	73	JOHNNY WINTER Progressive Blues Experiment Imperial LP 12431 (S)					
14	67	74	TOMMY ROE Dizzy ABC ABCS 683 (S)					
8	75	75	BUCKINGHAMS Greatest Hits Columbia CS 9812 (S)		NA	NA		
13	76	76	LAWRENCE WELK Galveston Ranwood R 8049 (S)					
3	79	77	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153 (S)					
4	105	★	GRATEFUL DEAD Axomoxoa Warner Bros.-Seven Arts WS 1790 (S)					
14	78	79	JAMES BROWN Say It Loud—I'm Black and I'm Proud King 5-1047 (S)					
1	—	★	THREE DOG NIGHT Suitable for Framing Dunhill DS 50058 (S)		NA	NA	NA	
3	93	★	JR. WALKER & THE ALL STARS Greatest Hits Soul SS 718 (S)		NA	NA	NA	
9	82	82	NEIL DIAMOND Brother Love's Traveling Salvation Show Uni 73047 (S)					
16	83	83	QUICKSILVER MESSENGER SERVICE Happy Trails Capitol ST 1201 (S)					
9	77	84	EDWIN STARR 25 Miles Gordy GS 940 (S)					
31	73	85	DIONNE WARWICK Promises, Promises Scepter SPS 571 (S)					
4	89	86	JOE SIMON Chokin' Kind Sound Stage 7 SSS 15006 (S)					NA
10	87	87	MASON WILLIAMS Music by Warner Bros.-Seven Arts WS 1788 (S)					
40	90	88	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)					NA
17	81	89	ENGELBERT HUMPERDINCK Engelbert Parrot PAS 71026 (S)					
21	71	90	BEE GEES Odessa Atco SD 2-0702 (S)					
10	86	91	BOOTS RANDOLPH With Love Monument SLP 18111 (S)					
10	80	92	NAZZ Nazz Nazz SGC 5002 (S)					NA
5	96	93	SPIRAL STARCASE More Today Than Yesterday Columbia CS 9852 (S)		NA	NA		
4	100	94	PERRY COMO Seattle RCA LSP 4183 (S)					
22	95	95	CHARLEY PRIDE In Person RCA LSP 4094 (S)				NA	NA
16	94	96	BROOKLYN BRIDGE Buddah BDS 5034 (S)					
3	99	97	MONKEES Greatest Hits Colgems COS 115 (S)					
3	114	★	BURT BACHARACH Make It Easy on Yourself A&M SP 4188 (S)		NA	NA	NA	NA
29	102	99	TOM JONES Green, Green Grass of Home Parrot PAS 71009 (S)					
9	92	100	PETULA CLARK Portrait of Petula Warner Bros.-Seven Arts WS 1789 (S)					
15	91	101	LETTERMEN I Have Dreamed Capitol ST 202 (S)					
22	84	102	ARETHA FRANKLIN Soul '69 Atlantic SD 8212 (S)					
14	97	103	LEONARD COHEN Songs From a Room Columbia CS 9767 (S)				NA	NA
24	101	104	TOMMY JAMES & THE SHONDELLS Crimson & Clover Roulette SR 42023 (S)					
16	103	105	MARY HOPKIN Post Card Apple ST 3351 (S)					
20	98	106	VANILLA FUDGE Near the Beginning Atco SD 33-278 (S)					

Carol Burnett·Martha Raye
Together Again For The First Time



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

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

True, the album is fun. . . . but so far the sales are serious.

The album is becoming a smash. That's what Tetragrammaton calls fun.

