Radio Forum a Programming Milestone

Pocket Disc as Theft-Breaker

By PAUL ACKERMAN

NEW YORK — Plans for the kickoff of the Pocket Disc, the American Company's 49 cent, 4-inch plastic vinyl single, are nearing completion and will center on the idea that this record solves the dealer's pilferage and stocking problems.

Meanwhile, American has located a substantial promotional fund which will be administered by Consolidated Distributors, who will handle the merchandising of the Pocket Disc in the Northwest test area during Sept. 15 to Jan. 31. It was also learned that American has completed arrangements for the manufacture of vending machines and racks. These are extremely pilfer-resistant and each holds about 600 records.

It was also learned that there are now more than 10 million which are compatible with the Pocket Disc. Figures supplied by the Japanese Export Trade Organization indicated that 100 million were on the market in Japan.

(Continued on page 86)

Los Angeles—A consolidation of the operational functions of United Artists Records and Liberty Records is underway. Both UA and Liberty are under the corporate umbrella of the parent Transamerica Corp. Liberty's company-owned branches have begun handling the UA family of labels locally, and in New York, Atlanta, Philadelphia, Cleveland, Chicago, St. Louis, Memphis and New Orleans. In cities where Liberty and UA have separate independent distribution, the decision to consolidate will be left to the label managers, says Al Bennett, Liberty's president and newly elected member of the United Artists Corp. board of directors.

Under the new structure, UA Records will become a wholly owned subsidiary of Liberty Records, with the latter a wholly owned subsidiary of Liberty Pictures. It is now Bennett's responsibility to supervise the entire record/music operation of the parent San Francisco-headquartered conglomerate.

In moving swiftly to establish its operational pathways, Bennett has transferred Bob Skaff, Liberty's vice-president for product and promotion to New York. The Liberty group will move to the United Artists building. Thus UA—UA Latino, UA International, Solid State, True Action, Vee Jay, Time Spinners, Ascot and Unart; Liberty, Imperial, Blue Note, World Pacific, Pacific Jazz, Soul City and Mint will be under one roof.

UA will function as an autonomous division of the record operation just as Imperial and the other Liberty labels are doing. But with the company now having a number of major personnel changes. Mike Stewart, UA's former record president, is now executive vice-president in charge of all publishing companies, including Liberty's own Metric operation. Mike Gould, head of Metric here, has resigned. Murray Deutch continues as general professional manager of all the companies.

(Continued on page 86)

Singles Sales Dip Checked

By HANK FOX

NEW YORK — Sales of singles records, which have been soft for several months, are moving out of the slump. For the four-week period ending April 20, singles sales in both rack-serviced and non-rack outlets combined rose 10.6 per cent.

Also, the industry dollar volume from album sales, now one year after the monaural price increase, has sharply risen per unit sale. Gross income per unit sale at manufacturer's suggested retail price has jumped from an average $4.38 during the second quarter of 1967 (pre-increase) to an average of $4.92 during the first three months of this year, according to Billboard.

(Continued on page 86)

THE INCOMPARABLE WORDS OF
DR. MARTIN LUTHER KING, JR.

500 Attended Historic Event

By CLAUDE HALL

NEW YORK — The First Annual Billboard Radio Programming Forum, held June 5 and 6 was a milestone in radio programming—attracting nearly 500 industry leaders. The historic event brought here the major programming experts—station managers, program directors, music directors, and air personalities, radio professionals from all over the nation, but from other countries.

A flood of telephone calls and letters have come in regarding next year's Forum, and plans are made to make it bigger than this year's event.

The impact of the Forum is making itself felt across the nation. Several station managers attending the Forum, for example, were there studying the ways and means of changing the ratings.

(Continued on page 70)

‘Old’ Rockers’ Comeback Bid

By MIKE CROSS

NEW YORK — The revival of rock ‘n’ roll is beginning to take on new dimensions, as many of the top recording acts of the past attempt to hit the comeback trail into today’s market. Some of the acts are returning to their original music style while others are changing over to today’s sounds. Both types of groups are encountering a generation gap in which the average consumer does not remember, or has never heard of the yesteryear hit-maker. In attempting to close this generation gap, the acts are now trying to bridge a sound gap.

Among the acts on the comeback trail are Junior Wells and the Shirelles, the Zodiacs and Mary Wells. Abe Chayet, product manager at Mercury’s Blue Rock label, reports that the recent sittings of Junior Wells and the Shirelles will result in...
HAIR: The long and the short of it.

1. It's Broadway's turned-on sensational new musical smash!
2. Victor has the Original Broadway Cast Recording

"Give me a head with hair, long beautiful hair...."

"Let's go over to the park and scare the tourists."

"...Oh, Mr. Lincoln, my head heads shrinkin'...."
In-Store Spots Will Push New Atlantic Product, Distributors Tell

BY MIKE GROSS

NEW YORK — In-store spot commercials will play a key role in the promotion of the Atlantic’s Bob Allen in Production Tie — RCA, Bob Allen in Production Tie.

WHERE TO SEND REVIEW DISKS

NEW YORK — Single records, have been committed to Billboard for review at the new Billboard Review Department, Bill- board, 165 West 46th Street, New York, N.Y.

Don Owens is Billboard’s di- rector of charts and reviews.

NAMM Drops Dealer Session From Show

BY RON SCHLACHTER

CHICAGO — The National Association of Music Merchants (NAMM) has dropped the record dealer sessions from its upcoming Music Show here because “no one appears to have shown much interest in them.”

This statement came from NAMM executive vice-president Bill Gard who explained: “Since the dealers have not shown much interest, it is best to let them know that no time will be set aside for them.”

“Attendance was very poor at last year’s session. You can’t invite speakers and have them speak to 10 or 15 people only six to eight participated in the past year.

“Record dealers are an odd group. They’re not just audiophiles. As for the future the initiative will have to come from them if there is any re- vivalization of the committee.”

One of the stalwarts through the years has been Al Blume, Anderson, owner of the Record Center in Chicago. In August, he took the time to report he had met with NAMM to discuss the possibility of re-establishing the record dealer session for their support of the Music Show.

(Continued on page 44)

London Plans Biggest LP Show for Distributors

NEW YORK — London Records has canceled its twice-yearly album release in its history to present to distributors during a series of personal visits to the distributors in late July. At present, the blueprint calls for the introduction of 50 albums.

The person-to-person ap- proach, which is the introduction of its mid-year program was de- cided upon by Herb Goldfarb, London’s national sales and dis- tribution manager, “to find out, at first hand, the situation at the local and personal visits to dis- cover the situation from the sales personnel” in the field.

Herb Goldfarb has scheduled a meeting in New York on July 22 and 23 to meet with the two key distributors and promotion staffers from both the U.K. and Canada for a full-discuss discussion of the new product, and for a dose of personal- ity to be made to distributors.

The program will focus on classical music and will include a debuting a new full-length opera performance performed by Joan Sutherland and special limited edition of the complete symphonies of Tchaikovsky and Dvorak.

Also to be included is an introduction of the release of 25 new albums in the U.K. in the stereo-Treasury series of the intermediates suggested retail price area of £1.99.

There will also be five new Phase 4 albums, including several recent albums; and additional product from the various Los- angeles-distributed artists.

The individual-to-person presenta- tion is expected to begin July 22 and last for two weeks.

JERRY THOMAS (right), deejay and radio personality at WKRC, Cincinnati, and Dennis Weiler (left), who conducts his own five-day-a-week spot on WKRC-TV, break bread with Hugh Masekela during the latter’s recent appearance at Mid-Hermans after Don’s in downtown Ginzy. Masekela’s new single, “Grazing in the Grass,” is currently No. 32 on Billboard’s Hot 100.

NAMM Drops Dealer Session From Show

GRT Will Release Request Product in U.S. and Canada

NEW YORK — Request Rec- cords, a leading firm in interna- tional recordings and distributed in the U.S. by RCA Records, has added a contract with Gen- eral Recorded Tapes, Inc., for distribution of all rights for the whole catalog for U.S. and Canada.

The re- ported to be in Canada, at- tending the National Dealer ses- sions.

General Recorded Tapes will release the catalog, as well as new selections to be offered shortly.

Request’s new edition in- cludes a variety of artists. Nine more are in the can and there will be an additional six albums, which product will be added to when Hans Lengsfelder, Request Rec- cords records and special pro- grammes.

The product is now available in August for a six-week record- ing. The artists are Bertrand Lemay, Austria, Holland, Turkey, Lon- don, Greece and Switzerland.

Current, Lengsfelder says the Request line now consists of music from 44 nationalities.

The international field, Lengsfelder says, is especially heavy one, but it requires specialized knowledge. “Simply picking masters from record companies abroad is not the answer be- cause the American public is not so used to the English- speaking market.”

According to Lengsfelder, consist of nationalities of South Africa, Latin America, Scandinavia, and schools, libraries, collectors and travelers. Owing to its price, cost, weight, tourists prefer to buy records from countries they visit in the U.S. and Canada.

Record Requests conducts ex- amples, in order to determine what the market wants. The firm has its own tapes to play and its own reply-cards on which purchaser- izes indicate their music prefer- ence.
UNDERGROUND
THELONIOUS MONK
A cover's not just a cover.

At Columbia Records, a lot of painstaking creativity is involved when designing our album covers. It's the same kind of care and sensitivity that goes into producing the record itself. And, frankly, it's had its rewards.

Over the years, a total of 100 art awards have been presented to Columbia for graphic excellence. We've received them from the foremost graphic societies in the country. The Art Directors Club of New York, the New York Society of Illustrators and The American Institute of Graphic Arts are just a few. This year nine of our album covers were selected for the 1968 Annual Exhibition of Advertising and Editorial Art. It is the largest single group of covers ever chosen from any record company. We also won three awards from the New York Society of Illustrators and three more from The American Institute of Graphic Arts. Our closest competitor received only one. That should tell you what kind of creative force we have.

The Monk cover on the left is the most recent example of this creativity. It's destined for a 1969 art award, and we think it expresses our philosophy perfectly. How we create, not just construct, execute the execution and photograph the photograph.

We're proud of our covers. And we keep moving up. In innovation. And especially in public approval.
Elektra: New Creative Center

LOS ANGELES — Elektra's label department is moving into the company's creative center. One studio has already been constructed and Elektra is working on developing two more studios.

Additionally, DAVE ANDERLE, the West Coast operations director, says that the majority of the New York label's artists are moving there and are being recorded there.

From a two-person office last year, Elektra has expanded on the West Coast to a staff of 11, with an additional producer being sought now and three once the two new studios are completed.

Once all three studios are operational, the entire Elektra artist roster will utilize these facilities in the label's two building complexes at 96 North LaCienega Boulevard. The companies' executive and A&R quarters will remain in the West Coast offices.

80% Cut on Coast

Approximately 80% of the label's pop music is recorded in the Los Angeles offices. ANDERLE, the label's A&R manager, says that the new Los Angeles studios are designed more as a house than an office. ANDERLE, the label's A&R manager, says that the new Los Angeles studios are designed more as a house than an office.
SOME THINGS YOU NEVER GET USED TO

MOTOWN 1126

The Pulsating Sound of
DIANA ROSS & THE SUPREMES
Kasenetz-Katz Wild Eight-Ring Circus

NEW YORK—A wild display of more than 200 performers, thousands of sacks of fireworks, smoke bombs, a dancing midget, and a group dressed in animal skins kicked off Bud- dah Records' convention on Friday (7) when the Kasenetz-Katz Singing Orchestra debuted at New York's Carnegie Hall. But if the setting and treatment were bizarre the music was familiar — wide stage arrangements of 100 rock and roll tunes. "What'd I Say," "Lover, Lover," "Feelin' Fine," "Love Me Tender," "A Thousand Stars," and "All Shook Up" are some of the hits in action.

March.


IAN DOVE

Executive Turntable

Chet Atkins, RCA division vice-president, Nashville artist, executive, who handled the past responsibility for the label's Nashville record operations, has been appointed general manager of RCA's division vice-president of record operations, Harry Jenkins. According to Atkins, Jenkins' ads for the label's Nashville operations.

Larry Weiss has been appointed general manager of Bob Crewe's Saturday Music, which includes Genius Music and Tomorrow's Tunes. Weiss will work with Saturday Music contract writers, purchase masters, review new material, supervise demonstration sessions, and scout for interest among producers. He also has been an independent producer for DynoVoice Records, a Crewe label distributed nationally by Dot Records. Weiss, a writer, has been in the music business since 1962 working in music publishing and record production.

Richard Mack has joined Atlantic Records as promotion assistant, reporting to Henry Allen, the firm's vice-president in charge of promotion. Mack will contact radio stations throughout the U.S. in his new position. Mack previously was a promotion man for United Artists Records, and worked with Capitol Records and Rubin Associates in promotion. John Sines has joined John Springer Associates. He will work with the firm in the West Coast office. Sines formerly was associated with Solters & Sabiston, and Jim Mahoney Associates. In his new post, he will report to Richard Spitteri, director of negotiations for the West Coast office.

Mort Hilman has been named vice-president in charge of sales and its subsidiary labels. Hilman, who has been advertising manager for Record World the past three years, previously held posts as national sales manager for such labels as Jubilee and Seeco and also worked in promotion for E. B. Marks Music. Hilman's appointment to Audio Fidelity is in line with the firm's plans to expand its operations. (See separate story.)

Harold E. Schatz Jr. has been set as advertising manager for the RCA Records Clubs and Mail Order Service in Canada. He had been with the Columbia Recou Club in New York. * * *

Howard Stark, vice-president and general manager of the ABC Records Division, is moving to the West Coast to head the division there. Jay Lasker will remain as president and general manager of the division. Stark has been with ABC the past eight years, and currently is vice-president of ABC Radio since 1966. * * *

Jerry Cousins has been appointed sales representative for the Metropolitan New York, Northern New Jersey and Long Island markets by Wan. I. Elefchinian Company, the music sales agency for the Mintz Stereo-Pak.

John R. Williams has been named superintendent of records and tapes at Capitol's Jacksonville, Ill., plant, replacing Lee Simpson who has been transferred to Winchester, Va., as plant manager.

Fox Office Wins Mechanical Royalty Case vs. RTV Sales

NEW YORK — The Harry Fox Office, publishers' agents and trusteess, has obtained a restraining order against the RTV Sales Co., a subsidiary of J. H. Broadcasting, preventing it from paying any money to Record Service Co., Inc., until mechanical royalties are settled. The action was an execution of a 1953 judgment against William Beazley, Record Service president, and Record Service, which owns Hit Records. Last week, Record Service paid the Fox Office $2,000 on a mechanical royalty agreement, which were contained on previously sold Hit Records albums. The payments, and all subsequent payments, are based on a 2% of sales. The album involved, "26 Top Hits," had been sold on a direct basis through spot TV advertisements. Only 11 of the songs in the album are compositions registered through the Fox Office. The adverstments were carried on an estimated 100 TV stations. The purchaser had bought the record by sending $2.50 ($2 plus 50 cents for mailing) to the TV station. The record is listed on the album cover as the "Music City Orchestra.

The Fox Office was represented in the action by the law firm of Alecks and Clark.

KLYD Fined 9G by FCC

WASHINGTON — The Federal Communications Commission has notified KLYD of Bakersfield, Calif., that it is liable for a $3,000 fine in an alleged violation of the "A-Hound's" contest last October. The FCC says its field inquiry found that 12 of the 12 prizes went to relatives of advertisers or sponsors, who were customers of the station.

FCC says "it appears" that station manager Richard L. Venturino notified the four winners in advance and tipped them off about the "A-Hound's" show. Claims by station president and vice-president of the Kern County Broadcasting Co. that they knew nothing of the fraud did not soften the FCC's position. FCC says licensees must take full responsibility for actions of employees or station.

KLYD has a month in which to plead for a remission or reduction of the fine.

Stereo Tape Sets Cassette Line

NEW YORK—Stereo Tape Corp. of Sound Electronics, introduces a line of cassettes under the Berkshire label.

The initial release list consists of 60 cassettes, including "Lena Horne: Peter Nero: Nina Simone, the Duke of Dixieland and Dave Dudley: An additional release list in August will feature cassette product by Lalo Schifrin, Jimmy Garfunkel, Ray Charles, Kay Starr and Louis Prima.

Suggested list price on the line will be $4.95, with a 40% discount.

Country Going to Newport

NEW YORK — Country music will be the spotlight at the Newport Folk Festival this year. A good portion of the program scheduled for July 27 will be devoted to the country sound.

Headlining the program from the "Grand Ole Opry in Nashville will be Roy Acuff and the Smokey Mountain Boys. A more modern side of the "Opry" will be represented by George Hamilton IV. Bluegrass music will be represented by Ralph Stanley and the Clinch Mountain Boys. Ken Threadgill is also slated to appear, as are the songs of the legendary Jimmie Rodgers.

Country music won't be limited to Saturday night alone. John Fahey will be appearing in an appearance the following afternoon, and Doc Watson is due that evening, in an appearance with his son, Merle.

In addition to evening performances, all participants will participate in afternoon work-
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Resumes should describe present and all prior positions and background and state present salary and compensation. Our staff looks forward to hearing from you. Replies will be kept in confidence.

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I'm Gonna Be A Country Girl Again
Burton Reaches 'Out' to Be 'In' With Jazz Audience of All Ages

By ED OCHEL

NEW YORK — Inside, Gary Burton, RCA's jazz prodigy, is a 25-year-old jazz veteran trying hard not to wear a dorky suit. Despite his age, Burton has already won the respect of tenured talent and has the permanent clout of George Shearing's band for a year and with Stan Getz for a few months. With his latest RCA album "Lofty Fake Anagram" -his 10th LP — Burton has revamped the new beards and the graybeards with his bold eclectic patchwork of music.

Burton's speedy success with the Gary Burton Quartet surprised even the young vibraphonist, "I was planning on a year and a half," Burton admitted, "and that was with good pagination and a lot of work. But I never dreamed of making it in a year." In that year, Burton & Co. has dressed up both Fillmore, East and West, and a clock of clubs, as well as jazz festivals and recently the Village Vanguard, which Burton calls "my favorite club." He has even worked New York's sub-street rock club, the Scene, where electronicia usually cracks the plaster with raucous regularity. But Burton loves to work - anywhere, any time - even to the point of luggin man and equipment from the Fillmore to the Scene in one night and play in a total of seven sets, six hours of the group's brevy, free-form jazz. "Maybe it's a lot heavier electronically," he replied. "We don't have the volume and our music is more complex, and often the audience is just buskins to the blaring rock numbers are over. But we find that, most of the time, they come to listen and usually do.

In jazz "usually" is usually a winning percentage. Burton, like all jazz buffs, feels that he is on hand for the rebirth of jazz, its marriage with pop and its ultimate survival as the scholar of musical forms. This summer, Burton will carry that message cross-country with Dionne Warwick in a series of symphonies through the huge Houston Astrodome, the all-rolled ball park with an open roof, the first real show of the Scene and both Fillmores, together. Ten albums later, after five years of apprenticeship, Burton is where every jazz elder would like to be in charge of the fastest-rising quartet around.

Country Girl Makes Good—Brenda Lee

NEW YORK — There is close to 60 minutes of musical magic on view at the Latin Quarter these nights. Brenda Lee, a Dimondville native, returns with a two-week stand Wednesday (12) with an act containing so much diversity and sophistication savvy that it was hard to believe it was all coming from one young country girl.

There is also a self-assurance and command of material that belies her youth and background. She's come a long way from her country beginnings, and with a sharper eye toward costuming and coiffuring to accent her zesty qualities, she could go even farther.

The vocals though, are right on target, whether it be a medley of her early hits, an interpolated Broadway ballad like "The Impossible Dream," a cockney- accented bydonhelm "Don't Fall Mona" from the Broadway musical "Cabaret," an emotion-packed treatment of "Bye, Bye Blackbird," a frivolous Jimmy Durante-styled "Just One of Those Songs," a spunky "Up a Lazy River," a romantic "Walk Away" or a hand-clapping revival meeting styling of "One for the Little Bitly Baby," Miss Lee is in charge at all times.

Among the many things she's got going for her during this round are her back-up group, the Castles, and the staging by Dick Barstow. The Castles, six energetic and talented boys, reflect the spirit of her mood with instrumental and vocal support, and Barstow keeps it all moving with a style that there's even no let-up when Miss Lee goes off-stage for two costume changes.

Blue Boys Put On Good Show

NEW YORK — Few musicians are able to rise in popularity by strictly playing renditions of other people's hits. The Blue Boys, RCA Records artists, put on a good show at the version of "You're My Baby," "I'm Falling in Love," "Hey, Baby," "See You Later Alligator," and "Mama's Prissy." The group's new album, "The Big Beat Goes On," will be released July 11. The Blue Boys are, from left to right, DANNY APOLinar, center, star of "Your Own Thing," is flanked by Robby Franklin and Harvey Gensin of Wheels Discotheque in New York, at a party in the club for the off-Broadway musical.

CLUB REVIEW
Martha Reeves & Vandellas Rock (and Soul) It to 'Em

NEW YORK — Martha Reeves & the Vandellas, three sparkling ambassadors from Motown country, delivered soul music "downstairs" to the Copa cabana Thursday (6) to weather a spell of pre-New Park students and other scholars of the soul sound.

Martha Reeves, the tall beauty who provides the major sock in the group's soul, marshalled the Vandellas through an opening-eight traffic jam of steps, fancy hand symbols and harmonies. They sang "Ready for Love," "Come and Get These Memories" and "Heart wave," a medley of the trio's golden goodies, then jumped into "No More Tears to Cry" and "Honey Chile," a booming gospel chorus pushed through and through with Motown magic.

The Copa debut of the Gordy artists touched off an In-person sit-in by Motown dignitaries and artists who loudly ringing the floor-level stage. Smokey Robinson, Diana Ross and the supremes and Berry Gordy presided over a crowd that also included Arthur Prysock and deck Hal Jackson. The Vandellas wore the same original by the Tops, another Motown team.

Martha Reeves & Co. existed the r&b buffs with three encores with such material as "Dancing in the Street," "When the Morning Show," and "I Promise to Love You." Miss Reeves, smooth and stylish in the soul bag and out, sang "I Remember How It Feels" in inspired by guitarist David T. Walker. The solo, which Miss Reeves milked with all its soul, turned into a rock revival as the Vandellas chipped in with the echo and drummer Melvin Jones forced the beat. Everybody Knows the Trouble I've Seen" and "Hes Loves Me, He Needs Me" also highlighted the evening.

Atkins Opens Bowl Concert With a Song Honoring RFK

LOS ANGELES—In keeping with the tribute to Sen. Robert F. Kennedy, Chet Atkins began his Hollywood Bowl concert June 8 by playing the 'Battle Hymn of the Republic.'

The tune had become the unofficial mourning song for the late senator, and it did an appearance when Andy Williams sang it at funeral services in New York, and persons sang it along the funeral train's route to Washington.

The half-filled Bowl underplayed Atkins' selection, and silence filled the huge outdoor facility as Atkins worked the song in a variety of temps. Atkins' performance proved that a string section could be called for the occasion — and also the most technically rewarding. He played amplified and unamplified guitar, joined in his closing turn by footsteps, pianist Floyd Cramer and guitarists Glen Campbell and Jerry Reed.

The accent was on pop, not country, with Joe Lane's 36-piece orchestra (including 17 strings) playing rich and clever arrangements. Their ceremony above the melody style, Campbell's strong voice and Randolph's multi-instrumentation interpreting simple moods, offered proof that basic country musicians can swing in other styles.