Tet'ra-grám'má-ton

Tetragrammaton Records. A Subsidiary of The Campbell, Silver Corporation

TOP LP's

CONTINUED FROM PAGE 74

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	
18	108	107	JAY & THE AMERICANS Sands of Time United Artists UAS 6671 (S)					
7	112	108	JAMES BROWN Gettin' Down to It King 5-1051 (S)		NA	NA		
29	110	109	DIANA ROSS & THE SUPREMES WITH THE TEMPTATIONS T. C. B. Motown MS 682 (S)					
53	85	110	SOUNDTRACK 2001: A Space Odyssey MGM STE 13 (S)					Ⓢ
9	106	111	BILLY VAUGHN Windmills of Your Mind Dot DLP 25937 (S)					Ⓢ
23	107	112	BEATLES Yellow Submarine Apple SW 153 (S)					Ⓢ
2	115	113	BUCK OWENS & HIS BUCKAROOS In London Capitol ST 232 (S)					
2	117	114	JOHNNY TAYLOR Philosophy Continues Stax STS 2023 (S)					
28	109	115	TOM JONES It's Not Unusual Parrot PAS 71004 (S)					
15	111	116	MANTOVANI Scene London PS 548 (S)					
71	113	117	GLEN CAMPBELL Gentle on My Mind Capitol ST 2809 (S)					Ⓢ
5	125	118	IT'S A BEAUTIFUL DAY Columbia CS 9753 (S)		NA	NA		
13	116	119	ELVIS PRESLEY Flaming Star RCA Camden 2304 (S)	NA	NA	NA	NA	
19	119	120	MC5 Kickin' Out the Jams Elektra EKS 45648 (S)					
46	118	121	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (S)			NA		Ⓢ
19	121	122	SOUNDTRACK Sweet Charity Decca DL 71502 (S)					
15	124	123	PAUL REVERE & THE RAIDERS Featuring Mark Lindsay Hard & Heavy (With Marshmallow) Columbia CS 9753 (S)			NA		
10	122	124	YOUNGBLOODS Elephant Mountain RCA Victor LSP 4150 (S)		NA	NA	NA	
22	120	125	VOGUES Till Reprise RS 6326 (S)					
28	123	126	W. C. FIELDS Original Voice Tracks From His Great Movies Decca DL 79164 (S)					
23	126	127	SOUNDTRACK Uptight Stax STS 2006 (S)					
4	127	128	NEIL YOUNG WITH CRAZY HORSE Everybody Knows This Is Nowhere Reprise RS 6349 (S)	NA		NA	NA	
10	150	128	ILLUSION Steed ST 37003 (S)					
22	130	130	NASHVILLE BRASS Plays the Nashville Sound RCA LSP 4059 (S)			NA	NA	
119	133	131	ANITA KERR/ROD MCKUEN/ SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WS 1670 (S)					Ⓢ
52	140	132	JOSE FELICIANO Feliciano RCA Victor LPM 3957 (M); LSP 3957 (S)		NA	NA		Ⓢ
8	128	133	BRENDA LEE Johnny One Time Decca DL 75111 (S)					
11	136	134	BLUE CHEER New! Improved! Philips PHS 600-305 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
30	146	135	ELVIS PRESLEY Elvis RCA Victor LPM 4088 (M) (No Stereo)		NA	NA		Ⓢ
25	138	136	STEPPENWOLF Dunhill DS 50029 (S)					Ⓢ
5	139	137	JOHN HARTFORD RCA Victor LSP 4156 (S)		NA	NA	NA	
47	129	138	ENGELBERT HUMPERDINCK Man Without Love Parrot (No Mono); PAS 71022 (S)					Ⓢ
1	—	135	ISAAC HAYES Hot Buttered Soul Enterprise ENS 1001	NA	NA	NA	NA	
2	143	140	SOLOMON BURKE Proud Mary Bell 6033 (S)					
20	132	141	JEFFERSON AIRPLANE Bless Its Pointed Little Head RCA Victor LSP 4133 (S)		NA	NA		
41	137	142	STEPPENWOLF The Second Dunhill DS 50037 (S)					Ⓢ
5	154	143	B. B. KING Live and Well BluesWay BLS 6031 (S)					NA
8	149	144	MOODY BLUES In Search of the Lost Chord Deram DES 18107 (S)					
34	135	145	GRASS ROOTS Golden Grass Dunhill DS 50047 (S)					
2	190	144	ROY CLARK Yesterday When I Was Young Dot DLP 25953 (S)	NA	NA	NA		
4	147	147	JACKIE LOMAX Is This What You Want? Apple ST 3354 (S)			NA	NA	
5	148	148	LOU RAWLS The Way It Was/The Way It Is Capitol ST 215 (S)	NA	NA	NA		
2	175	148	NANCY WILSON Son of a Preacher Man Capitol ST 234 (S)					
2	176	149	FOUR TOPS Now Motown MS 675 (S)	NA	NA	NA		
2	153	151	CARLA THOMAS Memphis Queen Stax STS 2019 (S)		NA	NA		
64	134	152	SIMON & GARFUNKEL Bookends Columbia KCS 9529 (S)			NA		Ⓢ
35	141	153	BLOOD, SWEAT & TEARS Child Is Father to the Man Columbia CS 9619 (S)			NA		
5	166	154	DELLS Greatest Hits Cadet LPS 824 (S)					
20	156	155	MONGO SANTAMARIA Stone Soul Columbia CS 9780 (S)			NA		
5	157	156	KALEIDOSCOPE Epic BN 26467 (S)		NA	NA	NA	
5	158	157	SONS OF CHAMPLIN Loosen Up Naturally Capitol SW88 200 (S)		NA	NA	NA	
5	155	158	SRC Milestones Capitol ST 134 (S)		NA	NA	NA	
5	160	159	LITTLE MILTON Grits Ain't Groceries Checker LPS 3011 (S)					
99	151	160	JIMI HENDRIX EXPERIENCE Are You Experienced? Reprise RS 6261 (S)					Ⓢ
16	131	161	RASCALS Freedom Suite Atlantic CD 2-901 (S)					Ⓢ
2	177	162	CAT MOTHER & THE ALL NIGHT NEWSBOYS The Street Giveth Polydor 4001 (S)		NA	NA	NA	
30	144	163	JUDY COLLINS Who Knows Where the Time Goes Elektra EKS 74033 (S)					
8	142	164	IMPRESSIONS Young Mod's Forgotten Story Curton CRS 8003 (S)					
3	173	165	POCO Pickin' Up the Pieces Epic BN 26460 (S)			NA	NA	
2	170	166	MAMA CASS Bubble Gum, Lemonade & . . . Something for Mama Dunhill DS 50055 (S)					
20	145	167	BUFFALO SPRINGFIELD Retrospective/Best of Atco SD 33-293 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
11	152	168	MOTHERS OF INVENTION Uncle Meat Bizarre ZMS 2024 (S)					
3	163	169	THEE PROPHETS Playgirl Kapp KS 3596 (S)					
16	168	170	GRASS ROOTS Lovin' Things Dunhill DS 50052 (S)					
4	172	171	FROST Frost Music Vanguard VDS 6520 (S)					
1	—	172	KINGSTON TRIO Once Upon a Time Tetragrammaton T 5101 (S)					NA
4	164	173	HANK WILLIAMS JR. Songs My Father Left Me MGM SE 4621 (S)			NA		
5	167	174	PHIL OCHS Rehearsal for Retirement A&M SP 4181 (S)			NA		
2	195	175	EDDY ARNOLD Glory of Love RCA Victor LSP 4179 (S)			NA	NA	NA
25	178	176	GLEN CAMPBELL By the Time I Get to Phoenix Capitol ST 2851 (S)					Ⓢ
1	—	177	RAY CONNIFF Greatest Hits Columbia CS 9839 (S)					NA
1	—	178	BILL COSBY 8:15 - 12:15 Tetragrammaton T 510C (S)					NA
28	161	179	YOUNG-HOLT UNLIMITED Soulful Strut Brunswick BL 75144 (S)					
1	—	180	JEFF BECK Beck-Ola Epic BN 26478 (S)					NA
1	—	181	CROPPER/KING/STAPLES Jammed Together Stax STS 2020 (S)			NA	NA	NA
4	183	182	METERS Josie J05 4010 (S)					
2	185	183	JERRY VALE Where's the Playground Susie? Columbia CS 9838 (S)			NA	NA	
5	184	184	MARVIN GAYE & HIS GIRLS Tama TS 293 (S)					NA
10	179	185	JERRY LEE LEWIS Sings the Country Music Hall of Fame Hits, Vol. 1 Smash SRS 67117 (S)					NA
2	188	186	VARIOUS ARTISTS Rocks' Greatest Hits Columbia GP 11 (S)			NA	NA	NA
2	191	187	ED AMES Windmills of Your Mind RCA Victor LSP 4172 (S)			NA	NA	
5	189	188	JIM NABORS Galveston Columbia CS 9817 (S)			NA	NA	
2	197	189	SANDLER & YOUNG Pretty Things Come in Twos Capitol ST 241 (S)					
3	194	190	JOHN LENNON & YOKO ONO Unfinished Music No. 2: Life With the Lions Zapple ST 3357 (S)					
2	192	191	GEORGE HARRISON Electronic Music Zapple ST 3358 (S)					
10	174	192	JERRY LEE LEWIS Sings the Country Music Hall of Fame Hits, Vol. 2 Smash SRS 67118 (S)					NA
3	198	193	ALICE COOPER Pretties for You Straight STS 1051 (S)					
21	181	194	CREAM Disraeli Gears Atco 33-232 (M); SD 33-232 (S)					Ⓢ
1	—	195	DEEP PURPLE Tetragrammaton T 119 (S)					NA
1	—	196	VARIOUS ARTISTS Super Oldies, Vol. 5 Capitol ST88 216 (S)					
3	200	197	CHARLIE BYRD Aquarius Columbia CS 9841 (S)			NA	NA	
1	—	198	DANNY DAVIS & THE NASHVILLE BRASS More Nashville Sounds RCA Victor LSP 4176 (S)			NA	NA	NA
22	199	199	BOX TOPS Super Hits Bell 6025 (S)					
1	—	200	BIFF ROSE Children of Light Tetragrammaton					NA