ED OCHES
JUNE 22, 1968, BILLBOARD
A Product of Mercury Record Productions, Inc.
35 East Wacker Drive
Chicago, Illinois 60601
A CONELO Corporation
4 Seasons Weakened By Strong Gimmicks

LOS ANGELES — The Four Seasons proved during their Coconut Grove debut Tuesday (11) that recordings and personal appearances are two different media. On their Philips record, the quartet's dominant sound is the unnatural falsetto of Frankie Valli.

Since recordings can produce unnatural sounds, Valli's high pitched vocals seem appropriate. On stage, it's another matter. One's senses are assaulted by the sight of Valli producing his wierd sounds above the fair harmonies of his associates.

Much of the program of 13 songs, including uptown and pieces

Bobbie Gentry to Do 7 TV Dates

LOS ANGELES — Bobbie Gentry, presently taping British TV appearances, has seven domestic TV dates scheduled upon her return to the U.S. in July. These appearances are for "Operation Entertainment," "Kraft Music Hall," "The Carol Burnett Show," "Hollywood Palace," "Jonathan Winters Show," "Smothers Brothers Summer Show" and the "Mike Douglas Show.

CBS-TV is also reportedly discussing several Gentry specials. In most instances the vocalist has been scheduled for early TV tapings to allow her to fulfill concert appearance.

In early October she will perform as the lone female vocalist with the St. Louis Symphony honoring composer Gordon Jenkins, who will conduct the orchestra for the concert.

Talent

Rich Assortment of Recipes Served Up by Trini Lopez

NEW YORK — A relaxed Trini Lopez served up a tasteful assortment of folk, Mexican, contemporary and standard numbers to the Waldorf-Astoria Earls in patron Tuesday night (11).

The Reprise artist showed flashes of the past and the present in numbers that have established him as one of the most durable recording artists of the decade, but, in the main, he geared the performance for the clothes-hung old man, the lyrics are more biting.

The group's own five pieces brought in with the Frankie Ortega orchestra in providing rich background sounds for vocalists, with Vallis solos on a song about a ring, shabby old man, the lyrics are more biting.

Say You Saw It in Billboard

Say You Saw It in Billboard

Michelle is summer power

WASHINGTON — Michele Lee, a 19 year old singer from Whittier, Calif., has two new records on the way. Both are on Liberty's Banner label, and are being produced by George Johnson, who has also produced much of her work on KROMEKOTE.

Earl Grant accepts a gold record for his Deppe album "Ebb Tide," from the company's West Coast a&r director, Bud Dant.

Signings

Jerry Jeff Walker, who had an "underground" hit with a demonstration recording of his own composition, "Mr. Bojangles," has been signed by Atlantic Records. Walker recorded the tune for Atlantic in Memphis last week and the label is now preparing its release...

The Conception, group featured on Woody Woodbury's TV show, to Jubilee Records. The group's first single was recorded for Jubiles by Snuff Garrett, which Wagner to Liberty with Bob Kane handling the production...

Ray Pillow singer on the "Go, C'mon" label. "Bobbi" King has signed a deal with ABC Records for the past four years. Pillow has been recording for Capitol label...

Chicagoland's Summer of Love! 1964+

How the Chicago Art Scene was Born

The Birth of the "Chicagoland's Summer of Love" Movement!

The Chicago Art Scene was born in the summer of 1964, when the city was the site of the first large-scale anti-war demonstration in the United States. This event, known as the "Chicago Political Solidarity Demonstration," took place on August 28th. The demonstration was organized by Chicago youth groups and was attended by over 200,000 people. The demonstration was a major event in the development of the "Chicago Summer of Love" movement, which would go on to inspire similar events in other cities across the country.

The Chicago Art Scene was characterized by a combination of cultural and political activism. Artists and activists used their art to challenge the status quo and to support social justice causes. The movement was also marked by a spirit of experimentation and innovation, with artists exploring new forms and techniques in order to express their ideas.

The Chicago Art Scene was a significant influence on the larger "Summer of Love" movement that took place in other cities across the country, such as San Francisco and New York. The Chicago Art Scene was also a major influence on the development of the "Chicago's Summer of Love" movement, which would take place in 1967 and would further solidify the city as a center of cultural and political activism.

The Chicago Art Scene was a key part of the larger cultural and political landscape of the late 1960s. It was a time of great social and political change, and the Chicago Art Scene was an important part of that change. The movement was marked by a spirit of radicalism and a commitment to social justice causes, and it helped to shape the political and cultural landscape of the United States in the decades to come.
"Classical Gas"

#7190

THE MASON WILLIAMS SINGLE IS ON IT'S WAY!

THE MASON WILLIAMS PHONOGRAPH RECORD

WARNER BROS. - SEVEN ARTS, RECORDS INC.
The following stations have MANN POWER!

They’re participating in a super salute for Johnny Mann on June 19th (marking Johnny’s 12th anniversary with Liberty Records).

NOW, THAT’S A MANN-DATE!

Johnny’s latest album: “This Guy’s In Love With You – The Look Of Love”

LST-7587 (soon to be released).

Be sure to watch the special Johnny Mann Singers appearance on the Joey Bishop Show, June 19th.
**Soul Sauce**

**BEST NEW RECORD OF THE WEEK:**
"HUNKY Funky"
DAVID MORRIS JR. (Philips)

By ED OCHS

Soul slices: James Brown, easier to put into pictures than words, returns from his 16-day Far East tour Thursday (20) named the "Little Giant" by the Japanese. Brown, who will appear on the "Johnny Carson TV" show his first night back from Vietnam, has recently been praised in editorials and articles for his contribution to peace in Washington and Boston during the recent riots. WHEN he returns to his home ("Soul Brother No. 1") with a three-hour special, "James Brown: Man to Man," a show live from the Apollo in New York. Brown opens the National Soul Festival at Yankee Stadium, Friday (22) as his third single, "Lickin' Stick." "America Is My Home" and "Shihlah (For a Little While)" work their way up the charts.

**WHAT IS SOUL?** takes a vacation this week to read your mail before SOUL SAUCE qualifies as a national disaster area. America's top soul groups have been the world of redb, or a deepjy chart—send it to SOUL SAUCE, the red soul source.

**FILETS OF SOUL:** Double Shot celebrated birthday No. 2 this month with candles on the cake for Brenton Wood's "Some Guy's Chillin' Out Here" and Shirley & Lee's "Soul Food's "Funky Favorites." L.P. Shirley, former member of the "old soul" team of Shirley & Lee (remember "Let the Good Times Roll") has recorded, "Rudy and Lester" as Shirley & Lee. L.P. Shirley & Lee is a "Whirl label. And who'd think Alfred is? Hint: Alfred is the real first name of a certain deejay artist. Dave McKeen of Soul Survey in London is compiling a listing of every redb record released since 1945. McKeen figures it will take years to catalog 50,000 records. Deejays interested in featuring their picks in England, send charts and local breaks to Soul Survey. "Lillie's Shuffle." 10 St. Clares Walk, Streatham, London S.W. 16. McKeen adds that despite little or no success in America, many U.S. artists have found a lot of fans in Europe, including Richard Fisher, Sam Hughes, Elvis Presley, Django Lee, Lennie Hardy, Dolores Hall and Lee Jones & The Others, Brothers. Thanks again, Dave. You are our official soul & Crumpets man for good.

**Arch Rockin':** does the beat go on? The Atlantic's Nigel Witherspoon, Ben E. King, Ike & Tina Turner, the Temptations, Gladys Knight & The Pips, and the Marvelettes. Witherspoon, Nina Simone and Ramone Lewis along with Wes Montgomery, Cannonball Adderley, Thelonious Monk, Count Basie and others—the at the Hampton Coliseum. Joe, Peaches & Herb, date duo appear on Dick Cavett's ABC-TV show Friday (14), then open a week-long date at Washington's Howard Theatre. "Sly & Monica Mayfield will have their new label Curtis distributed by Buddah Records. Motown's Martha Reeves and the Vandellas are supposed to be at the last few days of Smokey Robinson, Diana Ross, Berry Gordy, Davey H. Jackson and Arthur Prysock. Martha Reeves and the group are the Motown's finest in-person act, and lead includes the Supremes. Chris Jones, Skeeter promotion head, is riding Freddie Hughes' "Send Back My Baby" across the South and Midwest.


**Rhythm & Blues**

**BEST SELLING Rhythm & Blues Singles**

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<th>Title, Artist, Label, No. &amp; Pk.</th>
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<td>42</td>
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**Oakland Back To Oakland**

LOS ANGELES—Mrs. Ben Oakland has reorganized her husband's publishing company, Oakland Music, from Boston, Mass. The company is formed around 50 copyrights including "Till I'm Your Man," "I'll Take Romance," "I Love Again" and "Cool Tongues."

"The company has also acquired another record with Billy Daniels as their first single release, "Spirituals," by Oakland and Dan Shapero, and "Our Own Living Love Song," by Paul Hampton's lyric and music's Oakland. Daniel's second Bert lineman disk will be "Target for Tonight." OAKLAND and Jack Elliott, "In Rome Do As The Romans Do" by Oakland and Mack David.

The label is setting up distribution and is seeking artists. It operates from the Oakland's Beverly Hills residence.

**Peer-Southern Signs 2 Artists**

NEW YORK—Jackie Paris and Ann Marie More have signed with Peer Southern Productions, Paris. Paris has an ABC Records, has won Downbeat, Playboy and Metronome awards. Miss Mine, a Canadian, has sung with Maynard Ferguson and Kai Winding. Del Serno, assistant professional manager, is setting up a recording schedule for Paris and Miss Mine, who will perform individually and as a duo.

**Chicagos move**

CHICAGO—George Baudouin, Thousand, Widow, and the band he held in Duwurno Productions back to the United States. The former vice-president of the independent production firm will announce his plans shortly. Bill Trut continues as president. Eddie Higgins as musical director and head of the management division of the label. City Kids, Ed Cleland has joined Usquith as general manager.

The Chicago pioneer, among others, the American Legend, and the label operates three publishing companies, up a recording schedule for Paris and Miss Mine, who will perform individually and as a duo.

**JUNE 22, 1968, BILLBOARD**
GO DIRECTLY TO YOUR DECCA REP. DO NOT PASS JOE.

DP-488. The Caribou II. Solid state monaural four-speed automatic portable. Freeturning speaker. Turnover cartridge. $29.95* (45 RPM spindle extra)


DP-154. The Chandelier IV. Solid state four-speed manual portable. Two-tone blue or red. Designed for carrying case. $16.95*

DP-151. Solid state three-speed phonograph. Operates on flashlight batteries or house current. Lightweight. $18.95*

DP-153. Solid state AM/FM radio/phonograph. Built-in antenna. Uses batteries or house current. Black-and-white grained plastic case. $34.95*

DP-152. Solid state three-speed AM radio/phonograph. Operates on flashlight batteries or house current. Slide rule dial. $24.95*

DP-254. The Brebol IV. Deluxe solid state stereo high fidelity automatic. Latest deluxe changer. Four speakers. Adaptable for tape cartridge. Jacks for auxiliary speakers. Attractive bronze cabinet. $149.95* (45 RPM spindle included)

DP-255. The Dale I. Deluxe solid state stereo automatic table model. Four-speed mini-changer. Two side-firing speakers. In walnut veneer. $60.95* (45 RPM spindle included)


DP-099. The Herolf V. Solid state stereo automatic console with tilt-down front. Four-speed full size changer. Two side-firing speakers. Woodgrain finishes of walnut and mahogany. $79.95* (45 RPM spindle included)

DP-031. The toesdale I. Exceptional performance quality in a solid state four-speed stereo manual portable. Two detachable speakers and separate tone controls. The Logan I an outstanding buy for the price. Three-piece cabinet can be carried as a unit. Tan or brown tweed or blue tweed. $24.95*

DP-504. The Anniversary XL. Deluxe solid state stereo portable with tilt-down front. Four-speed, full-size changer. Detachable speakers. $99.95* (45 RPM spindle extra)

DP-734. The Sarastova I. Unique in its field, the Sarastova I is the only nationally known brand solid state stereo automatic retailing at $39.95. Four-speed shock-mounted changer. Detachable speakers. Separate tone controls. Three-piece cabinet can be carried as a suit. Brown/black or olive/black tweed bouclé. $39.95* (45 RPM spindle extra)

YOU WIN! Decca makes the music. You make the profit.

For additional information write Dept. JK 96, Decca Dist. Corp., 445 Park Avenue, New York City.

*Suggested retail price. Prices slightly higher in Southeast and West.
**SOUL SAUCE**

* Continued from page 16 *

**MAKIN' SMOKE**: Solomon Burke, "Save It" (Atlantic).

Deon Jackson, "I Need a Love Like Yours" (Carla).

Al Wilson, "The Snake" (Soul City).

Gene Chandler, "River of Tears" (Checker).

Freddie Hughes, "Send My Baby Back" (Wand).

Timothy Carr, "Cone" (Het Discos).

Dionne Warwick, "Let Me Be Lonely" (Scepter).

Vivian Reed, "Yours Until Tomorrow" (Epic).

Hayes, "Coo-Coo Over You" (Inn).

**MAKIN' FIRE**: Wilson Pickett's, "I'm a Midnight Mover" (Atlantic).

Arthur Conley, "People Sure Act Funny" (Aico).

Toni, "Be Young, Be Foolish, Be Happy" (ABC).


Jimmy Holiday, "Spread Your Love" (Mint).

**FIRE & SMOKE**: Dolls, "Stay in My Corner" (Caret).

Aretha Franklin, "You Send Me" (Atlantic).

Hugh Masekela, "Grazing in the Grass" (UNI).

Shorty Long, "Here Comes the Judge" (Soul). Ray Charles, "Eleanor Rigby" (ABC).

Jean Wells, "Try Me & See" (Calla).

Fantastic Johnny C, "Hitch It to the Horse" (Phil.A. of Soul).

Smokey Robinson & the Miracles, "Yester Love" (Tamla).

Jo Armstead, "A Stone Good Lover" (Giant).

JAMES BROWN, now in Vietnam at the close of his 16-day Far East tour, waits for his flight to be called at Kennedy Airport, prior to his departure. At left is Gertrude Sanders, wardrobe co-ordinator. On Brown's right are dancer Ann Roman and singer Marna Whitney, part of Brown's 22-member revue on the USO-sponsored tour. Brown will return to New York Wednesday (19) for the National Soul Festival at Yankee Stadium.

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**MONGOOSE IS SUMMER POWER**

**COLUMBIA RECORDS IS SUMMER SALES.**

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**MALIBUS "SUMMERTIME" SURE SHOT 5037**

**BOBBY BLAND**

"SAVE YOUR LOVE FOR ME"

DUKE 435

**CARL CARLTON**

"COMPETITION AIN'T NOTHING"

BACKBEAT 588

**O. V. WRIGHT**

"OH BABY MINE"

BACKBEAT 591

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HOUSTON, TEXAS

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**JUNE 22, 1968, BILLBOARD**
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Cream of the Soul Catalog
Rhythm and Blues Discography
Artist Discography of Singles
Artist Discography of LP's
Label Discography

PLUS—FEATURES including:
- Piano Blues
- Blue-Eyed Soul
- Blues Bands
- Group Choreography
- British Soul
- Poetry and Imagery of Classic Blues
- Blues Guitar Styles
- The Harmonica as a Blues Instrument
- Special Report on Leading In-Person Theate

Add your sales message to Billboard's SOUL Annual for mass, year-long exposure and a bonus merchandising program.
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- Mailing to VP's at top R&B radio stations across the nation.

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Over 100 pages
Four-color cover

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A splendid
sung
MAMA
DREAM OF ME

new single!

by:

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(with the Mamas & Papas)

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Fly the American Way
American Airlines

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Our "California Treasure Chest" book turns California into the world's biggest discount operation. American will be glad to fly you there to get in on the bargains.
Country Music

'Summer Substitute' Campbell to Be a TV Star for All Seasons

NASHVILLE—Capitol artist Glen Campbell, who will host the Smothers Brothers replacement show, expects a CRS-TV show of his own in January.

In an interview with Ralph Jarrard, recorded here, Campbell said he will also take time to do a western movie, and will do additional recordings with Bobbie Gentry for a duet album due out in the fall. Asked if he would utilize country artists during his western network stint, Campbell said that one show in August would be a "country special" featuring Johnny Cash and several other Nashville artists. The singer said he was leaving the selection of the performers to the producers of the show.

Campbell said the opening and closing themes of the summer show would be "Gentle on My Mind," and "Natural to Be Gone," both written by John Hartford, and performed by Hartford on the show. "The program will have the same basic format as the show which went on in the winter," Campbell said. He also said he would use even the Smothers Brothers as guests.

Campbell said Gentry is new in England doing some TV work, and that he would soon fly to London to do one of her shows, and she would reciprocate.

The Arkansas-born singer said he was selected for the summer work of the Smothers Brothers show after doing a guest appearance on the Joey Bishop network. Program networks later approached him, he said, on the idea of him doing his own series in January.

His recording of the John D. Loudermilk tune "I Wanna Live" twice has hit the top of the country charts this spring.

Prior to the taping of the TV show, Campbell's only previous "new" show was playing the part of a guitarist on one episode of "The FBI." The show was in serialization in a national syndicated magazine and will star John Wayne.

Fans Going to Mfr. for Disks

SIREVEPORT—Country music fans are forced to buy records directly from manufacturers in some cases because they are unable to buy them in retail shops, according to Don Logan, promotion director of Paula Records.

Logan said his firm is "exerting every effort" to increase the number of retail outlets which sell its records, but financial steps to the financial potential of country music.

Logan said his firm is the only one of the shops of failing to check on the availability of country records, choosing to make arrangements with the manufacturers in the first place. Logan said there could be a "country" market for the records and that selling country records if the shops and one-stop shops were "a plus.

Logan said his firm is crusading in this regard. Logan also announced that Gene Wyatt, former Mercury artist, has cut his first release for Paula and it is due for immediate distribution.

Barbour Signs Homer Lee

DALLAS—Grover Barbour, Reading, Pa., producer, has signed recording artist Homer Lee, a former singer Harvey Records of Dallas, an exclusive recording contract for his new label, Barbour Records, distributed by Amy-Mala-Bell. Long-term deal, which calls for Lee to release a minimum of four albums, was made between Barbour and artist, according to Charles Wright.

For the past three years he has worked as publicist at the Aragon Ballroom, Dallas. He will jet to Camden, N. J., June 23 to cut his first album for Barbour.

Lewis Scoring Successes on New Records, Country Style

MEMPHIS—Jerry Lee Lewis is selling more records in country style than he ever sold as a rock ‘n’ roll artist in the late 50’s, according to his manager, Ray Brown of National Artist Attractions. He said most of the Lewis popularity, from his peak 10 years ago until now has been overseas. Suddenly, with a new album, he has recaptured the American audience.

His new album, all country, reportedly sold more than 30,000 in less than two weeks. His new single already is a six-figure seller. A second album is in the works by Stamps, and Brown said it would be a follow-up, the first such for the Memphis singer who records in Nashville.

Lewis will leave for London in July for a TV special with Jack Jones and one of the concerts across the Continent. Lewis has spent a month in Europe each year.

Loretta Lynn’s Act Corrals Rodeo Fans

GOODLETTSVILLE, Tenn.—It was intermission, but the thousands in the stands weren't off in quest of the concessions. They were, instead, keeping watch on the portable stage at the end of the plowed ground in front of the corral, which separated the Longhorns from the performer.

The performer was Loretta Lynn. It was her rodeo, and she was (literally) in her own back yard, and the show with a strong family flavor was unmissable by far. So was the audience.

Dressed in skin-tight spangled cowboy outfit, she came on strong with “Blue Kentucky Girl,” and followed this with her succession of hit songs such as "What Kind of a Girl Do You Think I Am?" “Don’t Come Home a Drunkin’” and “Fist City.” She also finished with Doyle Wilburn in "Sweet Thing."

Earlier the show had included J. Lee Webb, a Decca artist and talented performer, who is Miss Lynn’s brother; Peggy Sue Mills, a new and promising artist, who is Miss Lynn’s sister; and Loretta’s twin daughters, who appeared with "Uncle Stykey" Wilburn.

The show produced one big surprise: the Wilburn Brothers Band, who had appeared together on stage for the first time last October. Their last appearance was last October in Monroe, La.

The Lynn appearance was last-minute, too fast, and in fact, too condemned. It was difficult to tell whether people had really come to see the rodeo (it was particularly good one) or to hear Miss Lynn sing. Each is a good reason, and the rodeo has been setting attendance records. On stage or in front of a cattle fence, Loretta Lynn is a crowd pleaser.

New Nashville Scene

The WWVA Jamboree is picking up performance tempo, with one show scheduled this week ahead by Hank Williams Jr. & the Cheatham HIlls, The Drifting Cowboys, the Blue Rider, Johnny Cash, Jesse Case & the Stater Brothers. John Stumoff, has been signed by the Minnie Pearl Agency to manage Jack Turner of J. R. Artist Management, who also handles the Vern Gosdin, and Carl Smith.

Elton Britt, third from the left, is flanked by top industry figures during last week's session at the Star West Ranch of Country Music's first gold record to the CMA Hall of Fame. Left right: Charlie Lamb, Juanita Jones, ASCAP; Brit, Frank Jones, Columbia; WSM's Ralph Emery, and writer Vaughn Harton.

Nashville—Don Light has been elected president of the NARAS chapter here, succeeding Buddy Killen of Tree Music. Light heads the vocal talent agency, dealing in gospel music.

Bob McCrory, Ascuff-Reese, was named first vice-president, Jim Venneaux, MGM, second vice-president; Jim Will, «M», third vice-president; Roger Smith, «M», secretary, and Cecil Scalf, COLUMI, treasurer.

The elections were made by the board of governors who, earlier, were elected by the membership.

Nesmith Cuts 6 Sides With A 'Triple-Header' Sound

NASHVILLE—A concept described as "folk-rock-country" was followed by Captain Andy Nesmith and the musically talented member of the Monkees, who cut six sides last year under the guidance of RCA Victor's Felton Jarvis.

Jarvis handled the direction, although Nesmith was the producer of what is eventually to be a 24-cut double L.P. Two other albums are already in the can and will precede this.

Each of the four members of the group will be featured on six of the cuts of the album, and Nesmith chose to do his here.

"Nashville is the best place for music; it's that simple," Nesmith said. "I like the studio (RCA Victor), but the musicians are the greatest." Among those used were Sonny Obener, lead, Lloyd Green, Wayne Morris, Harri Bradley, Kenneth Butterly, Bob Anderson, Buddy Specker and Jerry Carrigan.

All the material recorded by Nesmith was original. He has (Continued on page 55).

JUNE 22, 1968, BILLBOARD
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<td>26</td>
<td>AIN'T GOT TIME TO BE UNHAPPY</td>
<td>AIN'T GOT TIME TO BE UNHAPPY</td>
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<td>AIN'T GOT TIME TO BE UNHAPPY</td>
<td>B.J. Thomas</td>
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<td>I PROMISED YOU THE WORLD</td>
<td>I PROMISED YOU THE WORLD</td>
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<td>I PROMISED YOU THE WORLD</td>
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<td>JIMMIE RODGERS BLUES</td>
<td>JIMMIE RODGERS BLUES</td>
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<td>THE LATE AND GREAT LOVE (Of My Life)</td>
<td>THE LATE AND GREAT LOVE (Of My Life)</td>
<td>31</td>
<td>THE LATE AND GREAT LOVE (Of My Life)</td>
<td>Norah Jones</td>
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<td>TAKE ME ALONG WITH YOU</td>
<td>John Anderson</td>
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<td>I BELIEVE IN LOVE</td>
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<td>SHE WENT A LITTLE BIT FARTHER</td>
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<td>SHE WENT A LITTLE BIT FARTHER</td>
<td>Merle Haggard</td>
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<td>YOU'VE JUST STEPPED IN (From Stepping Out On Me)</td>
<td>YOU'VE JUST STEPPED IN (From Stepping Out On Me)</td>
<td>30</td>
<td>YOU'VE JUST STEPPED IN (From Stepping Out On Me)</td>
<td>Loretta Lynn</td>
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<td>ALFRED'S IT'S HEART</td>
<td>ALFRED'S IT'S HEART</td>
<td>47</td>
<td>ALFRED'S IT'S HEART</td>
<td>David Houston</td>
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**Stonewall Jackson**

Everybody believes in this hit! 'I BELIEVE IN LOVE'
ANOTHER NUMBER ONE...