TOP LP's A-Z (LISTED BY ARTIST)

Herb Alpert & the Tijuana Brass 50	Carlos/Folkman 58	Deep Purple 195	Jimmi Hendrix Experience 160	Jackie Lomax 147	Rascals 161	Johnny Taylor 114
Ed Ames 187	Vikki Carr 37	DelLS 154	Mary Hopkin 105	Mama Cass 166	Lou Rawls 148	Temptations 27
Eddy Arnold 175	Johnny Cash 28, 55	Neil Diamond 82	Engelbert Humperdinck 87, 138	Henry Mancini & His Ork. 6	Paul Revere & the Raiders 123	Thee Prophets 169
Association 52	Cat Mother & the All Night Newsboys 162	Donovan 15	Dick Hyman 31	Herbie Mann 22	Johnny Rivers 39	Carla Thomas 151
Burt Bacharach 98	Chicago Transit Authority 20	Julie Driscoll/Brian Auger/Trinity 41	Illusion 129	Mantovani 116	Tommy Roe 74	Three Dog Night 24, 80
Joan Baez 42	Petula Clark 100	Bob Dylan 7	Impressions 164	MC5 120	Biff Rose 200	Traffic 46
Beatles 57, 112	Roy Clark 146	Jose Feliciano 26, 132	Iron Butterfly 10, 53	Mercy 40	Diana Ross & the Supremes 25, 109	Jerry Vale 183
Bea Gees 90	Joe Cocker 71	W. C. Fields 126	Isley Brothers 49	Meters 182	David Ruffin 34	Vanilla Fudge 106
Big Brother & the Holding Co. 121	Leonard Cohen 103	Fifth Dimension 5	It's a Beautiful Day 118	Steve Miller Band 23	John Lennon & Yoko Ono 190	Various Artists
Blood, Sweat & Tears 3, 153	Judy Collins 163	Four Tops 150	Tommy James & the Shondells 104	Joni Mitchell 32	John Lennon & Yoko Ono 190	Rock's Greatest Hits 186
Blue Cheer 134	Perry Como 94	Aretha Franklin 102	Jay & the Americans 107	Monkees 97	John Lennon & Yoko Ono 190	Super Oldies Vol. 5 196
Booker T. & the M.G.'s 54	Ray Conniff 177	Friends of Distinction 38	Jefferson Airplane 141	Mothers of Invention 168	John Lennon & Yoko Ono 190	Billy Vaughn 111
Box Tops 199	Alice Cooper 193	Frost 171	Tom Jones 4, 19, 29, 36, 99, 115	Moody Blues 21, 144	John Lennon & Yoko Ono 190	Ventures 11
Brooklyn Bridge 96	Bill Cosby 178	Marvin Gaye 35, 184	Tom Jones 4, 19, 29, 36, 99, 115	Jim Nabors 188	John Lennon & Yoko Ono 190	Bobby Vinton 72
James Brown & His Famous Flames 79, 108	Country Joe & the Fish 48	Bobbie Gentry & Glen Campbell 88	Tom Jones 4, 19, 29, 36, 99, 115	Nashville Brass 130	John Lennon & Yoko Ono 190	Vogues 125
Buckingham's 75	Cowbills 33	Bobby Goldsboro 61	Tom Jones 4, 19, 29, 36, 99, 115	Nazz 92	John Lennon & Yoko Ono 190	Jr. Walker & the All Stars 81
Buffalo Springfield 167	Cream 66, 194	Grassroots 145, 170	Tom Jones 4, 19, 29, 36, 99, 115	Phil Ochs 174	John Lennon & Yoko Ono 190	Dionne Warwick 69, 85
Solomon Burke 140	Creedence Clearwater Revival 9	Grateful Dead 78	Tom Jones 4, 19, 29, 36, 99, 115	Original Cast Hair 1	John Lennon & Yoko Ono 190	Lawrence Welk 76
Jerry Butler 65	Cropper/King/Staples 181	Guess Who 45	Tom Jones 4, 19, 29, 36, 99, 115	Buck Owens & His Buckaroos 113	John Lennon & Yoko Ono 190	Who 8
Charlie Byrd 197	Crosby, Stills & Nash 17	Merle Haggard 68	Tom Jones 4, 19, 29, 36, 99, 115	Pefer, Paul & Mary 12	John Lennon & Yoko Ono 190	Andy Williams 16
Glen Campbell 18, 63, 117, 176	Danny Davis & the Nashville Brass 198	George Harrison 191	Tom Jones 4, 19, 29, 36, 99, 115	Poco 165	John Lennon & Yoko Ono 190	Hank Williams 173