‘Already It’s Heaven’

5-10338

“HAVE A LITTLE FAITH”

“YOU MEAN THE WORLD TO ME”

“MY ELUSIVE DREAMS”

“WITH ONE EXCEPTION”

“ALMOST PERSUADED”

DAVID HOUSTON

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PUBLISHED BY
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PERSONAL MANAGEMENT
TILLMAN FRANKS

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TALENT AGENCY

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A new sound shape for country hits

Country Music

Nashville Scene

Continued from page 29

Columbia's Sammi Smith not only has been getting strong chart action, but is in active demand for TV appearances, road shows, etc. She's also launching on a political swing. . . . Johnny Carver cutting new sides for Imperial, has been booked into Germany for next year in a repeat performance.


The WPNL Showers of Stars books its previous spring show attendance records in Atlanta. . . . Jim Ed Brown and Dottie West sang a surprise duet at the Paramount Theater in Atlanta during Johnny Paycheck's appearance there. . . . Hank Thompson has signed a group of acts for his summer fair circuit. The show will feature Justin Tubb, the Dukes of Paducah, Gary Van & the Western Carolinas, Wanda Jackson & Joan Yallib. The show will begin July 4, continuing through Sept. 10, through the Dakotas, Kansas, Nebraska, Iowa, Arkansas, Illinois, Minnesota.

Buddy starcher, in a drugstore promotion in Kansas, is playing and sold more than 700 of his records. . . . In addition to Johnny Bond & Billy Mize, others and directors of the Academy of Country & Western Music are Bill Ward, Harri Newman, Tex Williams, Hal Southern, Larry Scott, Robert McWhirter, Gordon Cade, Bobbing Darin, Darin, Jack Brunley, Cliff Crawford, Hank Ewing, and Barry Asvedo. . . . Darrell Glenn, who has had success as an artist, songwriter, and musician, has hit the charts with his first try as a producer. His initial effort was James Bell on Top Records. "Are Ain't Country" was the first release for Bell Records in the country field, the first release for the artist, the first release promoted by Armstrong a Dallas agency. . . . Johnny Seay is developing a good new record under the guidance of Gene McCallister and Roscoe Gray, long-time member of the label. The band is unusual in that it is in the style of a garage label. Seay has been in the business for some years. His new company is Trans World Talent.

James Bell has signed a personal management contract with Billy Jean Horton of Shreveport. . . . Off the Champs is booked strictly for the balance of the month by Eddy Arnold's 20-year-old Bob Miller, Eddy's new (Continued on page 33)

THE NASHVILLE STRINGS
PLAY GREAT COUNTRY HITS
ON COLUMBIA RECORDS

*Also available in 4-track & 8-track stereo tape cartridges

BUDDEE KILLEN (left), Curley Putman and Jack Stapp kneel in the grass in front of Triumph Publishing Co., Nashville, to observe formation of Green Grass Music, to be headed by Putman.
Gallico Into New Offices; Singleton in Centralization

NASHVILLE — The Al Gallico Music firm will move into the offices formerly leased to Sony Singleton, with Singleton slated to take over his own building.

This marks expansion of the Gallico interests as well as centralization of the Singleton enterprise. NASHVILLE will continue to head the Nashville office.

Nesmith Cuts Six

- Continued from page 29 -

pened several tunes recorded by other Nashville artists and is recognized as capable in all facets of music.

Nesmith said he planned to do his future recording here. "The rest of this album will be recorded in various places, though, including Houston," he said.

Jarvis said the sound obtained on this album would be difficult to describe other than to call it "folk-rock-country." Nesmith called it "weird." It will be up to the Colgams to give it a name.

From The Music Capitals of the World

LOS ANGELES

The Beach Boys and Fleetwoods, have jointly purchased Wally Heider's Hollywood Studio, Helder continuing to operate the facilities. The new owners plan to invest cash in an expansion program. The Beach Boys recently moved their operation to a two-story building in Hollywood. They will use their new studios to record acts for their Brother label. Valentine Recording Studios in North Hollywood, has devoted see-through battle separations. Placed on wheels, the battles can be adjusted to any height or size to avoid visual impairment...

WASHINGTON D.C. — With his CBS profits, he has been able to assemble a first class group of creative artists, and is busy in London preparing his new album, "The Numbers."...Kiss Weston has been selected by John Belafonte to perform on his summer concert tour in the U.S. and the Castro countries. Belafonte signed the MGC volunteer after seeing her perform in London. Belafonte usually signs a new vocalist to work on his summer personalities. The John Gary TV variety show is now being seen in 30 markets. Videotaped in Hollywood, it is

Continued on page 41

GOLDIE WINS

"DRINK AWAY YOUR HEARTACHES"

"IT'S NOT THE WAY IT USED TO BE"

BONNIE RECORDS
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WRITERS, TOUSART, L. MCLAIN
AND PATRICIA ROBINSON
WHO WROTE THE NOW FAMOUS
"NOTHING TAKES THE PLACE
OF YOU"

Say You Saw it in Billboard

WASHINGTON SETS CONCERTS IN N.Y.


Also scheduled for the five-concert subscription series are pianist Eugene Istomin on Dec. 15 with Mitchell; Jan. 12, pianist Gina Bachauer, conductor Milton Klaten; Feb. 16, Aaron Copland, pianist and conductor; and April 13, violinist Itzhak Perlman, Mitchell conducting.

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Continued on page 41

COUNTRY MUSIC

Continued from page 32

Records, is getting strong air play in Texas with his "Three Old Hard Times..." Mike Stントon, 14-year-old pianist, with the

Jack Roberts group in Tacoma, was allowed to back Chet royalty in a recent tour...Jimmy Wakely has concluded a two-week run at the Crown Terrace Inn in Seattle...Shelton Limon has a new label in Minneapolis called Black Gold Records. His first release is self-written, called, "The Children of Tobacco Road..." Wayne Roberts has signed with Northland Records...Vernon Scott... is handling his promotion... Columbia's David Rogers has contrasting sides with his new release produced by Frank Jones. One is "I'm In Love With My Wife," and the other is "Tessie's Bar Mystery." Both were written by Hank Mills...Pianist Jerry Whitehurst has married vocalist Bobbi Stall...Ray Pillow has cut his first session on AOC, with Paul Cohen directing. He had just completed playing a date at the Pillow Talk Inn in Cocoa Beach, Fla.

Yesteryears Country Hits

COUNTRY SINGLES—5 Years Ago
June 22 1963
1. "Lonesome 7-205A"...Wdue Hartman (King)
2. "Willie and the Poor Boys"...Bill Anderson (Decca)
3. "After the Levee Break"...Carl Smith (Capitol)
4. "We Must Have Been Out of Our Senses"...Gene Jones & Delia Montgomery (United Artists)
5. "Sweet Dreams (Of You)"...Peter Glied (Decca)
6. "Six Days on the Road"...Dave Dudley (Golden West)
7. "Take a Letter, Miss Clay...Justin Tubb (Glenn)
8. "I'll Marry Her and Raise Her"...Billie Brown (Southland)
9. "I've Been Dreaming of Home"...Hank Locklin (RCA Victor)
10. "All the Best..."...Shelton Limon (Capitol)

COUNTRY SINGLES—10 Years Ago
June 22 1958
1. "I'm in Love with You...Don Gibson (RCA Victor)
2. "Willie and the Poor Boys"...Bill Anderson (Decca)
3. "I've Been Dreaming of Home"...Hank Locklin (RCA Victor)
4. "I'll Marry Her and Raise Her"...Billie Brown (Southland)
5. "Take a Letter, Miss Clay...Justin Tubb (Glenn)
6. "Lonesome 7-205A"...Wdue Hartman (King)
7. "I've Been Dreaming of Home"...Hank Locklin (RCA Victor)
8. "Willie and the Poor Boys"...Bill Anderson (Decca)
9. "I'm in Love with You...Don Gibson (RCA Victor)
10. "I'll Marry Her and Raise Her"...Billie Brown (Southland)

RCA RECORDS' Latin artists, left to right, Pedro Vargas, Armando Manzanero, Marco Antonio Muniz and Jose Feliciano are on hand for the recent Puerto Rican Day Festivities in Central Park, New York.

BUENA VISTA RECORDS is sending out window displays to more than 2,000 retail accounts around the country to promote its soundtrack album for the Walt Disney movie, "The One and Only, Genuine Original Family Band..."

COLUMBIA RECORDS IS SUMMER SALES...
Classical Music

Fest Casals Draws SRO Crowds
Serkin Ends Series on High Note

SAN JUAN — Rudolf Serkin performed brilliantly in three beloved piano concertos on June 11 at Festival Casals at the University of Puerto Rico in Ponce, where he was en- throned at the Festival's closing concert on June 12. A year ago, Spanish violinist Pinchas Zuck- erman and cellist Yo-Yo Ma had promised in an exciting performance of the Tchaikovsky “Con certo” in D for his first Festival appearance on June 5.

Serkin originally was slated to play the first three Beetho- ven piano concertos with Alexander Schneider and the Festi- val Orchestra on June 5, but the observance of a national day of mourning for Sen. Robert F. Kennedy caused the postpone ment.

Mark RFK Death

The senator's death was observed on June 21, when Pablo Casals conducted the orches- tra in a special performance of Serkin's version of Beethoven's Symphony No. 3 (Eroica). At the maestro's re- quest, there was no applause before or after the selection, which Serkin performed. The audience, however, rose as the 91-year-old performer entered the stage and then held their breath until he came toward the piano. All seven concerts drew SRO crowd despite the non-stop heat and humidity, especially for Monday's performance. The auditorium can seat more than 2,000. In addition, all concerts were tele- vised in Puerto Rico on WPRI-TV live.

Casals returned to the podium for the evening's final selection, a taut performance of Bach's “Magnificat,” with tenor Richard Lewis, soprano Igre- sias, mezzo-soprano Betty Allen, bass Justin Diaz and the chorus of the Puerto Rican Conserva- tory, the San Juan University Choral Society. Rain fell the soloists and chorus in Schubert's “Mass in C” for the final concert. Wednesday's final work was Beethoven's “Fantasia in C.” The soloist was Maria de la Cruz, the chorus, Festival Orchestra, and Robert Page conducting.

Tour de Force

Serkin's first Beethoven con- cert was a tour de force. The Columbia artist's fine program included: Allegro, gentle, refined adagio and larg, and breathing-tongued. In all selections, the coo- ming of the audience price.

(Continued on page 14)

List Rockefeller Music Center

NEW YORK — Many grants to contemporary chamber groups and summer music activities were given recently by the Rockefeller Foun- dation last year, according to the Foundation's Review and Annual Report.

The program in music criticism and history, which began in 1964, is extended through 1971. Sixteen more critics will be in residence this year. All 20 graduates of the two-year course, running through last year, are working on large-city publications. The Foundation's grant to con- tinue the training program of the University of Southern Cal- ifornia School of Performing Arts was $280,000. The report noted that 21 orches- tras have participated in the university-orchestra program on 50 campuses with seminars in- volving students from more than 100 other institutions.

A grant enabling orchestras to lengthen their regular seasons, spending the extra weeks in lessening of the recently, performing works primarily by less-known American composers was increased by nearly $1,000,000. For the Baltimore Symphony, Indianapolis Sym- phony, Indiana University and Indiana 1st Series Out By Cocheareau

CHICAGO—The first of a series of albums by Pierre Menz in the University of Notre Dame in Chicago's new music series is due to be issued by the record company.

The album of Vivaldi's Bach organ concertos was the Pro Arte Orchestra of Min- nesota, conducted by Colin Davis.

Colin Davis conducts the London Symphony in an Elgar program including works by John and Elgar. The program is performed by the soloist, Leonard Boulton, under the direction of a guest conductor.

The program of three lists of the low-price Philips World Series line. The Koth concert, featuring Lawrence Brown, is the soloist, and violinist Jan Petter. Serkin is heard in a program of favorite violin pieces.

(Continued on page 15)

Call Low-Price Sales Gains Only Slight

(Continued from a series on classical music and recording as seen by leading figures in the clas- sical records field who were interviewed separately.)

NEW YORK—While classical buyers are price- conscious, the spread of low-price lines has not appreciably affected regular-price record sales, according to a study of the.price division of Philips Records and Mercury Records; and present- ing facts to management of Smith's Record Center of New Orleans, and Peggy Menzey of the record department of John. D. Rockwell's in Chicago. Their remarks are presented in discussion form.

BOTT: While the classical buyer has always been price-conscious, he uses a group of regular- ary and economy product. With regular price young in the same group, our Colin Davis, Henry Sery, and Arthur Grumiaux are especially important for the sale of regular-price.

MENZ: There has been an upsurge in budget sales for lines such as Schermer and Ewerman. They're wonderful for students, including older people taking music courses. When these consumers come to us with lists of 15 to 20 titles, they frequently turn to budget merchandising. Also, adults who feel they don't know enough about classical music are often interested in them.

BOTT: Mass merchandise lines are taking many record accounts. Since many records lack, however, the quality that the regular buyer has come up with a two- or five-Great Hits' pack, and hard to place for sale. The sets are priced for the outlet.

SMASON: The public is going deeper into the regular lines, and not buying as many off the shelf. They have to avoid loss of customers to rack as pop dealers have. To keep business, u you have too have stock and also to know classics and how to sell them. Many dealers are afraid to try to sell classical music at all.

MENZ: The public today is very interested in contemporary music, including such composers as Messiaen, Stockhausen and Penderecki. Important records are selling well, including Deutsche Grammophon. The pub- lic is willing to pay more for quality.

MENZ: Interest in modern music has picked up with Ives selling especially well. Two com- panies fighting with versions of Berg's "Lulu" (Angel and DOG) are unusual.

SMASON: The current trend is using newspapers and radio. There's need for both, although dealing with an audio product. It's in turn to turning to underground publications. Some stations and newspapers that mention underclass music, some with advertising, such things as our Pierre Henry's electronic album. While sales of the B's have been increasing, we feel the area is slowed down. Satie, Ginastera, Stockhausen and Lachenal have been very good in the field.

MENZ: We are thinking about the sound field. One of the main reasons is that there is a close relationship between electronic and pop music. We're also stressing the college mark- et, which is growing steadily. We are selling vendor of the Crocut. Our kids have the money.

SMASON: The classical market is still with us. Unfortunately, there has been a reduction in the number of classical radio outlets. Many of our dollars are going to pop. College stations, such as Boston University's WBUR, are helping to fill the gap. And there's a new trend in the area.

SMASON: We could use more pictures like "Olivias Madigan." The Mozart piano concerto used in the film sold like pop, especially the Deutsche Grammophon recording (by Geza Anda), which is used in a new John Ford movie, "The Search."
Fest Draws SRO Crowds

• Continued from page 34

...tetion with the orchestra under Schneider was outstanding. After the last movement, in addition to the Columbia Masterwork's schedule, Musicians Society, but served as an important artist for that label based on the fine impression he made here. Tchaikovsky was full of youthful enthusiasm and the virtuosity he clearly possesses. Minor flaws didn't mar the overall impression. His tone was good, including some superb high phrases. Zuckerman, howev- er, let his enthusiasm run away with him as he took some passages at breakneck speed. The virtuosity display clearly won the audience. Victor Tevah, music director of the Chilean and Puerto Rican symphonies, ably conducted the evening's program, which included a spirited performance of the overture to Mozart's "The Abduction From the Seraglio" and a spacious rendering of Brahms' Symphony No. 3. Monday's program also maintained the Festival's high level. Following "The Seraglio," Schneider conducted a bouncy performance of Vivaldi's "Spring" of Albinoni's "Adagio for Strings," Isidore Cohen, the Festival's assistant concertmaster, had some exquisite solo passages in this selection.

Series of Arias

Then came a series of arias by four of the vocal soloists with Schneider again conducting. Schneider conducted a recording of the Messiah by Columbia, Vanguard and Decca as a violinist, was the workhorse of the Festival. The eloquent musician not only conducted, but also served as concertmaster under other conductors. Among Casas' two selections on Mon- day was his first in violoncello in chamber works. Jesus Maria Santi Costa played pizzicato for Handel selections by Díaz and Miss Allen, and played organ continuo for the Tchaikovsky concerto although guests included Everest, Boston and Cook. The bass part of the introduction was turned in by Miss Allen and Lewis. The mezzo breathed through the Cecile and "Theodor" with ease despite its natural difficulty of the material. The performance was excel- lent voice.

Lewis, one of the finest vocal artists around, was in rare form as he sang arias from Mozart's "Così fan tutte" and "Don Giovanni." The latter, not announced in the program, was a veritable performance of "Il mio tesoro" with outstanding breath control and voice projection.

Miss Iglesias stunningly performed Mozart's "Steffa sperando aci colpevoli non mi sa gia festo," as well as "Vorrei spiegarmi," ob DiBartolo, which was loud and clear, despite some errant high notes. Díaz was in poor voice as he sang "Rejoice" and "Ecco l'ora," but "Ecco l'ora"

...could not do what the effect of the "Magnificat." Here, again, Miss Allen was in her element, forming the climax to the show. The chorus performed magnificently.

FRED KIRBY

when answering ads... Say You Saw It in Billboard

JUNE 22, 1968, BILLBOARD

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Classical Music

BEST SELLING

Classical LPs

This Week Last Week TITLE, Artist, Label & Number

21 22 22 BELLINI: NORMA (2 LPs)
Salviata/Cassata/De Monza/Various Artists (Philips) 21 22 19 SATIE: PAREDES/SPEROIROS NOS. 1 & 2 (EMI)
Avantgarde Orchestra, Angel (No Mono) 21 22 19 BEETHOVEN: SYMPHONY NO. 9
Mozart, Symphony Orchestra, London (Philips) 21 22 25 ORMANDY'S GREATEST HITS, VOL. 3
Philadelphia Orchestra (Omnidisc), Columbia (No Mono) MS 7072 (S)

26 26 BERLIOZ: SINFONIE FUNERALE
Moscow Radio Symphony Orchestra, Melodia/Angel (No Mono) MS 1465 (S)
27 30 HISTORIC ORGANS OF SPAIN
E. Power Biggs, Columbia (No Mono) MS 7093 (S)
28 33 HENRY THE PIANIST
J. Ph. Rameau/Philharmonia (Boult), Angel (No Mono) S 3940 (S)
29 33 BERNSTEIN'S GREATEST HITS
New York Philharmonic, Columbia (Mono) MS 6898 (S)
29 33 VERDI: ALMA (3 LPs)
Nimbus/British/Various Artists/Opera of Italy, Mehdi (No Mono) SCL 3715 (S)
31 33 BANG: LULU (3 LPs)
Ruthardt/Noel/Beinsteins/Vogt/Kudrau/Hamburg State Opera (Opera), Ludwig (No Mono) SC 2762 (S)
32 33 STRAUSS: BLUE DANUBE
Berlin Philharmonic (von Karajan), Decca (No Mono); Decca (Mono) MS 7092 (S)
33 33 SAVIO: PIANO MUSIC, VOL. 1
Aldo Ciccolini, Angel (No Mono) S 38482 (S)
34 40 MUSSORGSKY: PICTURES AT AN EXHIBITION
Amsterdam, Philips (Scriabin), London (No Mono) OAS 5659 (S)
35 39 VERDI: LA TRAVIATA (3 LPs)
Cavalli/Bergen/Milano/RCA/Italian Opera (Opera), RCA Victor LM 6180 (S); LID 6180 (S)
36 39 BRAHMS: PIANO CONCERTO NO. 2
Weill/New York Philharmonic (Scriabin), Columbia (No Mono) MS 7094 (S)
38 34 BACH: ORGAN FAVORITES
E. Power Biggs, Columbia (No Mono) MS 5613 (S)
36 38 MOZART: CONCERTOS NOS. 21 & 23
Artur Schnabel/Philharmonica (Wallstein), RCA Victor LM 6837 (S); LID 6837 (S)
38 32 BACH: MASS IN G MINOR (3 LPs)
Philharmonia Orchestra/RCA (Klemperer), Angel (No Mono) SCL 3720 (S)
40 35 GINASTERA: CONCERTO FOR PIANO AND ORCHESTRA
Jean-Claude Ballad recurring Symphony (Leinders), RCA Victor LM 3009 (S); LID 3019 (S)

Classical Notes

André Kostelanetz will close out the New York Philharmonic's six-season of Promenade concerts with a "Grand" Promenade, Tuesday and Wednesday (18, 19) at an "American" Promenade Thursday through Saturday (20-23). The Promenades will feature Arthur Rubinstein and Marilyn Horne piano soloists and soprano Mary Costa. The first Blossom Music Festival of Cleveland Orchestra concerts beginning July 19, has opened to highly critical acclaim. The Boston Symphony Orchestra will open its Fifth Season of concerts, Sept. 27-28, with Mozart's "Symphony in E-flat," featuring concertos aria "Ah, Perfidia" and excerpts from Wagner's "Die Gotterdammerung." The young star of the season will be soloist and Erich Leinsdorf conducts.

Henry Mancini will be guest conductor, Friday and Saturday (1-2), for the opening session of the Cleveland Orchestra's summer pops concerts at the Public Auditorium. The four-record set in honor of the Concertgebouw Orchestra of Amsterdam will be released on the Philips label rather than Mercury. Although Steinberg will simultaneously serve as music director of two major U. S. orchestras when the Pittsburgh Symphony joins the "Ring" last year, the orchestra will join in presenting a unique tandem of concerts in New York. The Pittsburgh Symphony will give its first New York subscription concert, Thursday, May 6-7, at the Philharmonic Hall, and its second concert of the season will appear New York next season only with the Pittsburgh Symphony. John Ogdon, Susan Starr and Italian pianist Maurizio Pollini head a list of great artists for the Chamber Symphony of Philadel-phia. May 16-17 will mark the Academy of Music, Amed Bruschi, guest conductor, The Cleveland Board of Education) will join with the Cleveland Orchestra to share music with school children, and week rehearsals culminate in a joint concert, Sunday evening (16).
MILAN—Italian record companies have been busy this month promoting the “Record for the Summer” contest, the Italian Radio Television Company and the record companies. The contest, which started with 56 entries, goes down to the wire Saturday (19) with the selection of the top three songs.

The “Record for the Summer Contest” ends the Cantagio striking tour of Italy. The three songs are those of San Remo Wednesday (19). The tour ends at the Palazzo della Scala, 16 Italian cities. The Cantagio is operated by MTM. The company is owned by Enrico Romani, recently acquired control of San Remo. For the first time the contestants are all young writers, with the French, French and Canadian releases.

Dard and British Shirley Bassey, whose record of “I Want to Be Loved” was released in Canada.

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Brazilian-Portuguese Beachhead Is Established by Two Retailers

MONTVERN, N.Y. — A pair of transplanted Brazilians have established a Brazilian-Portuguese record beachhead here. Idalino Cava- co, who operates Luco SACO (selling radio, tape and related products and Portuguese-language records), has been joined by Egas Martin- ovsky, a native of Yugoslavia whose family has been in Brazil for 23 years, to form the Luco SACO company and partner in marketing the Brazilian Portuguese records through newspaper advertisements, mail order and over the phone in New York dealers.

All product is imported, mostly from Brazil, although some comes from Portugal. Martin-ovsky, a native of Yugoslavia whose family has been in Brazil for 23 years, has his own record company in Rio de Janeiro, Sideral Do Brasil, Ltd. However, most of the product, manufactured and packaged in Brazil, is from such labels as Philips, Elenco, CBS, Polydor, Emper, Fonit, Fonit and Fontana.

Despite the fact that the product is purely ethnic, Martinovsky says that 90 percent of the records sold are sold to persons of Portuguese or Spanish-speaking origin. Albums on the Luco SACO list retail for $4.38 through direct mail. Those sold in retail outlets have a $4.99 list. Sideral and several other Rio de Janeiro any Brazilian record requested by a Luco SACO company charges $5 a record for that service.

Martinovsky has a 9-9-9 a.m. Sunday program over WXQ, a Portuguese-language radio station, the narration, and produces the show. The partners plan to open a retail store, probably in the Times Square area.

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Electrola-Teldec’s Hoer Zu

COLOGNE — Hoer Zu, the German label, will offer a $2.99 LP.

Electrola produces the label in partnership with Telefunken-Decca Records in the West German radio-TV magazine

Hoer Zu broke ground in West Germany for the budget LP market with a $2.99 offering. Electrola reported that the label has sold more than 200,000 copies of its 11 titles since this year’s release of "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips. The label also has 100,000 copies of its latest offering, "Vicky" on Philips.

The record club system continues to be a growing market in Germany, and although the market for discount records is still in its infancy, the label is distributed by open sale throughout the Discor chain.

Hoer Zu operates a limited mail order system for its LPs through its reader service, but the label prefers to deal with normal record chains.

In other cases, the record buyer picks what he likes with the aid of a club system. Hoer Zu publishes a weekly radio-TV guide with a circulation of 250,000 copies—the largest such publication on the European market. Hoer Zu is a joint venture between Electrola and Teldec in select- ed European markets. Distribution is handled jointly by Electrola and Teldec, and with Hoer Zu supplying foreigner, long-distance, long-cating, sales promotion, publicity and advertising.

Hoer Zu also provides the cover design. The label gives its license to top artists, and presents the stand-out artists in mot-ac-

Country CDs

CDG Press to Push in Japan

 MILAN — CGD is planning a marketing campaign for American product in Italy and will expand its policy of having Country artists appear in Italy and also recording music in Italy. The campaigns follow a visit to the U.S. by CGD promotion manager Johnny Porta who had meetings with managers of artists on the A&M, Warner, Reprise, Sire, and Elektra labels.

CGD plans closer co-operation with licensees with the aim of achieving healthier sales of American product in Italy. Plans include more extensive TV and concert appearances by U.S. artists in Italy, and an attempt to involve other licensees in the country on an expense-sharing basis.

Artists upon whom stronger promotional efforts will be concentrated include Luci Minelli, the Sand- ris, Johnny Porta, and Johnny Porta, and Johnny Porta, and Johnny Porta, and Johnny Porta.

Labeleded by let’s Wayne; EF Sells at Singles $3

MONTREAL — Don Wayne of Jet Records has launched a new label, Lotta Soul, which is to be devoted to the American soul features Canadian talent and the other side features American talent. The first re-lease, “Lotta Soul 5001," ban-ned “Two Hits for the Price of One — 99c” on a picture sleeve, offers a Montreal record group, the Persuaders, paired with U. S. soul artist Lotta Poppa, who has recorded for various labels under various names (e.g. Lucis Lo- lli- ja on Warner VIP and Record formerly a member of the Persuaders, paired with U. S. soul artist Lotta Poppa, who has recorded for various labels under various names (e.g. Lucis Lo-

Sales Parade Held by MM

MILAN—At a four-day sales convention held here by Masa- gna Musicali (MM), distributor of CBS and CGD product and of foreign labels Reprise, Warner, Sire, A&M, Columbia, Electrola and A&M, MM has announced plans for the coming season to its newly augmented force of 43 salen- tites.

MM had 13 salen- tites in 1966, then increased the force to 36, following acquisition of the CBS catalog. Now, with seven more salen- tites, Massa- gin Musicali has divided Italy into three regions — north, cen- ter and south — each with a manager, and branch ware- hou-ses in Rome, Milan and Turin, Milan, Padua, Genoa, Florence, Como, Naples, Bari and Catania. The new salen- tites are completed by two music stores in Milan and Rome.}

Several new salen- tites were sales manager Giuseppe De Cesare, held here by Masa- gin Musicali and by Giuseppe De Cesare, held here by Masa- gin Musicali and by Giuseppe De Cesare, held here by Masa- gin Musicali. The new salen- tites are completed by two music stores in Milan and Rome.
Daveison to N.Y. For Confab on Garner UK Tour

LONDON — Promoter Harold Davison flew to New York to confer with Errol Garner's management regarding a possible four-week tour of England in September.

Davison's trip followed a sell-out tour of Europe by Garner, which included a concert at the Salle Pleyel in Paris where he broke attendance records.

The pianist also played concerts in Switzerland and Austria, and wound up the tour by taping a BBC-TV one-hour special to be shown in England. He also taped a StarTime TV segment to be shown in the U.K., the U.S. and Canada.

Garner, playing a three-week engagement at the Tropicana in Las Vegas (Aug. 1-16), opened May 24, is considering offers for concerts in Germany, Italy, Spain, France, Greece, Yugoslavia and Scandinavia.

Meanwhile, MGM is planning to release "Up in Errol's Room" an album Garner recently cut, on an enlarged section of the professional rhythm section of Joe Mangual, bongo, Ike Isaacs, bass, and Jimmie Smith, drums.

Humperdinck Visits Italy in September

MILAN — Engelbert Humperdinck, the British Decca singer, has been in Italy this month to sign with the Remo Sanremo Festival record label "Quando M'innamoro" (A Man Without Love), which will visit Italy in September to promote Italian version of "Taby to Forget" and "Pretty Ribbons" through TV appearances.

Humphreys, one of the more picturesque Italian titles is "Diamantini Confi". This is a sub-published by Arista Music, whose manager, Bob Lumbard, has recently moved to London to supervise Humperdinck's Italian sessions.

Humphreys filmed a 15-minute TV slot for "Mondo Cane" series, "Europe Giovane" (Young Europe), which stars in July.

'Summer' Contest

Continued from page 34

turgio finals, the third edition of the International Festival of Light Music will be held in Venice, June 26-29. Its cast is expected to include top international singers. It will feature three nights of TV highlights.

The Venice Festival consists of two parts: A show by the professional choirs, and a competition for new talent. Next year, an award, "Goldene Goldder," will be given to the established artists.

The competition is organized by Gianni Ravero, who has also been the San Remo Festival's composer-director since 1964, edicto Edouard. The latter, however, will be a lesser competition as major stockholder recently.

ADVERTISING in BUSINESS PAPERS

June 22, 1968, BILLBOARD (July 14)
general Electric audio transmits, perfectly tuned to your entertainment needs, creates a living room in your very own bedroom! where the unit is installed in walls, cabinets, and floors adds power inputs of one to 30 watts. suggested list is $39.95.

namm show drops panel

Continued, from page 3

"NAMM paid the entire expense for bringing together record dealers from all over the country," said Anderson. "We were told how some of the ill existing in the phonograph record industry could be corrected, and recommendations were made for implementing these suggestions. The net result was that two of the 34 activists present actually joined NAMM, and I was one of them."

"My membership expires Oct. 31, but I do not plan to renew it. My reason is the apathy of the other record dealers who are not organization-minded."

"Since 1956, there have been 12 phonograph record meetings, and I have attended 10. I doubt there is any other record dealer who has attended four or more."

"At each meeting, the agenda of the previous year is reviewed and then shifted to the next year. The only thing changed is the date. In the same time, the rack merchandisers have emerged from a cut-throat, unorganized state into an organization which has made them favored by record manufactur- ers. For example, the current proposal for automatic inventory control, standardized aids of various types throughout the field, has saved the rack merchandisers millions of dollars in clerical and organization costs."

"They would have had to meet the costs."

Andrews was one of a few veteran dealers who turned down the chairmanship of the phonograph record committee this year "because of the apathy of the other members." At the same time, Andrews did not think NAMM had shirked its responsibility in the year.

"NAMM has done everything possible and everything that could be expected of them. As for the future, I predict more of the same with major deals sequences toward the plight of the record industry," said Andrews. They have not awakened, and it's already too late. The deadline for action was five years ago.

"The awakening of the dealers will never happen in a dealer-inspired phenomenon. It will have to come from an outside force. For example, if record manufacturers are interested in the effective merchandising of their products, the branching of stores wholly owned or organized by record management and dealers with sales aids and modern merchandising techniques could be the answer."

EIA's Galvin Urges Group To Strive for Co-Operation

CHICAGO — Robert Galvin, concluding his second term as president of the Electronic Indus- tries Association (EIA), has expressed concern that the EIA is at a crossroads in its efforts to take the leadership in co-ordinating the efforts of the electronics industry and the government to develop compatible systems of communications.

"It is virtually impossible for the electronic industry to move forward unless there is agreement on which are the major issues," Galvin said.

"There is no agreement on the issues in the sense of what the issues are."

Galvin, chairman of the board and chief executive officer of Motorola, Inc., Chicago, also ad- dressed the membership luncheon of EIA at the Hotel Am- heralder. He took note of the varied technical developments and diverse association activities involving communications policies and standards.

"No other association has the facilities, the broad industry repre- sentation or the established reputation to play a leadership role in the development of compatible government and in- dustry standards and techniques required by many and varied information systems.

"The communications systems now developing will bring the industry and the government closer together than ever before because both are becoming dependent on such systems users of integrated and hope- fully compatible information communications systems.

"The expanding uses of information networks in banking, transactions, health care, law, res- servation, hospitals, libraries, educational transmission of scientific, legal, technical and crime detection data point to the ultimate growth of an in- dustry equal to any of our de- fense and space market."

While conceding that it is hazardous to forecast future business without some qualification, Galvin said "present trends (for the electronics industry) are favorable" to the EIA. Tot al factory sales are expected to reach a new high of about $22 billion this year, although the rate of industrial growth will be less than in 1967.

Exhibitors Await Kick-Off

CHICAGO — More than 15,000 music dealers from all 50 states and many foreign coun- tries are expected to attend the five-day Chicago Show set to be held Sunday (21) at the Conrad Hilton Hotel.

Bill Ruth, convention vice-presi- dent of the National Associa- tion of Music Merchants (NARM), predicts the immense music market will be "the most important convention ever held on Midwestern industry, and its increasing role in American culture," said Gard. With 4,000 stalls and booths to see into all of the big open exhibition halls, design and imagina- tion will transform this Music Show into a vast pageant of the sounds and sights of music."

"Exhibitors are outstanding themselves to present their most colorful displays ever with origi- nation and taste as they move into newly assigned open exhibit- ing areas. We anticipate that music dealers will find this Mu- sic Show the most thrilling they've ever attended," Ruth said.

Exhibiting firms will near the 500 mark with an estimated 9,000 products on display throughout 10 floors of the Hilton. There will be a record number of exhibitors from foreign countries, including Eng- land, Germany, Holland, Spain, France, Italy, Spain, Sweden, and Mexico. A total of 12 Brit- ish companies are joining together for a special exhibit in the West Hall partially sponsored by the British government, and a Ko- rean firm, the Seoul Piano Co., will be exhibiting at the show for the first time.

The following are additions to the roster of exhibitors:

American Music Conference, Brushlake & Silver Musical In- dustries Credit Bureau, Donet Industries, Inc; Carl Fischer (Continued on page 31)
"ON A BEAUTIFUL DAY"

b/w

"DARCY FARROW"

#66308

The Sunshine Company

PRODUCED BY JOE SARACENO

A BEAUTIFUL DAY FOR SALES
New ‘Gun-Tar’ Takes Aim At Non-Shooting Market

By RAY BRACK

MADISON, Tenn. — An explosive new concept in guitars has been introduced by an unknown country songwriter and Deco's recording artist Cecil Neil. The new instrument is shaped like a rifle. "The 554chandise is known as the "Gun-Tar." The guitar strings are attached near the mouth of the rifle "barel," which is then attached to the guitar. The gun "stock" comprises the solid body of the instrument.

"There is even a trigger," Neil said.

He has shown the instrument to both Vox and Ampeg, "and both have expressed interest." Neil has loaded the "Gun-Tar" for this year's Music Show in Chicago. Neil, one of the Nashville scene's most prolific and most recorded songwriter-he's "I've F唉ged More Than You'll Ever Know" has been recorded by 70 artists and has sold millions of copies. The original recording was done on a studio machine using the musical instrument industry as the innovator of the so-called Appalachian autowrap and the first amplified autowrap.

"Picking" Style

Neil is also credited with having developed the first "picking" style of autowrap playing, a technique which helped spawn" and "The Very Best of the South." Neil has been interested in the autowrap "ever since a traveling evangelist brought one to our house and"

(Continued on page 51)

Capital Recorder Rental Promotional Aids Sales

FORT WORTH—Tape recorder rental business can be made more profitable by a concentrated promotion program and offered products to increase sales. This has been the experience of L. I. Miller, Miller's Sound Equipment, Dallas, who maintains an inventory of 10 machines for rental purposes.

For your market, Miller has rented tape recorders at a simple, uncomplicated 55 cents per day. This figure can be increased to quickly retrieve the investment. But most important, it is low enough to attract budget-minded music lovers, business men, hobbyists, and radio and record stores who have an idea that they can use a tape recorder, but are unwilling to make a large investment in order to find out.

Miller's best way of stimulating the tape recorder rental business has been a sign in the window which serves as a variety of reasons why they should rent a machine. Pointed out are such elements as dramatic music, playing speeches, recording parties, musical entertainment, covering a business conference, simplifying field work, and recording while learning a musical instrument.

From cards listing such points are changed from time to time, always stressing the "You'll never know until you've tried it" theme.

All of the reasons are shown under a headline which asks simply: "Why Rent a Tape Recorder?" Miller believes that curiosity is one reason for renting and he also has a variety of reasons why they should rent a machine. Pointed out are such elements as dramatic music, playing speeches, recording parties, musical entertainment, covering a business conference, simplifying field work, and recording while learning a musical instrument.

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Carry the Facts with You

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165 W. 46th St.
New York, N.Y. 10036
Plaza 7-2800 (212)

CHICAGO
188 W. Randolph
Chicago, Ill. 60601
CE 6-9818 (312)

HOLLYWOOD
9000 Sunset Blvd
Los Angeles, Calif. 90069
273-1555 (213)

NASHVILLE
110 21st Ave. So.
Nashville, Tenn. 37203
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**Album Reviews**

**Soundtrack**

2601 A SPACE ODYSSEY—Soundtrack MGM Dec 12 87 (S)

**Popular**

THE MOST OF MADONNA KING—Mainstream Atlantic Dec 16 87 (S)

10 YEARS OF EMMYAWARDS WINNERS—Pye King Charote. Dot DLP 20894 (S)

**Low Price Pop**

ONE MORE TIME—Eric Carmen. Humble LE 1324 (S)

SING SING SING—Barney Goodman. Har- mer LE 11275 (S)

**Country**

COUNTRY BLUES—The Drifters. Tower TLM 125 (S)

**Ballads & Breakdowns of the Golden Era**

BILLY JOE AUSTIN—Atlantic. Columbia PC 9640 (S)

**Religious**

THE JESUS CHRIST SUPERSTAR ALBUM—Time Choral. MCA PMR 9472 (LP)

**Gospel**

THE WORLD OF PARNY YOUNG—Parny Young. Tower OT 5713 (S)

**Low Price Classical**

RACHMANINOFF: CONCERTO No. 4—Valery Gergiev, Vladimir Ashkenazy, Moscow Radio Sym., P. Spivakovsky, Karel Bruckner. EMI ASD 1244 (LP)

**Classical**

“Chariots of Fire”—Beecham, Orch. of the BBC. HMV ASD 1069 (LP)

**Choreography**

BLOCH: SCHIIMPACH—Helen Kish. Victor VC 9120 (LP)

**Choral**

THE GREAT SABATA—Kemp/Plato. Columbia MHC 3020 (LP)

**Special Merit**

**Other Good Cuts**

"You Better Go Now" and "Save Me Here To Stay" are from the record of the same name. Other cuts include "The Sound of Silence" by Simon & Garfunkel, and "S sobie na kuchni" by the Polish group "We Drums".

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**Reviews**

**SPECIAL MERIT PICKS**

**Popular**

"Sweet Talk" by Paul Simon is of particular note for its innovative vocal harmonies and songwriting. "The Sound of Silence" is a classic example of this style. Other notable cuts include "White Rabbit" by the Doors and "Cuts" by the Rolling Stones.

---

**Album Review Rankings**

**Star Performer Spotlight**

"The Sound of Silence" by Paul Simon is a standout. The album "We're Only Here Today" by the band "We Drums" also receives high praise for its innovative style.

---

**Special Merit**

"We Drums" is a great example of the new wave of experimental music. The band's innovative style and use of unusual instruments make it a standout.

---

**Jazz**

"A Love Supreme" by John Coltrane is a masterpiece. Other notable cuts include "Round Midnight" by Thelonious Monk and "Take Five" by The Dave Brubeck Quartet.

---

**Spoken Word**

"The Science of Getting Rich" by Napoleon Hill is a classic. Other notable cuts include "A New Life" by Earl Nightingale and "The Miracle Morning" by Hal Elrod.

---

**Original Cast**

"West Side Story" by Leonard Bernstein is a classic. Other notable cuts include "Grease" by Jim Jacobs and "Hair" by Galt MacDermot.

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**Jazz**

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"West Side Story" by Leonard Bernstein is a classic. Other notable cuts include "Grease" by Jim Jacobs and "Hair" by Galt MacDermot.

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**June 22, 1968, Billboard**
Tommy Boyce & Bobby Hart

ALICE LONG
(YOU'RE STILL MY FAVORITE GIRLFRIEND)

B/W P.O. BOX 9847 • A&M 948

www.americanradiohistory.com
Music Center List Rockefeller

* Continued from page 34

Spelman College received $5,500 in support of the founding of an intercollegiate chorus under Shaw's supervision from students and faculty from institutions in and around Atlanta.

Prominent grants were $120,000 for purchase and equipment, costumes and scenery for the Santa Fe Opera; $100,000 toward the expenses of the Santa Fe Opera's Apprentice Program for Young Singers over a three-year period; and $25,000 to the Opera Company of Boston for the development of its American National Opera Company, of nationwide programs for community support and audience education.

EMI Fete Launches First Recording of Mozart Opera

* Continued from page 34

lish because the audience for opera among English-speaking people was growing.

EMI sees this recording as a "trailer," and if it proves a success, the policy will be continued with recordings of English translations of other operatic works.

At the reception to launch the recording, which was released in the U.K. on June 1, was Ronald Kinton Anderson, Menuhin's producer and Wendy Toye, who was responsible for the dialogue production. Text of the musical numbers was translated by Joan Cross and Anne Wood and the English dialogue is by Hugh Mills.

During the reception a special presentation was made to Menuhin—the NARAS Gram award for the HMV record "East Meets West" which the violinist made in collaboration with Ravi Shankar.

Lloyd Dunn, vice-president of Capitol Records and a founder member of NARAS, introduced Bob Myers, classical director of Anglo Records, who presented the Grammy to Menuhin. Myers and Dunn went to London to attend the EMI annual International Classical Recording Conference, May 27 to May 30.

The same evening at the Wigmore Hall, the English-language version of "The Abduction From the Seraglio," conducted by Menuhin, was performed to a packed house.

Carry the facts about Surinam, Nicaragua, Antilles, Eire.

And a WHOLE WORLD more!

Have you booked your space yet?

JUNE 22, 1968, BILLBOARD
The projection of the potential market for the cassette has shifted several times since the system's inception. "When Philips of Holland initially began its research of development program," said Wybo Semmelink, assistant vice-president of North American Philips Co., "it sought a system for a better way to handle tape. Its potential market consisted of people who would use the machine for tape recording. A market for pre-recorded tape was secondary.

"At that time," Semmelink explained, "the pre-recorded market didn't have much of an impact. Of course, the only system available was open reel. With its complexities (tape handling, multi-control panels on the recorder) and the system was only used by high fidelity music buffs or those with some electronics knowledge. The mass market, however, drifted away from tape recording.

The public's introduction to the cassette system came with the debut of the Carry-Corder, Norelco's portable tape recorder/player. The compact unit bowed first in Europe and then was marketed here under the Norelco trade name by Philips' affiliate, North American Philips. Some 2,500,000 Carry-Corders have been sold around the world, according to Semmelink, with some 85 companies (more than 40 in the U. S.) marketing recorder/players similar to the Carry-Corder.

With the proliferation of cassette equipment through its record labels, Philips and other record companies have begun pre-recorded tape cassettes for the consumer market. But, the only cassette product which accounted for a mass market were the Carry-Corders, battery-operated units which do not produce the same quality as a home entertainment cassette system.

Norelco's next move was in the quality component field. With a series of recorder/players for the home, Norelco shifted its almost total emphasis on the record features to equal stress on both record and playback.

At first, only Mercury Records, a unit of Philips of Holland, duplicated its library in cassette form. Other labels soon, however, began licensing their catalogs to Mercury. Ampex entered the cassette derby with a heavy commitment to the configuration. General Recorded Tape did the same. The sixty recordings were recorded by the first independent American record company to build its own cassette duplicating company and enter the field. Decca and Capitol Records recently announced their entry and now only a handful of American companies do not offer their product in cassette form.

As more equipment manufacturers shift to high quality cassette units, Norelco again has justified its thinking one step ahead. "While some buyers still buy a cassette unit with the intention of doing their own recordings," Semmelink said, "they soon grow tired of the novelty. Much time doesn't elapse before they purchase prerecorded cassettes. Because these cassettes are recorded professionally they sound much better on playback." With this philosophy in mind, Norelco has introduced a series of player-only units. This shift serves a dual purpose in that it reduces the player's cost. Among the new units is a slot-load automobile unit specifically designed for the car, an automatic cassette changer which can accommodate up to six cassettes, a player deck designed for use with existing home equipment and a low-price portable Carry-Player geared to the youth market.

"The advent of the popular-priced cassette player units, coupled with a rapidly expanding library of pre-recorded cassette music has opened up a mass market.

From the earliest days when North American Philips Company, Inc., pioneered the cassette system in the United States with the Norelco Carry-Corder, we have had one major marketing objective: to broaden the sales base for the equipment by mandating a new market from those countless millions turned off by complicated and confusing tape equipment by offering the answer to a wide spectrum of consumer needs and desires.

To a large extent, we have realized this goal. The past three years since the cassette's inception have been devoted to introducing and refining, establishing and expanding the concept on these shores.

Last year, of the more than 5,500,000 tape recorders sold in the U. S., fully one-quarter—some 1,375,000—were cassette units. This figure represents a 20 per cent increase over 1966 and, for perspective, is interesting to note that the total—for cassette only—is twice the number of tape recorders of all configurations sold just six years ago. We are projecting a further 25 per cent increase in sales of cassette equipment this year.

Several key factors contribute significantly to this forecast. For one thing, many economists predict a substantial rise this year in consumer disposable income. Though all major advances have exploded sales in nearly every line to where Norelco, for example, now offers a complete selection of cassette equipment, permitting the consumer to choose according to his taste and pocketbook. An example is our recently introduced Carry-Player. This latest innovation is a direct descendant of the Norelco Carry-Corder, the machine that already has broken all sales records with one tape recorder model.

The Carry-Player is designed to appeal predominantly to the high school and college student market. Accordingly, it has been priced to accommodate limited budgets, yet still offer an uncomplicated and dependable source of entertainment.