VICTOR

New Albums for July



LSF-4165



LSP-4211



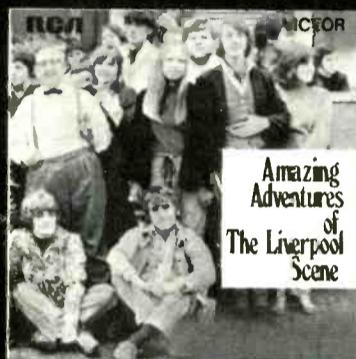
LSP-4178



LSP-4169



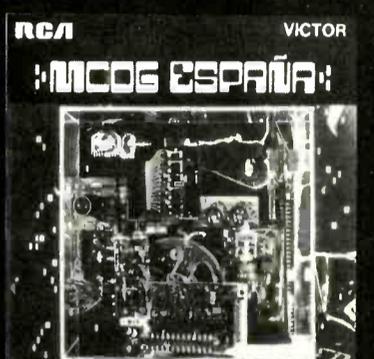
LSP-4209



LSP-4189



LSP-4127*



LSP-4195



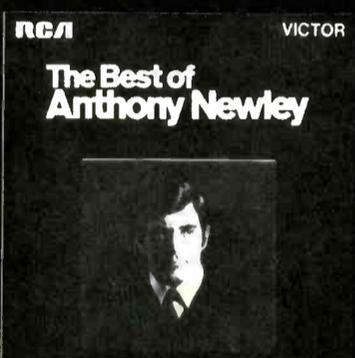
LSO-1159



LSP-4171



LSP-4205



LSP-4163



LSP-4197



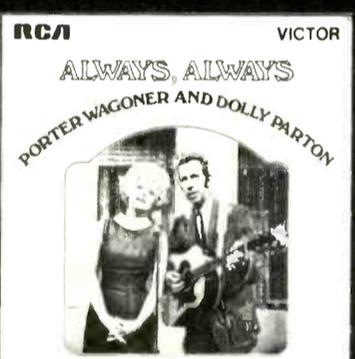
LSP-4187



LSP-4192



LSP-4166



LSP-4186



LSP-4214

CAMDEN



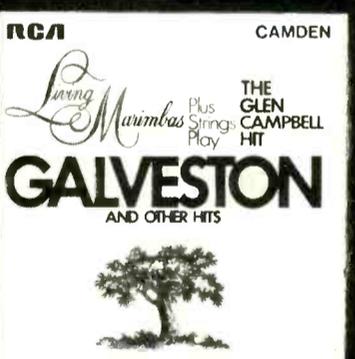
CAS-2322



CAS-2323



CAS-2328(e)



CAS-2329



CAS-2330*



CAS-2331(e)

RCA

*Available on Stereo 8 Cartridge Tape.

Copyright Study Asks \$\$

• Continued from page 1

mittees of House and Senate.

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

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

A case is made against the music publishers "as a body" for failure to come up with any substantial statistics. They "refrained from providing any financial statements indicating the trend of gross receipts, costs and profits for a period of years," as requested by subcommittee chairman Sen. John L. McClellan (D.-Ark.). As for the record com-

panies, their Glover report presented to House and Senate subcommittees is said to have serious flaws, and in any case, does not cover recent and substantial changes in the industry since 1964.

Some of the proposed guidelines for the up-to-date accounting of the financial condition of music-publishing-recording will make the respective parties shudder. Top priority would be given to "obtaining all financial information considered pertinent to the royalty rate question." There would have to be further study of the complication of what Knight calls the "interwovenness" of merged ownings in the industry today, and the frequency of births and deaths of firms in music publishing, recording and distribution.

The mystique of the "financial characteristics" of the music publishing and recording business would have to yield up such secrets to analysis as: 1. Disclosure of financial records of all music publishing and recording firms (independent or subsidiary) directly affected by a proposed change in mechanical rate, with breakdowns according to size of the operation. 2. Use of a sample basis that is representative

of large, medium and small firms, in both recording and publishing. 3. Time period covered must be long enough to show trends and changes in the industry since the mid '50's.

Additionally, to reveal the true role of mechanical royalty, the functioning of interrelated record and publishing and distributing firms must be analyzed, plus the large integrated broadcast-movie-entertainment complexes owning music interests, and finally the newer conglomerates whose multi-product corporations are taking over music interests. (The study is frankly apprehensive about the lack of knowledge as to where this latter type of concentration will lead.)

The Library of Congress study based its conclusions on a complete review of all available statistics, the history of the industries under compulsory licensing, hearing records and trade paper information. Out of it, researcher Knight says, "All findings to date are inconclusive" on the mechanical royalty issue.

The study reviews the National Music Publisher association counsel Robert Nathan's undocumented list of publisher costs. These were given as songwriter retainers of "up to \$20,000"; advances against future royalties; production of "demos" and promotion of them to deejays; sometime sharing of advertising costs with record companies, and performing some a&r functions, plus other "legal and auditing" fees, and half or more of the costs of the Harry Fox collection office for mechanicals. Also included in publisher material are music publisher study and surveys of compulsory licensing arrangements showing payments below the 2-cent rate. This was in rebuttal to Glover study's claim for the record industry that except for certain "stereotyped variations" the statutory 2 cents was the going rate of payment.

Cap. Sales Seminar

• Continued from page 68

Pickwick International, kicked off Thursday with a discussion on Pickwick product, followed by a&r meetings with Paul White, Pierre Dubord, and Revolution Rumble with Tony Roman, president of Revolution Records. A promotion presentation was given by Renka, Blouin, Sherman, and Ontario Promotion Manager, Joe Woodhouse.

Bruce Butler and Sandy Strohbach of Disney Records outlined Disney plans after lunch, and Taylor Campbell wrapped it all up with talks on the Fall program, "It Was a Very Good Year," and "Surprise Packages." The final cocktail party was presented by Disneyland with Pickwick hosting the final supper. A Magical Mystery Tour was held on Friday.

GRT Chess Distrib

• Continued from page 68

Midwest Road, Scarborough, Ont. The company is proceeding with its plans to open a new manufacturing plant, together with corporate headquarters at Allison, Ont. Presently corporate head offices and tape manufacturing facilities are located in London, Ont.

RCA in Canada

• Continued from page 68

Records are Jewel Akens, Phil Baugh, Bob Young's Love Bunch, Suite 540, Keith Green and Herb Newan & Company.

Songwriters Hall of Fame

• Continued from page 10

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

"It is a long time since we wrote for such rhythm & blues artists as Wynonie Harris, Bull Moose Jackson, Peppermint Harris, Little Esther and the Clovers," Leiber noted, "Pop music," he added, "is richer today than it has ever been owing to the impact of the roots of musical Americana. Pop music is relevant to our times. It is a candid expression of what is happening, much more so than the over-idealized songs spawned by Tin Pan Alley in the old days."