Who have brought out the Norelco 2500, the industry's first stereo cassette playback deck buy a label for use with an existing sound system, it enables listeners to add-on cassette advantages.

"These units are quite typical of the comprehensive array of quality cassette equipment now in the market place. Moreover, these products are supported by an extensive advertising and promotion program. Norelco's budget this year will approach $2,000,000, a record expenditure and more than 30 per cent higher than last year's. Importantly, these efforts at getting the cassette message across to the retail-oriented, containing provisions for dealer tags in both print and broadcast media.

A keen appreciation of the cassette's proliferation can be quickly gained at trade or consumer shows, where manufacturers assemble to display their wares. Almost without exception at exhibitions across the country, cassette's penetration is readily apparent. More than 70 manufacturers produce cassette equipment—a total which has doubled in the last year alone, a testament to the system's popularity and acceptance.

It's significant to remember that much of these gains have been accomplished during the early period when the prerecorded cassette library was in its formative stages. In fact, sometimes it is difficult to realize that so much has been accomplished in less than four years. But with the continued growth and conventional availability of cassette music in the market place, it seems in order to say that tomorrow holds even greater promise.
North American Philips Co., through its assistant vice-president, Wybe Semmeling, pioneered the cassette configuration in America. It was under Semmeling’s control that the cassette configuration rose to the stature it now maintains.

Semmeling joined North American Philips in 1946 as a salesman and has served in a number of marketing capacities. In 1953 he was named manager of the radio department and was responsible for introducing a new line of Norelco radio and phonograph combinations.

Two years later he directed the introduction of the firm’s high fidelity loudspeakers. In 1957 he was named to head the newly-formed High Fidelity Products Department whose principal products are quality tape recorders.

Semmeling was elected assistant vice-president in March 1965. He is a member of the Association of Electronic Manufacturers and has served as secretary and a director of the Institute of High Fidelity Manufacturers.

The Norelco Compact Cassette system takes the bother and mystery out of tape recording.

Housewives are discovering this fact of audio life: business managers and schoolteachers are also finding it. Essentially, if one is given the right idea of the cassette system, it is virtually every segment of the American population. Teenagers, notably, have taken the cassette to heart. And with the arrival of the Norelco cassette unit, the Carry-Player, cassettes will be making the teen scene even more. Add to all this the ever-expanding list of prestige radio and television commercials that appear especially invitingly to audio merchandisers.

Back in those early days, before anyone had ever heard of a cassette or even its inventor, many cassette manufacturers were faced with the problem of predetermining what type of tape recorders to make; the sort of tape that was going to be used by the home public.

By 1959 the situation remained until 3¾ years ago when the cassette system made its debut. Suddenly it was a new ball game; it became obvious to multitudes that a PhD, in advanced electronics theory wasn’t required to enjoy the benefits of tape. Norelco’s Carry-Player proved the first in almost every respect that the unit’s versatility, its lightweight portability and its quality performance. But, most of all, it was the simplicity of operation that brought crowds flocking to sales counters all over the world.

Moreover, as technology progressed, it contributed to the still young cassette industry. Incorporated into products, these improvements are helping to improve the basic product and fill out a complete line while lowering prices.

With today’s concentrated emphasis on the "mini-" or the "mini-that" in everything from cars to clothing, cassette retailers are in the enviable position of offering the "maxi-sound" from a "mini-package."

From a merchandising point of view, this can be extremely profitable. Also, this position is further enhanced by an almost unlimited current of new development and now available products that are truly portable as well as efficient. For verification, just recall the last time a customer—viewing a cassette for the first time—was astonished to learn that "small things" could play so well, so long.

Demonstrations are the most effective tool ever devised to move cassettes from counter to customer. Cassettes virtually sell themselves; it’s as uncomplacient as that. Once the unit is in the customer’s hands and he or she has had a quick and ready look at a machine, it’s usually just a matter of writing the order—and perhaps suggesting the purchase of a few pre-recorded musical favorites as well.

### Executive Outlines Recent Developments

A number of significant, recent developments point a broadening market for cassettes. This is the opinion of Don Hall, vice-president of Tape Products, Ampex Stereo Tapes in Chicago. The developments include:

- Increasingly broader catalogues. Ampex, which duplicates product for many major labels, now has over 650 titles in its cassette line.

- New display techniques, important of which are pull-downs into compact "fuzzy summit" displays of the recent AST unit, which won an award from the point of purchase Advertising Institute, accommodation of 480 cassettes, each of which is secured by a pin running through holes drilled in the cassette.

- Entry in cassettes by such major record companies as Capitol.

- More interest in cassettes by traditional record outlets.

- General recognition by the trade that cassette home recording is a music outlet as valid as or from albums on cassette equipment is a smaller threat than originally thought.

- Significant use of cassette playback equipment in such units as Sylvania’s new home entertainment center.

- More emphasis by auto-oriented tape equipment manufacturers in the cassette system (Hall pointed to the increasing availability of automotive hang-on cassette players).

- Indications that a certain segment of the real-to-real consumer market may be channeled to cassette products.

Inventory problems, particularly in the areas of product display, were pointed to by Hall as being one primary difficulty encountered in cassette marketing.

"Displays have not been adequate," said Hall, "either in terms of the space in existing display pieces, or in terms of the concepts used. We’re going toward 1,000 titles by the end of this year. Displays that handle only 100 to 240 titles are not adequate, and we simply haven’t seen any in the [cassette] units."

Hall thinks that Ampex’s own approach to the aspect of putting more titles on display has gone in the right direction, primarily the development of its new circular rack. The display utilizes circular modules, each containing 40 cassettes. The modules can be stacked on top of each other.

"Another problem associated with inventoring, of course, has been the 'theftable' aspect of cassettes, if I can use that word. This is a real problem. By drilling holes in the cassettes to accommodate a security pin is the right approach. Other duplicators of cassettes has also started fashioning packages with pre-drilled holes.

"We have never thought much of the locked-glass merchandising philosophy. If the product isn’t readily available for consumers to examine and examine it won’t sell. There are still merchandising approaches to a blister-proof display without drilling holes in the cassette package and we can expect more developments in this area," Hall said.

### Pre-Recorded Tape: No Longer Audiophiles’ Exclusive Domain

By DON HALL

Vice-President, Tape Products

Pre-recorded tape, once exclusively in the audiophiles’ domain, has evolved into many forms to suit everyone’s budget and taste. From a product attracts to a narrow segment of the consumer public, pre-recorded tape has grown into a true mass market home entertainment product.

To be sure, ever-increasing sales and distribution of tape recorders are helping to mushroom a $45,000,000 market in 1966 to $60,000,000 in 1968.

But, the major reason for this trebled growth in two short years is an increased awareness of pre-recorded tape by average Joe Consumer, the introduction of new and simple and conventional forms of pre-recorded tape.

Cartridges and cassettes are the names of the game. Although sales of cartridges are increasing, there has been an evolution in the two enclosed formats that have made possible the phenomenal growth of the entire industry.

About two years ago, cartridge tapes burst on the scene as entertainment for the motorist and his passengers. Cartridge recorders were provided as accessories in new cars and available as add-on units for other radios. Tape recorders were used and the sound was surprisingly good. In a short time, home and portable units evolved. The public has now accepted them and last year tape cartridges accounted for 60 per cent of the total pre-recorded tape market.

Cassettes should equal or surpass cartridge sales. Next year the tapes should move into the mass market and really sparked consumer interest and demand. The appeal of the cassette comes with ease of operation and economy. A full stereo system is available for less than $200, while the cost of the encased pre-recorded cassette is competitively priced with records.

Some estimate that $65,000,000 in cassettes and open-reel tapes will be sold this year. This represents an increase in share of the market of about 7 per cent over the last year and can for the most part be attributed to cassettes.

I’m also pleased with the continuing sales increase of pre-recorded tape and the increase in the new, true audiophile and increasingly for the average listener, open-reel tapes represent the ultimate in reproduced sound.

Over the past few years, Ampex Stereo Tapes has steadily increased its production of pre-recorded tapes to keep pace with consumer demand. Our outlook is for this to continue. Ampex now has more than 2,500 selections in 55 tape formats, of all tape formats from more than 80 recording labels.

CASSSETTE REPORT SPONSORED BY NORELCO

JUNE 22, 1968, BILLBOARD
The new cassette playback machines
From the people who invented cassettes.

Norelco introduced the Compact Cassette in the United States. And then we introduced the first line of cassette recorders. Now we're opening up the playback market with a brand new line of cassette playback machines. A portable, and two decks that plug into existing stereo equipment.

The market is everywhere. From kids to grandparents. They're all looking for music that's easy to play. Easy to take care of. And that's what the cassette is all about.

There are plenty available, too. And more coming in every day. From Rock to Pop to Bach.

Stock up on our playback line now. If it's cassette, we know more about it than anybody. And we sell more of it than anybody. (According to the latest data from Trendex, Norelco is number one in over-$50 cassette machine sales.)
NORELCO OFFERS INDUSTRY'S WIDEST SELECTION

Since North American Philips Company, Inc., introduced its first unit, the Norelco Carry-Corder, in late 1964, the company has continually expanded its line and now claims to offer the broadest selection in the industry.

Fitted with a capstan drive and a constant speed transistor regulated motor, it is contained in matte black polystyrene trimmed with brushed aluminum. The compact, portable, transistor motor is equipped with a cone-shaped, semi-directional, moving coil microphone with lapel clip. An additional start/stop switch for recording and playback detaches from the microphone, permitting remote control operation. Powered by five flashlight batteries, the Carry-Corder provides complete compatibility and interchangeability between mono and stereo, fast forward and rewind for locating a specific point on tapes, and weighs only three pounds ready to play. It now retails for less than $70.

The Norelco Continental 175 is a big brother to the Carry-Corder. This larger version features a four-inch patented "Ticonal VII" speaker to deliver full range sound quality. The unit includes separate volume, tone and recording level controls, and a built-in storage compartment for its microphone.

Also, the Continental 175 is fitted for use with external loudspeaker, microphone, radio, television, phonograph, amplifier and second loudspeaker. A recording level/voltage meter shows recording modulation as well as the condition of the batteries. With its six batteries, it weighs under five pounds, and sells for under $90.

The Norelco Continental 450 records and plays back both in stereo and mono and features twin satellite stereo speakers, microphones, and pop-out cassette operation. Frequency response is 60 to 10,000 cps, and the entire assembly, including speakers, is housed in teak.

The Continental 450A is the identical unit, but without speakers. Prices for the Continental 450 and the Continental 450A are under $200 and $144, respectively.

An important first developed by Norelco is the 2500, a stereo cassette playback deck, providing complete compatibility with existing sound systems. Uppermost is the development of a special new synchronous motor for increased reliability and speed control. The heart of the deck operation, the new motor is extremely compact and represents a major forward step in reducing size.

This AC unit weighs 2 1/4 pounds and measures 8 by 4 1/2 by 2 5/8 inches. The 2500 has a single selector control switch for play, stop, fast forward and rewind, as well as cassette ejector and on/off pushbutton. A heavy-duty clear acrylic dust cover protects the cassette assembly. Playback is through stereo or mono amplifiers with loudspeakers, or via radio or high fidelity system. The 2500 sells for about $60.

The newest addition to the Norelco line is the Carry-Player 2200, a playback-only unit. This cordless cassette innovation was created especially for the youth market. Highlights are a completely integrated carrying handle and two controls—a switch for play and fast forward and a volume control dial. A letter-box slot is located under the handle for simple cassette insertion. The Carry-Player is housed in a two-tone polystyrene case and is powered by six 1 1/2 volt flashlight batteries. The unit sells for under $30.

Another addition is the Norelco 2502, an automatic stereo cassette changer playback deck for use with existing high fidelity equipment. Accommodating six cassettes, it is the industry's first cassette changer and provides up to six hours of continuous music.

The changer consists of a removable sleeve that fits atop the machine. Cassettes stacked in the sleeve are automatically deposited into playing position and, as completed, stored within the cabinet. The unit automatically turns off when the final cassette has been played. The Norelco 2502 has pushbutton controls for fast forward and rewind, start, stop and pause; pilot light; digital counter and volume, tone and balance regulators. A low-profile cabinet of trash and brushed chrome houses the unit. Cost is about $130.

Two new models will be introduced later this year. The 2401 adds the convenience of an automatic changer to a stereo record and playback system. The unit is, in effect, a combination of the 450 series with the 2502 changer playback deck. It will retail for about $250.

And, for automobiles, Norelco will market the 2602, a new stereo playback unit featuring slot-loading for fast and safe operation. Designed to fit beneath the dashboard, it has a letter-box feed and a multi-purpose control for fast forward, rewind and stop. It has an on/off indicator, pause control and a cassette reject button. When the cassette is inserted into the slot opening and snapped into place—a simple, one-handed task—the unit is activated. On completion, the cassette is automatically lifted, but not rejected. The Norelco 2602 car stereo playback system has a frequency response of 60-10,000 cps and will sell for less than $130.

Additionally, Norelco already offers the Car Mount, another cassette sound system for automobiles. It plays back through the car radio and is powered by the ignition system—eliminating drain on the recorder's batteries. The Car Mount consists of a sliding tray which accepts the Carry-Corder. A built-in regulator assures proper voltage under varying driving conditions while a modulation control provides peak output with all types of AM or AM/FM car radios. The Car Mount sells for under $30.

FIRST OF THE BREED. The Norelco Carry-Corder 150, which is claimed to be the best selling tape recorder ever made, was the equipment pioneer of the cassette system. Because of the high demand resulting in mass production for the model, its retail cost has dropped twice from almost $90 to under $25.

DOUBLING as an automobile entertainment system, the Carry-Corder can be used with Norelco's car mount, CMU-150. The unit plays through the car radio via the automobile electrical system and antenna connector. The Carry-Corder at any time can be easily removed from the stationary mount for portable use through its own batteries.

FOR THE PORTABLE market, one of Norelco's newest units, Model 2500 is named the Carry-Player. Aimed primarily at the youth market, this unit is a player-only, designed for the increasing availability of prerecorded cassettes. Cost of the player is under $80.

NORELCO 2500, an AC stereo cassette player deck utilizes an existing high fidelity system for playback. The compact unit, in a walnut and brushed aluminum cabinet, has push-button controls for on-off and cassette eject operations and a single selector switch for select, play, fast forward and fast backward. A hinged cover protects the cassette assembly. Frequency response is 60-10,000 cycles.

THE CADILLAC of the line is Norelco's Continental 450. Designed as a self-contained player/recorder, the unit is available with or without speakers. An index counter is included increased ease of program selectivity.

SOON TO MAKE ITS DEBUT is the Norelco 2502. The automatic stereo cassette changer plays up to six cassettes sides. Upon completion of each cassette side, the cassette is moved into a built-in storage compartment.
Sure it is. With that little module, and others like it, you can build a monster display, or a medium-sized one, or a small one, or whatever you want. Each display holds 48 cassettes; put together as many as you need. And that’s not all! It’s pilot-proof—one lock opens and closes the unit. It’s flexible—you can build your display on the floor, the counter or the wall. The GRT modular display holds brands X, Y and Z too. And to top it off, the world’s largest display has one of the world’s smallest prices.

For more information on GRT’s new modular display, call (408) 734-2910, or write General Recorded Tape, Inc., 1286 N. Lawrence Station Road, Sunnyvale, California 94086.
As the popularity of the cassette system continues to gain, more and more editors are taking note of developments in the field.

By bringing this information before the general public, the mass media are further stimulating consumer interest and expanding sales.

A recent edition of Look Magazine, for example, featured a photographic essay, "Mini Music Boxes," which graphically pointed out that the "Stay-at-home and take-along tapes spin everything from Bach to rock." Centering on a pair of "today's teens," the article indicated the popular trend toward cassette players in a variety of attractive and modern settings. The favorable treatment given the cassette system was typical of the many reasons which are appearing with increasing frequency.

Viewing the cassette story from another angle, Time Magazine focused on two significant developments which bode well for audio retailers everywhere. For one thing, the influential weekly observed cassettes are rapidly becoming valuable aids to professionals in the music field. It related how the conductor Herbert von Karajan employs cassettes to save rehearsal time by having his cast study pre-recorded operas to learn their roles. This use of cassettes, Time said, is only the latest in a long line of uses by other professionals such as business executives, actors, medical personnel and teachers.

The business side of the cassette picture hasn't been neglected. In its typically thorough fashion, the Wall Street Journal detailed the history of the cassette, from its infancy to the present state where major manufacturers of home entertainment equipment are lining up behind the system.

Other indications of public awareness and acceptance of the cassette system abound. Daily newspapers in hundreds of American communities have run stories and pictures of the Atlantic and Saturday Review, sophisticated magazines dealing with contemporary thought, have recognized the emergence of the unit.

For another, there has been a growing awareness of the "lille-high" country, "the great appeal of the cassette system is in the cassette itself," according to Sunday Empire, the Denver Post's weekly supplement.

"Unlike the endless-tape cartridge, however, the cassette operates on the reel-to-reel principle and there is no built-up tension or need for frequent lubrication," a lengthy feature article said.

Commenting on the system's fidelity, it continues: "Almost unbelievable quality of sound at a speed of 1 3/8 inches per second that has been achieved through the Norelco-designed heads ... it is without question the best sound that has been produced at the very slow speed that we are always assumed was good only for voice reproduction."

A Denver Post staff writer tested the Norelco Continental 450 and wrote: "For someone who wants an extremely compact, light, unobtrusive piece of equipment for a bookshelf and yet can appreciate a reproduction that sounds considerably better than most radios," he wrote, "the Norelco Continental 450 is the answer."

"Any limitations in the cassette's system without warning is always fascinated with the sound it produces, and is reluctant to believe that the speed is 1 3/8 inches per second."

"Guide": Cassette Tops CARtridge Derby

"The cassette concept has many advantages over the CARtridge system," according to Modern Hi-Fi & Stereo Guide. To support this statement, it cites several telltale reasons. Among them: "Cassettes are more compact and easy to use than cartridges—less than one-third the size; individual selections in an album are easier to locate in the cassette; cassettes have the reliability and constant tape speed of reel-to-reel recorders."

The article, entitled "Where & How," discusses various tape configurations and observes that cassettes are cheaper than cartridges and cassette players will operate in any position.

During a product test, the magazine put the Norelco Carry-Corder through its paces and observed: "Although the Carry-Corder 130 has been around for a while, it has been constantly refined. However, its essential simplicity of operation and high quality has not been compromised."

A remarkably accurate test reportedly evaluated the compact cordless for several months and reported: "Heavy usage has proved its ruggedness and reliability." Taking measurements of frequency response, flutter and signal to noise ratio, he concludes: "Considering this is a low-cost cassette portable that operates at a single 1 3/8-Inch speed, these are excellent specifications indeed."

Miracle of Miniaturization Says American Record Guide

"Easily the most flexible of all cartridge systems," writes Miles Kreuger, "is the Norelco Cassette System ... which plays for either 60 or 90 (and now, 120) minutes with a fidelity that beats the incredible fact that the tape is turning at only 1 3/8 inches per second. Why such a slow speed should produce a frequency range and general quality ... is simply beyond my comprehension."

Kreuger, in his column, "In the Limelight" in American Record Guide, traces the history of recordings from Thomas A. Edison in 1877 to the present. "All I know," he continues, "is that the small Carry-Corder is a miracle of miniaturization. The Carry-Corder which I have been using almost daily for a year has never given me a second's trouble; and it produces tapes which, played back through a powerful system, often reveal awesome results."

A CASSETTE REPORT SPONSORED BY NORELCO

July 22, 1966, BIBULOG

N-8
No other cassette recorder stacks up.


The new Norelco stereo '2401' is the only cassette recorder that stacks up 6 cassettes at one time. So you get up to 6 hours of non-stop music. Or 6 hours of recording. Flip them over and you get 6 hours more.

The '2401' is the first cassette machine to satisfy the "We want everything" market.

Stock the '2401' now and see how your profits stack up.

The Re-inventor of Tape Recording


www.americanradiohistory.com


We're still re-inventing.

Four years ago, we re-invented tape recording with the Compact Cassette. But we didn't stop there. We kept developing and inventing and improving until today, Norelco knows more about cassette sound than anybody. In recording and playback.

First, we introduced the first line of cassette recorders. And now Norelco has opened up the brand-new cassette playback market with a new line of playback machines and cassette changers. Altogether, these Norelco machines give you something to sell to everybody. Whether they want portables or home units. Recorders or playback units. Decks or self-contained units.

But we're not just making a lot of sound. We're selling it, too. Norelco is number one in over-$50 cassette machine sales.* We should be. We re-invented tape recording in the first place. Stock the Norelco line now. People will be asking for us.

The Re-inventor of Tape Recording

For complete information, contact the Norelco Manufacturer's Representative nearest you:

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<td>Mr. Donald Collins R.R. #6 Springfield, Ill. 62707 Phone: 217-546-1910</td>
<td>Mr. Todd Karns 729 Los Palos Dr. Lafayette, Calif. 94127 Phone: 415-284-9324</td>
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<td>Michael Scott Company, Inc. 336 Washington St. Wellesley Hills, Mass. 02181 Phone: 617-CF 5-0102</td>
<td>The Earl Goetze Company 4746 Rainbow Shawnee Mission, Kansas 66205 Phone: 913-AD 6-7719</td>
<td>Lund &amp; Company P.O. Box 35566 2616 Manor Way Dallas, Texas 75225 Phone: 214-583-4335</td>
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<td>Morris F. Taylor Company, Inc. P.O. Box 111 Silver Spring, Md. 20907 Phone: 301-589-4002</td>
<td>J. B. Parent Company 21330 Center Ridge Rd. Cleveland, Ohio 44116 Phone: 216-333-5520</td>
<td>Mel Pearson &amp; Company 1860 S. Acoma Street Denver, Colorado 80223 Phone: 303-777-7878 777-8646</td>
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*According to latest Trendex data on cassette recorder sales.
Since the first industry prerecorded cassette tape release by Mercury Record Corp., in July 1967, we have built a cumulative catalog of approximately 375 musicassettes through a consistent regular release program. Mercury Record Corp., releases and distributes musicassettes from 22 different labels, including ABC, Audio Fidelity, Bluewave, Command, Crescendo, Dunhill, Fontana, Hickory, Hi-Fi Tape, Impact, Linemight, Mercury, Philips, Roulette, Smash, Stanley, Tico, TRX, United Artists, Vanguard, Veep and 20th Century.

With three years of experience under our belts, we now can speak with some authority of the sales patterns which have developed and will develop in the future. Each month indicates more graphically to us through sales that the best-selling albums is also the best-selling musicasset. We find that the cassette first leaned strongly in the direction of good music and mood music sales, with jazz a good percentage of the early sales. However, in the past 18 months, we find our sales going more and more in the general direction of the best-selling albums in the U.S. This indicates to us that what started as an adult consumer item has now developed into a teen-through-senior-citizen product. The last big fac of repertoire to make its mark for musicassettes was the classical cassette. We find that the better-known warhorses in the classical field are now becoming established steady-selling catalog items. This indicates that the cassette now can claim patronage from every member of the prerecorded music buying family. It indicates a business maturity we all have been striving for.

To take full advantage of the radio play and the excitement that comes with the release of a new album, we will strive during the next year for closer and even simultaneous release of the musicasset with the album. While we intend to follow pretty much our successful pattern of a strong release of Mercury musicasset every 60 days, we intend to project certain hot items as rush-as-ready so that we can meet the album release date.

BY HARRY KELLY
Product Manager of Mercury Record Corp., Recorded Tape Division

Harry Kelly

We intend to maintain even a closer rapport with our manufacturers to secure information in advance of their album release which indicates that we should rush the musicasset of the same music to the market place.