Love and Mack Open Concerts

LOS ANGELES — Elektra Records' series of concerts at the Aquarius Theater here begins with two shows on Monday (7) featuring Love and Lonnie Mack, both Elektra artists.

Elektra's Dillard and A&M's Flying Burrito Brothers appear for one show on Monday (14) along with a new Elektra group: Bread. The Doors, Elektra's top group, will perform at two concerts on July 21. A fourth Monday bill is scheduled for July 28. The price for each concert is \$2 a person with no reserved seats.

Draws Key Musicmen

• Continued from page 68

Neil Bogart of Buddah, Harold Drayson of Audio Fidelity, Aubrey Mayhew of L'il Darlin, and Sam Goldner of Gamble Records. After lunch, discussions were held with Steve Hershoff of Tapemaster, Jack Cummings of Concertone and Hy Sutnick of Kraco, Fred Gold of Modern Tape, and Larry Sikora of Leisure Sight and Sound.

After dinner, Billboard's Ritchie Yorke discussed the importance of turning youth on to tape.

On Saturday attendees took a tour of ITCC's Canadian plant, followed by a final luncheon, with Gary Salter delivering the roundup speech, and asking attendees to next year's conference. The meeting was the first time U. S. industry competitors such as ITCC and NAL were able to get together and discuss the tape scene.

RCA Renovation Plan

• Continued from page 57

However, he indicated the study was an active one.

Shelby Singleton's first studio is nearing completion on Belmont Boulevard, some two miles from the cluster of structures which constitute Music Row, and Jack Clement is building his new studio in the same general location.

The proposed Music City Boulevard, which eventually will replace 16th Avenue, will be an extension of Belmont Boulevard. Virtually all smaller studios in the city are continually adding equipment and updating the old. Monument's new studio, near Music Row, now is operating full scale, and is doing limited custom work.

CATV Service Co.

• Continued from page 18-b

EVR will be the logical key to home study.

Already, with the great initial response of commercial organizations to EVR, its developers are predicting that it will come a major tool for management and training. Said Brockway: "With its low dollar-per-minute cost for creating, disseminating and displaying training programs, EVR will sharply reduce the teaching load on overworked instructors."

Plant in New Jersey

The first production facility for EVR cartridges in North America will be housed in a 104,000-square-foot plant in northeastern New Jersey. It is located on a 6.8-acre site in the Rockleigh Industrial Park, near the Hudson River. The plant is expected to be in full operation by early 1970.

Additional cartridge processing plants are foreseen, with their locations depending on the growth and concentration of the EVR system. The first European cartridge plant is at present being equipped in Badildon, England, by an EVR partnership consisting of CBS, and Imperial Chemical Industries.

Meanwhile, Brockway is developing a strong nucleus of executive employees to handle the administrative end of the organization from the firm's offices in the CBS building on west 52nd Street.

Already appointed to the staff are Jack Mort, director, western regional sales; Robert P. Hill, vice-president, marketing; Arthur J. Sebesta, director of sales, Canada; Gregory Shuker, program director; Patrick D. Giblin, controller; Francis A. Keating Jr., accounting manager; Lyman Drake, sales co-ordinator; Herbert W. Morreall, vice-president, technical services; Nicholas Rabecki Jr., vice-president for marketing and planning; Allan Schwarz, program co-ordination; and Jack Daniels, regional sales director.

Broad Policy Changes

• Continued from page 67

the institution of a special Pop Music Journalism award and the establishment of special awards for the best song texts.

A third major innovation proposed by Ravera is a "fourth" San Remo night to be held six weeks or so after the Festival. The purpose of this new televised event would be to represent the 12 San Remo songs which chalked up the most success during the period. Criteria for determining the most successful songs would include official sales statistics furnished by SEDRIM or SAI, statistics supplied by authoritative music and record trade papers combined with the results of a public opinion poll conducted by Doxa, Italy's leading public opinion poll-taking agency.

Two other points made by Ravera: The Festival will continue to be held in the San Remo Casino. Participation fees for singers and songs will be abolished.

A few days following the press conference, Ravera disclosed that two of the 12 "lesser-known" artists appearing at the 1970 Festival will be the first and second place winners of this year's Castro-Caro new talent contest, while another two will be the first and second place winners of a new "young talent" pop song contest to be organized at San Remo. The date for this new contest has not been set.

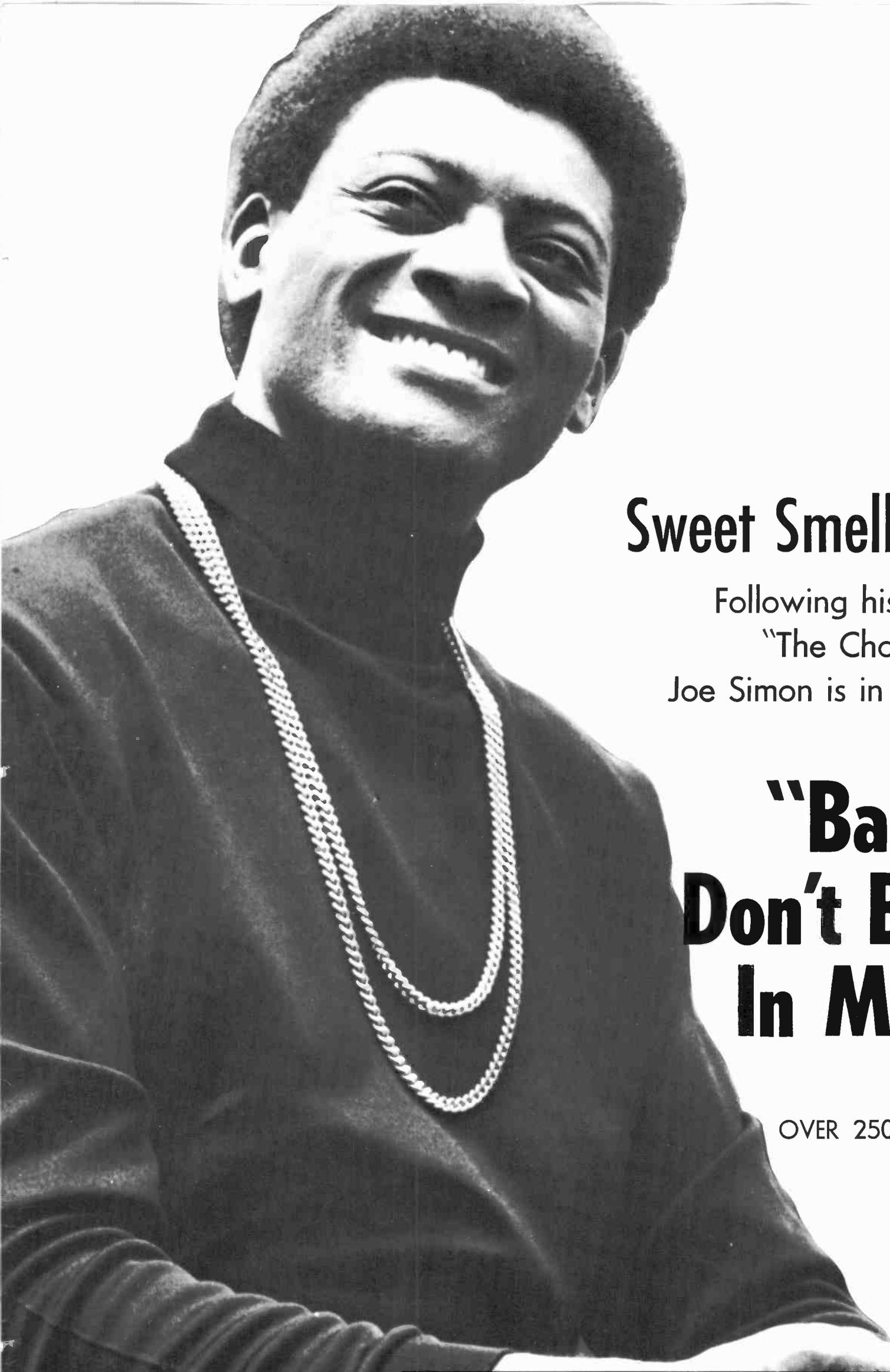
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FREDERICK
(SHORTY)
LONG

MAY 20, 1940

JUNE 29, 1969





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Joe Simon is in full bloom again

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