An indication of the acceptance of the musicasset is the fact that in visiting retailers and retailers I find musicasset are out of bulk. Where in the first two and a half years of our pioneering effort with cassettes, distributors and dealers usually stored the musicasset in an area where they could not be touched by the consumer, because they feared pilferage, we now find that the musicasset is stocked in heavy traffic areas, where this growing tape concept belongs. The accessibility to the product, of course, has increased traffic and sales.

An equally important impetus to musicasset establishment has been the establishment of a unified music center at both the wholesale and retail level. Early in the history of the musicasset it was traditional to create separate album and musicasset departments. The very fact that today musicasset are stocked right in with records indicates that a greater exposure and their sales potential is present in the minds of the important wholesale and retail accounts. No longer does a separate executive from the musicasset department exist. The successful distributors of prerecorded music. One executive heads both musicasset and album product, as he knows that a best seller means sales in both albums and musicasset.

Mercury as a manufacturer-distributor is optimistic over sales potential. Photographic stores, record retailers and racks are handling musicasset. We intend to support these outlets by creating larger and more improved pilfer-proof, self-merchandising counter and floor units for musicasset. And, in dealers' departments, we will offer the retail outlet more and better point-of-purchase materials to let the consumer who comes into the store know that musicasset are available. They have encouraged us to provide stronger sales tools. We feel that we have 85 per cent of the possible wholesale and retail-operation and sales potential of this medium to market. Of course, we are working to increase musicasset's portion of the recorded music market. We intend to keep up our introduction of new musicasset with a completely, new, up-dated catalog, as Mercury has pioneered.

A strong factor in the early history of musicasset marketing is that over a three-year sales history, we have found there is no fall off in musicasset sales as has always been the practice during the months from April through June in the record business. European and Asian marketing brass, who started selling the musicasset three years before we introduced the concept, found this to be true and we are glad to report it to our American buyers.

With more and more important electronics manufacturers producing a wider range of cassette recorders, we see only greater potential for the recorded music market by the musicasset.

BaloS: Pilferage Problem Exaggerated

George BaloS, merchandising manager, Mercury Record Corp., Chicago, thinks the pilferage problem associated with cassettes has been exaggerated. BaloS, who designed Mercury's carousel display rack for counter merchandising of cassette, believes that dealers make a mistake by trying to lock cassettes behind glass.

"The theft problem has definitely been exaggerated," he said. "In checking around you can't find this much loss. Where you do find it the problem is often associated with the store's over-all security problems."

BaloS cited as an example, a buyer at a Montgomery Ward store, who had not viewed cassettes favorably until he started using the carousel display. "This buyer said that he probably loses four or six pieces a week but that he can stand this kind of shrinkage because he's selling 100 cassettes a week now."

"Even when a store does lock cassettes behind glass it isn't still not the answer," BaloS said. "I was in a store recently where the clerk opened a locked case and handed the customer a cassette."

"The man took the cassette and walked the entire length of the store to a check-out stand. It would have been easy to simply put the cassette in his pocket and walk right out of the store. The clerk said he knew this but that it was the store's policy to keep cassettes under glass."

In designing the carousel rack, BaloS said he had no intentions of making it 100 per cent pilfer-proof. "We could easily have created a locking mechanism but I think this runs contrary to the essential merchandising of cassettes."

"People need to examine cassettes in their hands. The feel of the product is very important. Also, they want to read the titles on the cassette and look closely at the art work and any other liner details."

"Our unit doesn't lend itself to easy pilferage, though. BaloS pointed out "You have to dial the ring around each unit until the one you want is on the ring lines up with the cassette you want to pull out. This is a little work. If the display is located on a counter where clerks are at work there's very little chance of pilferage."

BaloS also described other elements of his design, which allows for the open-face display of 80 cassettes and a storage compartment for 40 packages inside.

"The carousel, of course, is not a new idea. But as a design concept it had a logical tie-in with music. The basic ingredient was to have it circular so it would accommodate as many packages as possible. A square shape was never considered because you can get so many more fronts displayed in a circular rack."

"The cassette is the smallest music package on the market and you have to utilize a display concept that will dramatize the cover as much as possible."

CAROUSEL DISPLAY: The unit, designed by George BaloS, merchandising manager, Mercury Record Corp., displays 80 cassettes and has storage facility for 40 packages. The wire ring revolves around the tier and has one opening through which the selected cassette is pulled. Mercury gives one display rack free with each order of 100 tapes.
Taking the classics along is child's play.

With easy-toting, easy-listening DGG MusiCassettes.

The reason DGG has captured the classical sun-and-surf market is simple: our stereo tape cassettes are as compact as a bikini. As automatic as a suntan. And their self-rewinding feature appeals to that classical music buff unwinding on the beach, at his country house, in the privacy of his yard, in his car or even his boat.

Where he can select from the world's largest classical cassette library—as precisely as he would choose his wine—the music he wants to hear, when he wants to hear it. Works like Ravel's Bolero. Bach's Brandenburg Concertos. Dvorák's New World Symphony. Piano concertos by Beethoven, Grieg and Schumann. Highlights from operas like The Magic Flute, Cavalleria Rusticana and I Pagliacci.

Rich repertoire gleaned from the famed DGG catalog of acclaimed performances by the world's foremost artists. Herbert von Karajan. Rafael Kubelik. Géza Anda. Karl Böhm. All in the supreme concert hall sound that has set recording standards across the globe.

Did you know that MusiCassettes even include liner notes?

In fact, DGG can give your classic customers everything they need for a beach ball. Except the weather report.

Deutsche Grammophon Gesellschaft

MusiCassettes are distributed in the U.S.A. by MGM Records, a division of Metro-Goldwyn-Mayer Inc.
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JUNE 22, 1968, BILLBOARD
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JUNE 22, 1968, BILLBOARD
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The Philips Cassette is compact. (About the size of a cigarette pack.)

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1968 has been called "the year of the cassette." Major recording companies are flooding the market with music cassettes. Virtually every kind of music is
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Playback-only machines are being introduced this year. So there's a brand-new market opening up for music retailers who carry music cassettes.

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No wonder so many manufacturers agree that the Philips Cassette System is the best system going. With so many people behind us, there's now a new kind of music for your ears.
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Musical Instruments

Music Show to Spotlight
Nearly 300 Exhibitors

*Continued from page 44*


Expected to take the spotlight at the 67th annual show will be new sounds that have been thrust into the forefront with rock 'n' roll groups either through electronic distortion and amplification devices or

Turner Exhibit

CHICAGO — The Turner Microphone Co., Inc., will exhibit Ballardier microphones and accessories at the 67th Annual Music Show. Four Balladier microphone models designed specifically for the music field will be featured.

THE SORKIN EXHIBIT at the Mu-

sic Show will feature the new line of Ace Tone products, including the Auto Rhythm Ace (Model FR-3). Weighing 9½ pounds, the transistorized electronic unit is equipped with computerized cir-
cuity and 10 preset rhythm keys with automatic control equipment to 10 additional preset rhythm patterns. The suggested list price is $225.

Teacher Program

RoslYn HEIGHTS, N. Y.—A multi-level program de-
signed for nursery, kindergarten and elementary school teachers is being conducted here this summer at the Guitar Workshop. The seven-week syllabus provides 30 hours of intensive classroom and private instruc-
tion.

The Doric Organ Co. will be showing in rooms G15A and G20A of the Hilton its full line of Eminent Organs. While four models will be shown, a featured model is the Eminent 502 de luxe, which boasts 49 keys on each manual and 13 pedals. It contains an in-built Leslie that can be split four ways, and it divides between lots of voices two ways on each manual. Reverberation is featured, and the contacts are made of silver to prevent tarnishing or damage from dust. The organ is fully transistorized and boasts 70 watts of music power and has three loudspeaker units for stereo phone reproduction.

else through obscure, foreign or once-classic music instru-
ments now employed for popular music. Lighting effects syn-
chronized with music for psy-
chological background will be shown by more exhibitors than ever before as “looking at mus-
ic” becomes more and more a part of the rock ‘n’ roll scene.

New teaching methods with particular emphasis on mass mu-
sic education in group classes rather than individual lessons will also be demonstrated and merchandised by several leading

firms. The show will not only feature the most comprehensive inventory of just about every musical instrument made today, but also will include a number of instructive marketing ses-
dions directed at increasing store and school sales, top name tal-
et performing at several mu-

sic events and concerts, practical consultations with adver-
tising, labor and freight specialists, association meetings, elections of officers as well as social events scheduled through-
out the five days.

Every association in every phase of the music business has scheduled business meetings at the show, starting with the new National Council of Music Em-

porters, which will convene on Saturday (22), prior to the of-

cial opening of the show. Ex-

hibits will open two hours ear-
erly than usual with special displays designed specifically for the music field will be featured.

and suppliers and displays at 10 a.m.

NAMM will sponsor three special marketing seminars for music stores on the opening day: a piano session in the Waldorf Room; organ meeting in the Grand Ballroom; and band and fretted instruments seminar in the Beverly Room. On the opening day, a membership sales breakfast, annual meeting and reception have been set by the National Association of Young Music Merchants (NAYMM), an organization of youthful music men in the business. William Hereteman, President of The Wurlitzer Co., will be the featured speaker.

The Music NAMM gathering of the show is the tradi-

tional opening luncheon on Monday in the Grand Ballroom.

The speaker will be announce Milton Crex, who for years has been identified with the net-

work Metropolitan Opera broadcasts. In the evening, the Glenn Miller Orchestra will be fea-
tured in a reception and con-
cert sponsored by G. Leblanc and Holon in the Grand Ball-

room.

A guitar concert by stars Chet Atkins and Jimmie Webster is set for Tuesday night in the Waldorf Room under Gretch sponsorship. On Thursday night, trumpet star Al Hirt will perform at the annual Music Indus-
trial Banquet, which tradi-

tionally closes the social events at the show with presentation of officers.

'Gun-Tar' Takes Aim

*Continued from page 46*

my mother wouldn't let me touch it." All autoharp players Null had seen play the instru-

ment across their knees and gently strummed chords while

singing a hymn tune or moun-
tain melody. It occurred to Null that a lighter style of autoharp playing could be obtained by

moving the chord bars down near the bridge of the instru-

ment, picking the autoharp up and cradling it in the like

an infant, and picking melodies on it in guitar fashion.

The technique Null perfected has influenced many autoharp

players, including the oft-

reco-

mended Maybelle Carter.

The only autoharp maker in the U. S.—Oscar Schmidt Inter-

national—declined to make an instrument after Null's spe-

ifications, pointing out that their instrument was the best

obtainable. So Null built his own autoharp, an acoustical

model with chord bars re-posi-
tioned, called it the Music Harp.

Successful Album

In 1963 Null recorded a suc-
cessful album for the Briar

label, "New Sounds of Folk

Music," using his new Music

Harp. In a short time, Null
called, Oscar Schmidt presi-
dent Glenn Peterson contacted him and asked if he'd be

able to design a consultant to the firm and demonstrate

his new harp at the 1964 Music Show.

The company later introduced an autoharp of Null's design and

promotion is it as the Appalachian autoharp.

While I was working with Schmidt on the new autoharp, I

even got some of the Sorry industry people interested in playing

the new instrument," Null said. "Up to then they had hated the

autoharp.

Null's experience with am-

plified autoharp dates to 1958, when, with Sonie Mosely, foun-
der of Mosley Guitar Co., he

developed the first such in-

strument. Later, with the co-

operation of the Sho-Bud firm in Nashville, Null perfected his autoharp pick-ups. Unlike auto-

harp pick-ups currently on the market, Null's device has a sepa-

rate magnetic core for every string.

Installing his pick-up in a solid body automaker he was using, he carved shanks of glass, Null

produced an amplified instru-

ment that sounds like a large

organ backed by a full-size string section. For Decca, Null

produced an album, "In-

strumental Country Hymns," us-

ing the amplified autoharp. Null

was the only musician at the ses-

sion, and there was no over-dub-

bing; yet the album sounds as

though an orchestra was in the

studio.

"It was one of the cheapest sessions Decca ever scheduled," Null said.

He is now preparing an al-

bum of electric autoharp Christ-

mas music for Decca.

Null's autoharp method is called "The Cecil Null Pick-

ing Style For Autoharp." In-

terested dealers may contact Nu-

mojo Music, Box 23, Madison,

Tenn. 37115.

CUSTOM KRAFT SEMIACOUSTIC GUITARS will be among several new

instruments and accessories which will be exhibited by St. Louis Music Supply Co., Inc., in the Continental Room of the Hilton. Also shown will be a line of classic guitars, Brute Power Magne-
tone amplifiers and satin flame Apollo drums.

CONN'S GREATLY EXPANDED exhibit area, including new space in the Hilton's West Hall, will carry out the theme Conn is Music. The company's complete line of wind instruments, string instruments and accessories will include new instrument mounting and accessory packaging program. New wind instrument models to be introduced at the show include five bass trombones, two bass clarinets and a baritone saxophone. Among the trombones is Model 62B, a double rotor trombone featuring tuning in the slide and red brass bell.

Dewey's DM 235

JUNE 22, 1968, BILLBOARD

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IS IT R&B OR TEEN?

Blending of Music Categories Adds Emphasis to Jukebox Programming

BY BEVERLY BAUMER

WICHITA, Kan.—Jukebox programmer Bill Kulick believes it is becoming increasingly more difficult to categorize records according to genre or need. Kulick, programmer at Ronnie's Amusement Service, said that the increasing number of records that "crowd over" from one category to another means that programmers must listen to each record they plan to buy.

"We're still segmenting our locations into categories such as adult, c&w, teen and r&b, but even teen music and r&b are often becoming combined into one category. "Of course, this blending of music types isn't making the programmers' job any easier," Kulick said. "For example, you can program r&b records in teen-ager spots, but you cannot put a teen record in an r&b location."

"This c&w location will not accept a c&w record either, but many r&b records will play in the other c&w categories. The same can be said for many c&w records."

Must Listen

Kulick, who handles programming on a 100-location route owned by Ronnie's, said that "the most important thing is to listen to records before buying and deciding whether they are to be programmed. He spends two to three hours each week at a sit-down here, selecting records."

"Western records account for 40 per cent of our needs, teen records are another 30 per cent, r&b is 10 per cent and about 20 per cent are adult or middle-of-the-road music," Kulick said.

"These records are generally profitless, but they are a vital part of both profitable music programming and knowing what types of music various locations require, Kulick added. "We do everything to keep good artists from getting a request number," Cazel said. "We look through our library, contact the artist and listing all artists, and we will even go to the record company ourselves."

"Special requests are better than listening to records come in," Kulick said.

Ronnie's is not sampled by a title-strip company, but 'whether we buy a title-strip service and do not receive a title-strip mailing. The programmer receives title strips from the one-stop when he purchases records."

Little LPs

Programmer Kulick is contacted by Carla Sales, Chicago, in regard to little LP's. "We've contacted once a month, at least, and we've ordered two or three times from them," Kulick said. "We've been contacted by other firms such as Kaco Enterprises of New York."

"Our attitude on little LP's depends on the location. About 10 per cent of jukeboxes will take little LP's. We change little LP's when we buy new ones from Garwin."

"Our whole philosophy is if a record is doing in all right leave it alone. But we go by meters when we change, and we change the displays every time we put an album on."

The firm isn't buying stereo singles and has received no word (Continued on page 54)

MUSIC MINDED MAYOR might be one way to describe Deane Knutson, Autit, Fortitude, Minn. Knutton has been mayor of his city for at least three years. Other civic positions have included membership in the village council, past-president, Lions Club, past master Mason Lodge, and president, Fertile Community Club. In 1961, he was named Man of the Year in Fertile. A member of the Music Operators of America (MOA), his civic participation came to light as a result of the trade group's efforts to spotlight members who do contributions in their communities.

KANSAS ASSN. TO HEAR OUTLINE ON POOL EVENT

LAWRENCE, Kan.—The Kansas Amusement & Music Association (KAMA) may launch a Statewide Music Operator's Pool Tournament this fall. The state is now inviting contracts, Federation members, U. S. Billiards, to it meeting June 22-23 to explain tournament organization.

The meeting will be held at the Virginia Inn here June 22 and should move into the private lake cabin of local operator John Emick, host of the meeting.

Schneller, sales manager, U. S. Billiards, Amityville, N. Y., is expected to relate the background of a highly successful billiard tournament recently concluded in Long Island. A total of 222 players from 62 locations and over 9,000 spectators were involved in the play-offs.

Wide Interest

The U. S. Billiards sales manager has been involved in industry touring events at a number of State association meetings around the country. Recently he was in Omaha where KAMA vice-president
Independent Vendors Joining Large National Firms in Quest for Routes

Continued from page 53

music was defensive, because of the music operator's expansion into vending. Gelfand said: "At first, our thinking was defensive. Our thinking now is more positive. We see that music is a logical area for profitable expansion."

Gelfand agreed that it is difficult to find music routes not also involved in games. "We're more interested in music than games. We're not knocking games from a profit standpoint. We have just not been as interested in getting into games.

"Where we find a route with a few games it doesn't bother us. We would stay away from a route that was 50-50 games, or more games than music."

Street Minded

Gelland, who represents the independent vending company, said American Automatic Vending had been in music for years. "We're a street-minded company. About 75 per cent of our operation is on the street."

Gelland said that in many cases the locations have insisted that American Automatic handle "all the machines." We were actually forced to go into music because the location wanted us. Both Gelland and Gelland indicated that pricing routes presented little problems. "There are various formulas," Gelland said. "One we have found successful is to average out the net take from a route over a period of 20 or 30 weeks. To this the middle value of the equipment is added and you have the price."

Gelland said the "middle value" was the average between the low and high price established by such trade paper lists as Billboard's and distributor price sheets.

Gelland said that route acquisitions are not limited by a firm's geographical base. "In today's world you can pick up the phone and talk to your manager in San Diego to Boston as easily as if he were in the next town. You have the weekly reports from the routes. You can jump on a jet and be across the country in a couple or three hours."

"I'm interested in good music and cigarette routes anywhere they can be found," he said.

SELECTED STAMP VENDORS

The above is Model 567-3, one of four units available from Selectra, Inc. The units dispense stamps from rolls and offer any profit margin the operator desires. The units are mechanical and have a dual roll mechanism which resets in seconds. The units will adjust for any future change in stamp pricing.

BLENDING OF CATEGORIES AIDS MUSIC PROGRAMMING

Continued from page 53

from one-stops informing personal of the increasing availability of stereo singles.

Two for Quarter

Ronnies will not allow a location a new machine unless pricing is two for a quarter. Locations are permitted to keep old machines at three for a quarter pricing. Rare exceptions would be in teen locations. The go-go places are now priced one for a quarter.

When programmer Kulick puts on a new record, he plays it for his locations. He also puts a colored plastic sticker over the title strip, which shows that the record has been changed.

He keeps a master record of what's programmed at each location. The titles are held in plastic folders. The location's name is given, along with the type of music used and the price charged. The title strips in the master record sheets are changed each time a record is changed at the location.

Library

Kulick is getting ready to occupy a new wood-paneled, 15-square-foot record library room the firm added recently. The library is part of a 4-by-30-foot expansion program which includes a modern music and pool repair room and an enlarged route room. The enlargement is an addition to the new $8,000 building Cedar put up 15 months ago.

The filing system in the new record library will allow Kulick to know within 15 seconds if a certain record is in stock. The arrangement is expected to save 20 per cent on the firm's record purchases.

NORTHWEST SALES ADVENTURES

Pictured above are members of a Mexico-to-Nassau international adventure tour sponsored by the Wurlitzer outlet in Seattle, Wash. The group included 78 operators and wives. Pictured here (from left) Estelle Palmer, Ron Pepper, Marshall and Alice McKee, Hazel Pepper and A. D. Palmer Jr., advertising and promotion director, Wurlitzer.

JUNE 22, 1968, BILLBOARD
Wurlitzer & Harding, Conducting Steve Ingston, Chicago, WALT CONDE, Schneller left, AL ONE Music; ment Long Island Tourney Attracts 328 Players, 9,000 Viewers

ONE OF THE PLAYERS competing for a cash prize in the eight-ball play-off tournament is Shelly Stack, right, of the Nassau-Suffolk tournament, who is also shown with his cue stick. Left, is Ben Spalding, tournament commissioner and, right, Len Schneller of U. S. Billiards.

Kansa Assn. to Hear Outline on Pool Event
• Continued from page 53

Gus Freil, Branch, Kan., representing the Kansas group, introduced the Kansas Tournament of the Year. The tournament will be held in Kansas City, Mo., on June 23-25.

AL SIMON, president of U. S. Billiards, presents the $1,000 check and winner's trophy to Al Ricci, holding the cue stick. Left, is Ben Spalding, tournament commissioner and, right, Len Schneller of U. S. Billiards.

LEN SCHNELLER, left, sales manager of U. S. Billiards, co-sponsor of the tournament, signs checks for the winners, with U. S. Billiards president Al Simon.

LEN SCHNELLER, holding the book, receives the tourney rules with operator-reference, left to right, Walt Conde, Jimmy Fiscer Shipping Marquee Table

TIPTON, Mo.—Fiser Shipping Co., here is shipping its new Marquee eight-foot pool table featuring honeycomb construction. The playfield, constructed out of sheets of steel, is guaranteed five years. The new construction results in less freight, more ease in handling and a lower price.

Two models will be available, the eight-foot, being shipped now, and a seven-foot model available in mid-June. The finish is identical on both models and features a driftwood color.

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CHICAGO COIN

Bandwagon, 4-Pl. $325

TV Banana $175

Bally, 4-Pl. $275

Bally, 3-Pl. $225

Harvey $180

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MIDWAY

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Wichita, Kan.

Ronnie Cazel, owner of Ron- nie's Amusement Service, recently bought the Larry Salmon co- operated amusement, pool and game room. The purchase gives Cazel 25 new locations. He is secretary-treasurer of the Kansas Amusement & Music Association, Salmon who has been in the busi- ness 25 years, will help out at Ronnie's part time and will work vacation routes. . . . Ronnie has purchased two new 1968 air-condi- tioned station wagons for his routes. . . . Alan Barker has joined Ronnie's as a new mechanic. . . . Fateman J. C. Crumine be- came the father of a girl. Kelly recently, and mechanic Richard Barrow's wife is expecting in Aug- . . . Bill Koll, programmer for Ronnie's, is planning a vaca- tion at home this year. His son Brett, 10, was recently released from the Institute of Leopoldia at Wichita, Kan., and will start public school next year.

Coinmen In The News

CHICAGO

Joseph Schwartz, head of Na- tional Coin Machine Exchange here, and Mort Leverkus host a Wurlitzer field engineer.


JUNE 22, 1968, BILLBOARD
Distributor's Role in Operating Is Defined

KANSAS CITY, Mo.—Aware that most bulk vending distributors also operate routes, the national association of distributors now defines a bona fide member as one who "does the major portion of his business as a distributor." Last week, the trade group's secretary-treasurer, Bernard Bitterman, revealed why a distributor must operate in one fashion or another if he is to fulfill his role.

Bitterman, who is son Alan, own Bitterman & Son Distributing Co. here. The senior Bitterman is secretary-treasurer National Bulk Vendors Distributors Association. Bitterman is also a past-president, National Vendors Association.

Points Developed

• The distributor is in a logical position to start routes and sell them to operators.

• Financing is a greater problem today for operators and an area the distributor plays an increasingly important role in backing operators.

• Operators are in a better position to advise operators on new items if the distributor has tested them on his routes first.

• Even distributors that are minimally involved in operating, or not at all, often are required to test new equipment—an operating function.

• New locations are constantly being developed, such as recreation areas in high-rise apartment buildings, and the distributor learns of these new possibilities sooner if he is involved in operating.

• Distributors are in a logical position to train new operators.

Bitterman was quick to note that many operators try to buy direct today, and related an anecdote about an operator who started buying a fast-selling candy item.

"The operator called the company and told him he was a distributor. Then he started buying two barrels and 10 cases each week. When I contacted the company, we bought 10 barrels and 200 cases a week and it soon became clear who the distributor was.," Bitterman takes a positive view of the industry, and his enthusiasm is contagious. The firm's annual open house normally attracts over 100 operators from several surrounding States.

"There's so much opportunity in this industry," he said. "So many operators drive past a chain grocery store and see machines and assume every store in the chain has been saturated. This isn't so.

Last week the manager of a large Midwestern grocery chain said most of his stores do not have bulk vending machines.

New Location

Bitterman is currently exploring what he feels is another untapped market in large high-rise apartment buildings. Most of these have a recreation area and can use up to 10 machines. I suggest two 5-cent nut machines, two 5-cent ball machines and two 1-cent chocolate-type gum machines as a basic setup in this type of location," he said.

Other suggested new locations:

• Filling stations: 10-cent cashew vendors, 10-cent pisticchio units and 5-cent ball gum machines.

• Hamburger pieces: Chiclet-type penny machines with two or three pieces per vend (six or eight pieces for 50 cents are too many to conveniently pop into the mouth).

• Hotels and motels: Nickel nut machines, 10-cent cashew machines, mixed nut units and 5-cent capsule charm units (bowling alleys prefer no gum machines because gum can become stuck to the alleys).

• Ice cream parlors: Jelly beans and Boston beans in 5-cent machines, inbreakers at 5 cents and all types of candy.

Bitterman & Son Set Annual Party

KANSAS CITY, Mo.—Bitterman & Son, long-established distributors of bulk vending machines and supplies, scheduling the firm's annual open house June 30. The affair, which attracts more than 100 operators, will begin at 10 a.m. at the firm's 4711 East 27th Street address.

A highlight of the event will be displays of Northwestern Corp. equipment, including the new UFO rocket vending unit and Northwestern's panel unit. W. R. (Ray) Greiner, Northwestern Corp. sales manager, will be among those attending.

Bernard Bitterman, who owns the firm along with his son Alan, said there will be prizes "every hour on the hour." Operators from several neighboring States normally attend the affair.

A Matter of Taste

America mourns the loss of the late New York Sen. Robert F. Kennedy and the Rev. Dr. Martin Luther King. It is also a fact that many persons in the U.S. and other nations around the world will purchase pictures and save moments of the late leaders. There is, however, a point where the material objectives of purveyors of souvenirs encroach on good taste.

An announcement on the heels of Senator Kennedy's death that a company is running production of Kennedy photo rings so that vendors can "get their share of extra sales in their vending machines" is crass commercialization of the least order, and is a similar sales flyer for "Martin Luther King Flicker Rings."

When the sole thought of some industry leaders is to capitalize on assassinations, the industry might well be ashamed of itself.

The bulk vending industry appeals largely to the whims and fancies of children, who view the bulk trinkets as fun items. A Martin Luther King Flicker Ring is not a fun item to be traded with a friend for another charm in the "assassination series."

For years, the industry has fought to bolster its image through public relations. It's been a long, uphill battle. But the proliferation of products such as these will surely nullify every effort to date.
TO PUSH QUARTER VENDING

Sidney Eppy Acquires Eppy Charms

LYNDBROOK, N. Y.—Sidney Eppy has become sole owner and president of Eppy Charms, Inc., the 31-year-old manufacturing firm founded by Sam, George and Sidney Eppy. While Eppy plans expansion of his all-price ranges of charm items, he said last week that the most promising area is in the vending business.

The firm’s manufacturing plant in Leonminster, Mass., consists of 10 molding presses, three vacuum metalizing chambers and a mold shop. The plant encompasses 30,000 square feet. A warehouse and shipping facility also consists of 12,000 square feet.

While placed emphasis on quarter vending items, Eppy said: “The penny item is still an important part of bulk vending. Too many manufacturers have run away from penny merchandise.”

Eppy currently has the Swinger Ring and a combination of the Swinger Bead and Love Link as lines of items. The Swinger Bead is also being used in a 5-cent capsule mix, and the firm has four other 5-cent pieces among its most popular items.

In 10-cent vending, Eppy is promoting a Cockerammy Tanos capsule item that is packed in three to a capsule. The auto emblems, a dangling monster Max-Nik, and a series of faces round out this area.

In quarter vending, Eppy is listing items such as necklaces, pet-it-beads, bracelets, rubber animals, nail clips, key chains and pearl necklaces. A combo head with 32 pieces in a super capsule is another item Eppy is packaging for 25-cent merchandising.

Eppy said that in the next 30 days he plans a tour of distributors in several areas of the country.

Vending News Digest

2,000 Attend Candy Convention

BOSTON—The National Confectioners Association has elected S. O. Masquer, president; Fine Products Co., Inc., Augustus, Ga., as board chairman; Robert L. Richards as re-elected president. Over 2,000 candy industry businessmen attended the association’s recent candy convention here.

More Than 60 NAMA Exhibitors Signed

PHILADELPHIA—More than 60 firms have reserved 20,000 square feet of exhibit space for the National Automatic Merchandising Association (NAMA) convention here at the Philadelphia Civic Center Sept. 14-17. NAMA trade show advisory committee chairman Ed Nieman has predicted all space will be sold out soon.

Expect 8,000 at NAMA Show

CHICAGO—Over 8,000 operator and vending industry business people are expected at the National Automatic Merchandising Association (NAMA) convention and trade show in Philadelphia Sept. 14-17. More than 60 exhibitors are expected. This will be the first time since 1957 that the annual show has been held in the East. The Philadelphia Civic Center offers 60,000 square feet of exhibit area and facilities for all NAMA business meetings.

Dolly Madison to Add Vending Firm

LOUISVILLE—Dolly Madison Industries, Inc., is reported to be acquiring two companies, including U. S. Automatic Sales, Inc., Avenel, N. J., manufacturer of milk and ice cream vending machines.

NAMA 1968 Directory Released

CHICAGO—The National Automatic Merchandising Association (NAMA) is now making available its 1968 directory of members. The 92-page directory lists more than 2,000 firms and is available for examination at $25 per copy.

Canteen Earnings Up 32 Per Cent

CHICAGO—Canteen Corp. earnings increased 32 per cent for the second fiscal quarter ended March 16, 1968, as compared with figures for the second quarter in 1967. The sales increase was 7.5 per cent.

Second quarter sales amounted to $74,187,000 as against $69,021,000 last year. Earnings were equal to 27 cents a share as compared with 20 cents a share the year before. Earnings for the period were $1,685,000 compared with $1,416,000 in 1967.

Government to Aid Canadian Vendors

OTTAWA—Canada finance minister Edgar J. Benson said the Canadian government has recognized the “financial burden” of operators forced to change coin mechanisms for the country’s new all-dimes machines and has compensated vendors. The Canadian Automatic Merchandising Association estimates conversion of Canadian’s 50,000 machines. The government will pay part of the cost of new mechanisms, Benson said.

Cigarette Firms Continue Diversifying

NEW YORK—American Tobacco Co. is reported to be expanding its nontobacco business through acquisition of Duffy-Motz

(Continued on page 69)
### METRO MARKETS

Most played songs on jukeboxes in the 25 largest U.S. metropolitan markets, based on player readings.

<table>
<thead>
<tr>
<th>No.</th>
<th>Last Week</th>
<th>This Week</th>
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<tr>
<td>1</td>
<td>6 A Man Without Love, Engelbert Humperdinck</td>
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<td>9 Poledmian Blues, Johnny Cash</td>
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<td>10 The Quay, He, The Ugly, Huge Montenegro &amp; His Orch.</td>
<td>10 The Quay, He, The Ugly, Huge Montenegro &amp; His Orch.</td>
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</table>

Most promising new record: D. W. Washburn Monkees, Colgate 66-1023

### REGIONAL MARKETS

Most-played songs on jukeboxes in six U.S. geographical regions, based on player readings from both rural and urban locations.

#### WEST COAST

<table>
<thead>
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<td>2</td>
<td>2 Honey, Bobby Goldberg</td>
<td>2 Honey, Bobby Goldberg</td>
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<td>3</td>
<td>3 Mary, Mary, Tommy James &amp; the Shondells</td>
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<tr>
<td>4</td>
<td>4 Yummy, Yummy, Yummy, Ohio Express</td>
<td>4 Yummy, Yummy, Yummy, Ohio Express</td>
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<tr>
<td>5</td>
<td>5 Here Comes The Judge, Shotty Long</td>
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Most promising new record: Unison, New, Ultra-Play.

#### MOUNTAIN

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<td>2 Honey, Bobby Goldberg</td>
<td>2 Honey, Bobby Goldberg</td>
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<td>3</td>
<td>3 Tighten Up, Archie Bell &amp; the Drells</td>
<td>3 Tighten Up, Archie Bell &amp; the Drells</td>
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<tr>
<td>4</td>
<td>4 (You Keep Me) Hanging On, Dee Simons</td>
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<tr>
<td>5</td>
<td>5 Oh Baby Mine, D. V. Wright</td>
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Most promising new record: Riva, Chicago, ABC 11000.

#### CENTRAL

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Most promising new record: Understanding, Roy Charles, ABC 11000.

#### SOUTH

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<td>5 Mrs. Robinson, Simon &amp; Garfunkel</td>
<td>5 Mrs. Robinson, Simon &amp; Garfunkel</td>
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</table>

Most promising new record: Let Yourself Go, Elvis Presley, RCA Victor 47-9475.

#### SOUTHEAST

<table>
<thead>
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Most promising new record: Let Yourself Go, Elvis Presley, RCA Victor 47-9475.

#### NORTHEAST

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<td>3 Tighten Up, Archie Bell &amp; the Drells</td>
<td>3 Tighten Up, Archie Bell &amp; the Drells</td>
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<td>5 Mrs. Robinson, Simon &amp; Garfunkel</td>
<td>5 Mrs. Robinson, Simon &amp; Garfunkel</td>
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</table>

Most promising new record: Valley of the Dolls, King Curtis & His Kingpins, Atco 6582.
ALL-Tech Expansion Marks Leisure-Time Product Success

HIALEAH, Fla. — All-Tech Manufacturing, the leisure-time product division of All-Tech Industries, is enjoying tremendous success and we're looking forward to a substantial increase in sales in the coming year.

This bright picture was presented by vice-president Aaron Goldsmith, who heads the leisure-time product division. Goldsmith explained All-Tech's structure:

"All-Tech is a publicly held company, incorporated since 1955. We began with the manufacturing of coin-operated kiddie rides and introduced billiard tables in 1963.

"During the past year, All-Tech has acquired six companies, which are completely separate from this operation. Justin Goldsmith, my father, is now president of this conglomerate — All-Tech Industries. He has divorced himself from the original All-Tech manufacturing operations."

With six recently acquired companies are Republic Metals Co. and Lead Fabricators, Inc., Brooklyn; Alloy Engineering Corp., Republic Seltz Filter Corp. and F. R. Hornam Co., Millside, Conn., and Edward L. Sibley Manufacturing Co., Bennington, Vt. These companies are engaged in the production of nonferrous alloys, industrial filtration systems, precision components and hardware.

"All-Tech Industries employs more than 400 persons, and the leisure-time product division, which I am now in charge of, employs about 200," said Goldsmith. "Here in Hialeah, we have eight buildings which cover approximately 106,000 square feet. We're negotiating for another warehouse which would provide 130,000 square feet.

"Last year, we shipped 3.8 million leisure-time products, and we're hoping to increase this number in 1968. We're shipping presently at a higher rate than last year. We manufacture the complete item. All of our products are manufactured from start to finish in our facilities."

Pool Tables

"More than 75 percent of All-Tech's total sales for 1967 were in pool tables. Goldsmith explained: "We manufacture coin-operated tables, home tables and professional tables, in addition to coin-operated kiddie rides and other products such as handgrip machines."

"Our newest coin-operated table is the Diplomat. What's unique about it is that it can be recovered on location without taking the slate out. The Diplomat has been on the market four months."

"Another new product is the Gold Crest, a coin-operated fiberglass table. We are the only manufacturer that makes fiberglass tables. The unique feature is that it never grows old. It can be cut for years and never wear out — just put on a new cloth."

Outdoor Table

"Presently we're developing a multi-color dial and two bell sets to ring at low and high stages. It is a nickel game."

By RON SCHLACTER

All-Tech's newest Diplomat can be re-covered on location without removing the slate. The cloth is laid down, feather strips are inserted on four sides and adhesive is applied on pockets only. No staples are involved. The Diplomat is available in wood-grained mica or white or black fiberglass in all sizes.

Outdoors, with its larger dimensions, is over 10 feet long and 4 feet wide. It has a fiberglass top, full-size pockets and a60-inch diameter table. The table is provided in any color with a bristle mat for billiards or for other games.

For the pool table enthusiast, the new Diplomat is the feature of All-Tech's new line, offering a complete line of tables, including fiberglass, home, and commercial uses.

AARON GOLDSMITH, vice-president.
Proven Profit Maker!

CHICAGO COIN'S
CARNIVAL RIFLE GALLERY
with SYNCHRONIZED SOUND-
GUN FLASH-
GUN RECOIL!
Oscillating Spinning Targets

All Billboard Articles
Are Available as Reprints

Operator everywhere report:

Fischer Tables
Make ordinary locations look good!
Make good locations look fantastic!

That's because Fischer tables have what it takes — solid quality throughout, advanced features and service problems a thing of the past. So to get the most out of your locations, take a tip from the boys who know — check FISCHER!

See your Distributor or write for further information and prices.

Fischer MANUFACTURING CO., INC., TIPTON, MO. 65081

Vending News Digest

Continued from page 57


Much Interest in Strickman Filter

NEW YORK — The much-discussed cigarette filter invented by Robert Strickman is now in use by two Canadian manufacturers, and a U. S. firm, Hooker Chemical Co., has been licensed to produce and sell the filter material used in the device. Rothman's of Pall Mall Canada, Ltd., and Imperial Tobacco Co., are the only cigarette makers currently authorized to use the filter. American cigarette makers are said to be studying carefully the sales success of the Canadian brands using the device.

Northwest Vendors Set Meeting

CHelan, Wash. — The Northwest Automatic Retailers Council is scheduled to hold its annual meeting here June 21-23 at Campbell's Resort Motel. Committee meetings, election of officers and social activities are among items on the agenda.

A. J. (BART) BARTHOLOMEW, who was host to a recent service school at Wurlitzer's San Francisco sales office, 106 S. Van Ness Avenue, Leonard Hicks conducted the classes. Some of the service personnel attending were Stan Van and Stan Cantwell, A. J. Music, Oakland, Calif.; J. S. Stevenson, Stevenson Enterprises, Oakland; Ronald Clark, and Ted Merchant, Oakland, and Jim Daws, from San Francisco, Shu Brickley, Bob Sharpback and Steve Staphen, Wurlitzer Co.; Jerry Wyde and Ed Engberg, Earl Jackson, H. F. Thompson and D. E. Watts. Also attending, Dale and Ernie Andrus, Hawthorne, Nev.; D. L. Greth, Herbert and John Haymes, Hayward, Calif., and Joe James and Kenneth Jipes, James Music, Maryed, Calif.

Coming Events

June 21-23 — Northwest Automatic Retailers Council, annual meeting, Campbell's Resort Motel, Chelan, Wash.

June 22-23 — Kansas Amusement and Music Association, Lawrence.

July 26-27 — Montana Coin Machine Operators Association, board and election meeting, site to be announced, Helena.

Aug. 25-26 — South Dakota Music & Vending Association, regular meeting, site to be announced, Aberdeen.


Sept. 15-16 — National Vendors Association, board meeting, Franklin Motor Hotel, Philadelphia.

Oct. 11-13 — Music Operators of America, 15th annual convention and trade show, Sherman House Hotel, Chicago.

Nov. 20-22 — Music Operators of Virginia, annual convention, Hotel Roanoke, Roanoke.

All-Tech Marks

Leisure-Time
Product Success

Continued from page 59

an outdoor table. This will be made of fiberglass, reinforced with steel. It will be made to withstand all types of weather.

"As for other types of products, our arm wrestling machine is a new addition to our hand-duty machines. Both are made exactly the same and are made to order for factories. They are economical and require little service.

All-Tech has its own engineering department which is constantly researching products.

JUNE 22, 1968, BILLBOARD
<table>
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<td>June 22, 1968</td>
<td>BILLBOARD</td>
<td>奪う。</td>
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<tr>
<td>12</td>
<td>The Graduate</td>
<td>Simon &amp; Garfunkel</td>
<td>Columbia</td>
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<tr>
<td>11</td>
<td>The Man With The Golden Horn</td>
<td>Oscar Brown</td>
<td>United Artists</td>
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<tr>
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<td>Raindrops (Come Home With Me)</td>
<td>The Beatles</td>
<td>Vee Jay</td>
</tr>
<tr>
<td>9</td>
<td>Let the Sunshine In</td>
<td>The Turtles</td>
<td>ABC</td>
</tr>
<tr>
<td>8</td>
<td>Listen, Listen, Listen</td>
<td>The Beach Boys</td>
<td>ABC</td>
</tr>
<tr>
<td>7</td>
<td>You Don't Have To Say You Love Me (Forever)</td>
<td>The Beatles</td>
<td>ABC</td>
</tr>
<tr>
<td>6</td>
<td>I'll Be There</td>
<td>The Four Tops</td>
<td>ABC</td>
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<td>You Keep Me Hangin' Out</td>
<td>The Four Tops</td>
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<td>1</td>
<td>The Night They Nailpapered</td>
<td>The Turtles</td>
<td>ABC</td>
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</table>
Wayne's 'Dreams' is a reality thanks to an avalanche of air play on key stations:

WAAB - WORC - WCOP - WIND - WGN - WMAQ - WLS - WCOL - WING - WKRC - KLIF - KVIL - WFAA - KRLD
KDAY - KDEF - WMP - WIZ - WIOD - WMEJ - WHOO - WRIT - WOKY - WTX - WSMB - WOR - FM
WCBS-FM - WNEW - WGLL - WNBC - WMCA - WIP - WPEN - WMMR - WNAR - KJR - KOL - KVI

and a preferred pick from The Gavin Report.

WAYNE NEWTON
The original hit version of
Dreams Of The Everyday Housewife
K-13955
JANUARY 1968
Vikki James
Burt Ames
Gees Becharach
Sweat Dukes
from 14 59 37 34 99 95 33 94 93 27 95 98 17 59 60 76
Tan 152 104 158 113 116 103, 123 120 70
Billboard 149 150 130 138 157 103
NANCY SINATRA—Marrin
Billboard 9 525 (9) WW 7710 (9) WW 7711 (9) WW 7712 (9) WW 7713 (9) WW 7714 (9) WW 7715 (9)
2 159 2 TOM JONES—Fever Zone
Tape: LPS 79219 (9) LP 79220 (9)
45 128 8 YOUNG RASCALS—Groovin'
Tape: LPS 79221 (9) LP 79222 (9) LP 79223 (9)
248 137 1 ORIGINAL CAST—Camelot
Tape: LPS 79224 (9) LP 79225 (9) LP 79226 (9)
8 130 8 MOODY BLUES—Days of Future Past
Tape: LPS 79227 (9) LP 79228 (9) LP 79229 (9)
126 137 1 ORIGINAL CAST—Man of La Mancha
Kap: R 4504 (9) K 4505 (9)
13 120 8 RAYMOND LEFEBRE & HIS ORK—So Only and So
Tape: LPS 79230 (9) LP 79231 (9) LP 79232 (9)
54 140 10 DON GENTILE—Up and Away
Tape: LPS 79233 (9) LP 79234 (9) LP 79235 (9)
38 111 8 MARVIN CAYE & TAMMI TERRELL—United
Tape: LPS 79236 (9) LP 79237 (9) LP 79238 (9)
13 145 14 ANDY WILLIAMS—Love Andy
Tape: LPS 79239 (9) LP 79240 (9) LP 79241 (9)
14 148 14 PERCY FAITH ORK & CHORUS—For the Lord's Loving
Tape: LPS 79242 (9) LP 79243 (9) LP 79244 (9)
5 151 14 PERCY ELENZ—Take Time to Know Her
Tape: LPS 79245 (9) LP 79246 (9) LP 79247 (9)
5 142 14 ARCHIE BELL & THE DRESDERS—Dress Up
Tape: LPS 79248 (9) LP 79249 (9) LP 79250 (9)
25 150 14 BURT DACHRICH & Head Out
Tape: LPS 79251 (9) LP 79252 (9) LP 79253 (9)
22 163 15 SIMON & GARFUNKEL—Monday Morning
Tape: LPS 79254 (9) LP 79255 (9) LP 79256 (9)
4 152 15 FLIP WILLIAMS—You Devil You
Tape: LPS 79257 (9) LP 79258 (9) LP 79259 (9)
3 150 15 DR. RE. MARTIN LUTHER KING, JR—In Search of Freedom
Tape: LPS 79260 (9) LP 79261 (9) LP 79262 (9)
138 141 14 BILL COSBY—Why Is There An
Tape: LPS 79263 (9) LP 79264 (9) LP 79265 (9)
2 157 15 JOHN MAYALL—Blues Alive
Tape: LPS 79266 (9) LP 79267 (9) LP 79268 (9)
4 166 15 LEROY HOLMES & HIS ORK—
Tape: LPS 79269 (9) LP 79270 (9) LP 79271 (9)
2 161 17 MANTOVANI & HIS ORK—Rango
Tape: LPS 79272 (9) LP 79273 (9) LP 79274 (9)
4 168 15 GABOR SABO—Bacharach
Tape: LPS 79275 (9) LP 79276 (9) LP 79277 (9)
3 169 15 GLADYS KNIGHT & THE PIPS—Feelin' Blindy
Tape: LPS 79278 (9) LP 79279 (9) LP 79280 (9)
2 161 17 STEVE MILLER BAND—Children of the Future
Tape: LPS 79281 (9) LP 79282 (9) LP 79283 (9)
3 167 15 FLAT & SMOOTH—Original Theme From
Tape: LPS 79284 (9) LP 79285 (9) LP 79286 (9)

JUNE 22, 1968, BILLBOARD
### Billboard's International Buyer's Guide

**November 24, 1968**

- **ARTIST:** Title - Label & Moniker
  - 39 181 176 PETULA CLARK—The Other Man's Grass Is Always Greener
  - 3 182 178 FRANCIS VINCENZ ZAPPA—Conducts Lumpy Gravy
  - 63 105 181 YOUNG RASCALS—Collections
  - 4 176 182 MANFRED MANN—Mighty Quinn
  - 1 183 GLEN CAMPBELL—A New Place In The Sun
  - 22 184 506 DIMENSION—The Magic Garden
  - 7 185 185 MARTIN LUTHER KING—The Great March To Freedom

### Billboard's Top LP's - Continued from Page 63

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<td>Columbia (No Mono): 1129 (5)</td>
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<td>Reader's Digest</td>
<td>ABC (No Mono): 6P 4119 (5)</td>
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**TAPE PACKAGES AVAILABLE**

- Every Hep—Orchard Records
- Jukebox Hit Parade—Orchard Records
- The Best Of—Orchard Records
- The Great Gems—Orchard Records
- The Story Of—Orchard Records
- The Golden Age Of—Orchard Records
- The Heavyweights—Orchard Records

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- in one package:

- **Billboard's International Buyer's Guide**
- Referred to and respected, it's the Business Directory that takes an international look at the heart of the music industry. Fact packed, the Ninth Annual Edition is expanded, enlarged and updated.

**PUBLISHED:** AUG. 24.
**AD DEADLINES:**
- Domestic: JULY 15.
- International: JULY 8.
EIA Sets Speakers For Pre-Show Meet

NEW YORK—The Electronic Industry Association has lined up its roster of speakers for its first annual tape equipment conference to be held one day prior to the Consumer Electronics Show. The day-long conference, which will take place Saturday (22), will consist of 10 topics. All the sessions are non-concurrent and will be held at both the Princess Ballroom and the Versailles Terrace of the Americana Hotel. The $15 registration fee includes all sessions, a buffet lunch and a tape equipment merchandising guide.

9:30 A.M.-10:00 A.M. REGISTRATION

MOVING SESSION: REEL-TO-REEL 68 10:00 A.M.-1:00 P.M.
Moderator: Jack Tink, Vice President, General Manager, Tape Product (Bell & Howell Co.), Chairman, EIA Magnetic Tape Equipment Suprdivision
10:09 A.M.-1:00 P.M. ÀBO TE APPEARENT
Howard P. Ladd, President
Concord Electronics Corp.
Jack Doyle, General Sales Manager
Cord Products Div., Drag Corp.
John S. Chamberlin, Manager, Tape Product Business Section, Consumer Electronics Division, General Electric Co.
(Continued on page 66)

Ampex Adds 4 Models to Its Micro Cassette Series

CHICAGO—Ampex Corp. has added four new models to its Micro series of cassette recorders. The new micros, which bring the total number in the series to seven, are:

Price range of the new models covers $55.90 to $129.90.

Transcriber's 3 Head Cleaners

ATTLEBORO, Mass.—Transcriber Co., is introducing three head-cleaning CARtridgeS for 4- and 8-track and cassette players. The CARtridges in the C-60, C-90 and C-120 lengths. The cassette cartridge comes individually packed in a mater, with a perforated header for display. List prices include $2.75 for the 80, $3.85 for the C-90 and $4.95 for the C-120. Transcriber's head-cleaning cartridge, added to its line of tape recorder accessories, is individually blister-packaged on a display carton. The cleaning cartridge will list for $2.49.

June 22, 1968, Billboard
Facility Opened By Queens Litho

NEW YORK—Queens Lithographing Corp., supplier of graphics to the record industry, has opened a facility to manufacture specialized graphic material for tape packages.

The new 40,000-square-foot plant in Maspeth will produce reel-to-reel box wraps, reel labels, 4 and 8-track cartridge labels, slipcases and cassette labels and box covers.

In addition to 4-color presses, the plant has specialized die-cutting equipment to produce die-cut cassette labels, box covers and cartridge slip cases. Queens Lithographing also will provide a special art and design service to convert record album art into any tape format.

EIA Sets Speakers For Pre-Show Meet

• Continued from page 65

Raymond A. Gates, Vice-President Consumer Sales Panasonic

11:00 a.m.-11:30 a.m. VIDEO TAPE EQUIPMENT

N. M. Marshall, Vice-President Industrial and Educational Products, Ampex Corp.

Bruce L. Birchard, Vice-President VTR Div., Sony Corp. of America

11:30 a.m.-12 Noon MAGNETIC TAPE ACCESSORIES

Dan Denham, General Sales Manager Magnetic Products Div., 3M Co.

Robert A. Cohen, Sales Manager Robin's Industries Corp.

12 Noon-1:00 p.m. RETAIL MERCHANDISING PANEL AND AUDIENCE PARTICIPATION SEMINAR

4 of the nation's representative retailers of reel-to-reel tape equipment

1:00 p.m.-1:45 p.m. BUFFET LUNCHEON

Afternoon Session: Tape Cartridge '68 2:00 p.m.-5:00 p.m.

Moderator: Oscar P. Kusisto, Vice-President and General Manager, Automotive Products Div., Motorola, Inc.

2:00 p.m.-3:00 p.m. CONTINUOUS LOOP CARTRIDGES

James R. Gall, Vice-President, Marketing

Earl Mintz, President

Muntz Stereo Palt

Frank Stanton, President

PlayTape, Inc.

3:00 p.m.-3:30 p.m. THE CASSETTE

Wybo Semmelink, Assistant Vice-President

North American Philips Co., Inc.

3:30 p.m.-4:00 p.m. PRERECORDERED TAPE CARTRIDGES AND CASSETTES

Donald V. Hall, Vice-President

Ampex Stereo Tape

Norman Recusin, Vice-President and General Manager

RCA Victor Record Div., Radio Corp. of America

4:00 p.m.-5:00 p.m. RETAIL MERCHANDISING PANEL AND AUDIENCE PARTICIPATION SEMINAR

4 of the nation's representative retailers of tape cartridge equipment

Bell & Howell

• Continued from page 65

These outlets to distributors of pre-recorded product. There are some 12,000 camera outlets in the U. S.

In addition to manufacturing camera equipment, Bell & Howell also produces a line of quality open reel recorders. It is expected that the company's line will feature machines with a broad range of prices.

Assembly Instructions:

(1.) Snap Together.

4- and 8-track cartridges, pre-assembled.

Data Packaging Corporation

145 Broadway, Cambridge, Massachusetts

Tel. (617) 660-6200 TWX 710-220-0640

U.S. & Foreign Patents applied for.

See us at the Consumer Electronics Show in Booth W207A at the Warwick Hotel, and our hospitality suite in the New York Hilton.

AMPEX MICRO 1 cassette tape player. The unit is battery-powered and weighs two pounds and one-half pounds, providing up to 120 minutes of music from a single cassette. A monaural machine, it is compatible with stereo cassette.

CASSETTE TAPE DECK. This is the Ampex Micro 5 which will equip virtually any stereo system for cassette playback.

AMPEX MICRO 12 cassette player and recorder. The unit is powered by standard flashlight batteries and with an optional adaptor will work from AC house current. Microphone and carrying case are included.

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

One day service. Complete inventory all lines. All orders shipped same day. Write, phone, wire or call Collect.

STAN'S

720 Texas, Shreveport, La. (318) 423-7182

JUNE 22, 1968, BILLBOARD
at the consumer electronics show, you can listen to a new GW cartridge tuner that plays stereo. It fits every 4 and 8 track stereo tape player made.

Stop by A303 at the Americana. It's like music to your ears (both). Or, if you can't make the show, let us know and we'll send you information on our new full line of compatible tuners from $19.95 to $59.95 suggested list price. GW Electronics. Dept. 600 P.O. Box 4167 Torrance, California 90510

GW Electronics.

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**HOT 100—A TO Z (Publisher-Licensee)**

- 101: ZANZIBAR
  - 102: ZANZIBAR
  - 103: ZANZIBAR
  - 104: ZANZIBAR
  - 105: ZANZIBAR
  - 106: ZANZIBAR
  - 107: ZANZIBAR
  - 108: ZANZIBAR
  - 109: ZANZIBAR
  - 110: ZANZIBAR

**BUBBLING UNDER THE HOT 100**

- 111: BUBBLE GEORGE
  - 112: BUBBLE GEORGE
  - 113: BUBBLE GEORGE
  - 114: BUBBLE GEORGE
  - 115: BUBBLE GEORGE
  - 116: BUBBLE GEORGE
  - 117: BUBBLE GEORGE
  - 118: BUBBLE GEORGE
  - 119: BUBBLE GEORGE
  - 120: BUBBLE GEORGE

Compiled from national retail sales and radio stations display by the Music Popularity Dept. of Record Market Research, Billboard.
“Soul Serenade” was just a launching pad for this giant!

Willie Mitchell

Prayer Meetin'

#2147

Soul
Top 40
M.O.R.
Hit
R&B

Soul
Top 40
M.O.R.
Hit
R&B

Hi

Record

London
NEARLY 500 OF THE NATION'S leading broadcasters, program directors and disk jockeys gather July 7 for the opening session of the First Annual Radio Programming Forum. Lauded as the most successful, helpful meeting of its kind ever held in the music programming field, radio men are already creating a groundswell for the next Forum. At right, Billboard publisher Hal B. Cook gets the Forum under way. To left, on the speaker's platform is chairman Harvey Glascock, general manager of WNEW, New York, who is taking over Metromedia's new entertainment division. At right, on stage, are speakers Elmo Ellis, general manager of WAB, Atlanta; Ed Bunker, vice president of Interpublic, who is slated to take over as general manager of KFI, Los Angeles; and Gordon McLendon, president of McLendon Broadcasting.

Radio Forum a Programming Milestone

The First Annual Billboard Radio Programming Forum was covered by Editor-in-chief Lee Zhito, Music Editor Paul Ackerman, Radio-TV Editor Claude Hall, Hank Fox, Bruce Weber, Herb Wood and Ed Ochs. This week, the Radio-TV Programming section has been expanded to report on the Forum in detail.

P. D. Derrick: Negro Gets Short-Shrifted

A speech by Charles Derrick, program director of WOIC, Columbus, S. C., sparked a flurry of comment from an enthusiastic audience, and the majority of opinion was that Negroes are generally underpaid and held under by management. Derrick's speech had actually painted a hopeful picture for the Negro deejay. "We're sitting on a boiling pot," he said. "We must—white and black—join forces and cool it. If a deejay doesn't belong to at least one civil rights organization, he shouldn't be on the station." He said that he wanted to see the radio business as respected as any other business and that deejays and management should reach back and train young minds.

The last two decades have seen the evolution of the disc jockey from dialect-speaking Daddy Cool and Mister C's into a whole new breed of ambitious professionals. The certain impact of this evolution has been felt in every area of the communications industry—and perhaps in every area of our American way of life.

He attacked the complaints of both sides—the Negroes that (Continued on page 75)

ABC's Schwartz Sees Research Key to Determining FM Format

In deciding which format is best suited for FM broadcasting, Walter A. Schwartz, president of the ABC Radio Network, suggested that the FM operator must research his market, and to fill that void with the format not found in that city.

One method suggested by Schwartz in locating the week or missing format in the market is the "Music Continuum" approach, "envisioning one long scale along which the music formats of each station in the market can be placed. At one end of the spectrum, Classical Music. At the other, Rock. In between these formats, Wall to Wall, Easy Listening and Underground." In this way, any gap in the prevailing formats in a market is readily detected.

Schwartz pointed out that a corresponding method of market evaluation is the "Audience Continuum," in which an age scale is employed. "Certain music formats consistently produce age demographics in given areas," Schwartz said.

Classic music, 50-65 plus age bracket; Underground music, 18-35 years, etc. Although Schwartz noted that age demographics regarding music formats are not absolute, they are good indicators of the target age format hits.

Since this is the age of specialization, Schwartz indicated that, "Your station is only as (Continued on page 80)
**Disk Pitchmen 'Sock It' to Stations**

In the face of a day's comment and criticism aimed at the recording industry by radio stations, record companies and stations had their chance at the record promotion seminar. Some of Budhill Records blasted the "progrock" and "statistics-oriented programmer." Lenny Salidor, national director of promotion for Decca, criticized program directors for using their stations as a "barometer" for their key personnel. And Don Graham, national promotion director at Columbia, asked programmers to pay attention to what local promotion men say and guide them if they're moving in the wrong direction.

Bogart cited several recent instances in which stations wouldn't pick up his company's singles only because they weren't satisfied with how the records were doing in other markets. In each case, Bogart said, the stations were, in fact, "Wrong Tambourines," and that's why they passed the million mark record.

**Tied Involved**

"Programmers in the market are too involved in chart numbers of stations in other markets, sales figures and the number of other outlets picking up the single," Bogart said. "Maybe we ought to have a panel like the ones that sensors books and movies—first, get the key to the market."

Salidor, on the other hand, questioned programmers for using their own tactics as the sole guideline. Using the Irish Rovers' recording of "The Unicorn" and "Love Is Blue" by Paul Mauriat as examples, Salidor said, "if we base our plays on personal preference, we'll all be in trouble very soon."

ARK's Graham asked programmers to guide the local promotion man. "Give the local man five minutes of your time." Graham said. "Don't delegate him to that of a messenger boy."

Lucky Cordell, assistant general manager of WLS, had some detailed pointers on the format that he used to take the station to No. 1. In the market.

**Drake Format: An Inside View**

In a sharply delivered speech Ron Jacobs, program director of KIU, Los Angeles, turned some of the mysticism surrounding what is known as programming to the point that only 85 percent of what we put on the air is music, he said. First, that every time, whether on wire or vinyl, was judged on its own merit. To determine optimal position of records, "we're still doing what radio stations were doing in 1955," he said, "calling record stores.

The major drive of the station is to get as large an audience as possible, he said, and, in this regard, the station was playing all records that it felt would help build this audience. This included the Cream, Butch Morris, and the New Christians. Moorehead said that a station had to set up outside the market to see what it would not play—in order to achieve a coherence of sound.

He added that there were few records carried out by the market whose music director was working for less than $100 a week. "Less than 10 kids and a large mortgage on his back," Still, that station was surprised when the taint of payola blundered its operation. Moorehead said.

In some cases, Moorehead said, deejays are competing with their station management for a form of payola: for free airplay, among other sundry favors. In one instance, Moorehead said, "Make the record hit, and kids'll be glad to help you out with play and the hops for you.

Moorehead stressed the fact that only few promotions and station personnel are involved in the payola evil, but they are the ones who risk the industry's good name.

In treating the sophistication of today's legitimate promotion man, Moorehead pointed to the complexities of radio and how the resourceful promotion man meets the challenge.

**Walking Computer**

"Today's successful promotion man is a walking computer able to do two things—sell his product only in your market but in six (Continued on page 79)

**The Payola Evil: Study of Its Cause**

No one likes to admit it, but payola is a part of record promotion today, L. David Moorhead, program director for Barlett Broadcasters, Inc., declared during a seminar devoted to programming and record promotion.

"For our own good, broadcasters must police themselves since the audience is not, and will not, just the few who accept the slices of payola pie," Moorhead said.

Just as the art of record promotion itself has become more complex, Moorhead said, so has "pay-for-play" become involved in it, and, more and more, difficult to prove.

Moorehead reminded everyone that Section 508 of the Communications Act makes it a crime for any employee of a station to accept or agree to accept "any money, service or of valuable consideration for the broadcast of any matter" unless it's disclosed in the show and the broadcast is the station's management.

**What is the Payola Evil today?** Moorhead listed several factors.

1. Recusal, he said, is rarer among some program directors and deejays, "I've known several of the highest paid deejays in the country to put the arm on a promotion man in making a move.

2. Second Reason

The second reason, Moorhead offered, is the promotion man who is either too lazy to work properly or lacks the ability to do his job. This type of promotion man, according to Moorhead, is in the one most likely to corrupt the young medium market or drivel.

Moorhead blamed poor station management as the third factor causing payola. "Too many stations have the people who pick, screen or schedule their music working for好处 wages," Moorhead charged. He reminded one station in a top market whose music director was working for less than $100 a week. "Less than 10 kids and a large mortgage on his back," Still, that station was surprised when the taint of payola blundered its operation. Moorehead said.

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**Walking Computer**

"Today's successful promotion man is a walking computer able to do two things—sell his product only in your market but in six (Continued on page 79)

**Pitches Woo Teens to Country**

How can a country station sell itself to teenagers? Bill Bailey, program director of KKKK AM-FM in Houston, offered some answers.

His emphasis is on outside promotions and the type of series of highly successful promotions aimed directly at the teenager. The station's programming remains country, and in no way is altered to lure a teen listenership. The promotions, however, are designed to attract teens by making them aware of the station, and pulling them into the station's ranks of listeners.

As a result, Bailey said, his station enjoys a high rating among the teenage group. His promotions have included the "Starland jamboree," "National country "Talent Show," "Kongs for Country," "Karoo Salad," "The International County Music Awards."

Some of the station's most electric promotions include beach parties aimed at the surfer set. These usually are presented in conjunction with a sponsor, thereby lending sponsor and station identity to the affair.

The station also has used T-shirt giveaways bearing its call letters, providing a follow through on its call letter promotion among teens. Bailey's promotions have enjoyed wide attention from "teens and the local media that is geared to the station's cause."

According to Bailey, forming country programming with teen promotions, offers the teenager a new and refreshing listening experience when eventually he is spurred to tune in to the station. "He finds our station is an island of calm in a sea of psychedelia."

**KMPC Sees Playlist Putting Cramp in Personality Style**

A music pistol points to restrictions the creativity of the young air personality, believes Russ Barnett, program director of KMPC in Los Angeles. The easy listening station selects records through a record committee at the station and once a record is chosen for display, there are about 10 or 15 that are marked as "most play." But, even so, the deejay has the final say.

So, while KMPC does have a playlist, it's a loose playlist. Most of the air personalities at the station have been on the air seven to 12 years and know that the station should sound like.

He recommended that a station short-circuit KMPC's promotion man that its audience wants to hear, but he pointed out that radio is not a pure science and "research alone cannot provide all the answers."

The KMPC playlist includes all kinds of records, even good country music records. The biggest problem facing easy listening stations, he felt, was the new breed of disk jockey who, having never been exposed to time and temperature type of disk jockey work, is unable to meet the demands of personality radio. Thus, easy listening stations are facing a difficult time in finding tomorrow's personalities, he said.

Ron Jacobs, program director of KIU, Los Angeles, unveiled some of the mysteries of the herald "Drake Format" and Russ Barnett, program director of KMPC in Los Angeles, has Los Angeles' spade on creating personalities of air personalities as opposed to a standard playlist, introducing the speakers at left is Billboard Radio-TV Editor Claude Hall.

**Pitches Woo Teens to Country**

How can a country station sell itself to teens? Bailey said, it's a lot easier than trying to sell a jazz station to a rock audience.

The most common thing Bailey sees in his KKKK promotions is how, when too many of his sponsors are used, it tends to drive the deejays away.

JUNE 22, 1968, BILLBOARD
Radio TV-programming

Sklar Calls For Method To Select Cuts From LP

Rick Sklar called on the record industry to develop a method for radio stations to select cuts from album product. The program manager of WAIR, New York, related his station's experience, one of the largest audiences in the nation, utilizing all programming to less than 10 percent of total airtime.

"A record album is inherently inferior to the 45 rpm music market and too slow," said Sklar. "Whether the single is sharp, absolute and factual, the album is vague, blurry and open to interpretation on many levels."

The actual impulse, emotion or thought that caused the purchase of the album may have little or nothing to do with the thought or impulse that motivated that same person in a music radio station.

Complex Commodity

Sklar felt that the album is a complex commodity in that extraneous factors such as cover art and lyrics will frequently motivate LP sales. "There is an increasing inventory of album product and perhaps even more so, rest in the lyric content," he said. "Radio programmers may be tempted to air a "clean" cut from an underground album—but with no assurance that this cut is ever played by the LP's purchaser."

"We have the luxury to attract a listener," Sklar said, "who has a sort of built-in interest in music."

In describing the choice now used in designing and producing albums, Sklar said, "Albums are sold with posters, cut-outs and three-dimensional covers. The disks themselves may start with a 20-second cut, followed by a 12-minute cut, followed by a different cut, followed as one, followed by a cut at 78 r.p.m. Any day now, I expect to receive a new album with a cover that changes color, opens into a sculptured mobile that can be displayed in the home and rotates slowly under its own power, but has no record inside."

Sklar also suggested that record manufacturers develop printed information data indicating suggested cuts for airplay. "If not, there is no assurance that the cut is ever played, nor can we as radio specify a cut for airplay."

For a possible solution, Sklar suggested that record manufacturers develop printed information data indicating suggested cuts for airplay. "If not, there is no assurance that the cut is ever played, nor can we as radio specify a cut for airplay."

Dj's Stevens & Berlin Beam in On What Makes the Personality Click

Two of the brightest air personalities in Top 40 radio aired their different views on the disk jockey in today's radio scene and its development, significantly on the future of the personality in radio. Both Gary Stevens, of WCFL in Chicago, and Paul Berlin, of KNZU in Houston, felt strongly about the role of the personality in radio and expressed their opinions on characteristics common to the successful disk jockey. A well-known air personality, Berlin had been in radio for 18 years and maintained his place with all in a business noted for its impermanence. Berlin recognized the importance of becoming a successful disk jockey.

Berlin emphasized the importance of the following formula for becoming a successful disc jockey. "First, don't kill yourself, who are you kidding? If you believe that many decays are "good guys" you're in the wrong business. Once the red light is off they become monsters, and problems for management. Second, Berlin said, "that a disk jockey should visit accounts with the salesmen," explaining that aiding the sales staff and building sales increases the value of the personality to the station. Third, the "decay can secure his spot by selling his station's belief in the personality," Fourth, Berlin addressing his remarks to decay in the audience, "associate yourself with a community charity. Find one you believe in and work at it."

In answering the question, "Should the decay control his own destinies?" Berlin said yes and no, declaring that there was "such a thing as choking, a decay to death," allowing to the fact that some program directors tend to overlook the disk jockey, the program and smoker the personality of the disk jockey. But in the line of the decay controlling his own show, Berlin commented that "the inmates can't run the asylum."

Strong Personality

Gary Stevens, one of the nation's most successful decays, observed that "for lasting success, it is necessary to be strong and strong personality." He noted that many of these air personalities have lasted in the same market, regardless of changing market trends and have still maintained a rapport with their listeners. It is still possible for a decay to maintain a rapport with their listeners.

In establishing the personality as a "unique entity in his market," Stevens felt that the pre-requisite was "the ability to spontaneously create something. "I urge you to put some effort into sounding your own voice, a personality to the community involvement as an important step in developing a strong personality," he continued. "Nothing I have found which gets more attention than the consistency with the community, that is, saying to the audience that you are part of the community."

Sklar added, "Use the same range of ingenuity which you have put to work on behalf of both in forming and entertaining the community for the radio program. Use ideas, production showsmanship, bright talk, music, phone show ingenuity — the whole range of program skills. Stay true to your own style. Communicate.

Radio takes a break of 3 minutes.

Winning Promotion, Mgr. Draper Style

A station's promotion has to be complete and broad in its appeal if it is to be successful. Ken Draper, general manager of Chicago's WCFL radio, said in prefacing an impressive array of his station's campaigns, Draper offered a series of recordings as samples of WCFL's promotions.

Noteworthy among them was the station's "Think Green" campaign, which was launched during the dead of Chicago's winter supposedly speeded up sales. Draper's division of the station's attention to the campaign, as a public service, has brought the "Think Green" promoted and plugged oldies on the air with "green" in the title or lyrics. Random phone calls were made in the area, many ending up with "Think Green" were eligible to enter a contest. Another fun is, "Born to Win," was staged to keep listeners tuned to the station throughout the day. Each hour, the station would announce a different month and day, and a respondent with the announced date, become eligible to enter the contest.

The humorous touch was evident in many of the promotions. A laugh-getting campaign was the station's "Chick Magnet" series designed as a take-off on "Bat Man" during the TV show's popularity peak.

Draper presented other campaign designs on behalf of public service, to promote the station's personalities, and the station's call letters. A unique public service promotion was organized on behalf of a disease association of muscular dystrophy. The aim was to recruit 50,000 volunteers to walk a few blocks to solicit funds for MD. As part of the promotions, the station's news department cut in with reports of Stagg's progress along the way. The station was able to get more than 68,000 Chicanos to participate in the MD-soliciting drive.

According to Draper, all successful promotions are talk provokers, attention-getters, and at the same time prove entertaining to the listener.
The move is on to the John Hartford Housing Project.

His new Victor album "Housing Project" LPM/LSP-3998 is available now.

This complete mailing piece, along with these shopper-stoppers, will be sent to major music markets.

Striking counter poster, 20"x30", is a store traffic-stopper.

Fold-out poster backed with advertised product appears in COUNTRY Magazine.

John will be starring on The Summer Brothers Smothers Show weekly on network TV.

Now it's your move.
Radio TV programming

FM Explosion in Power & Popularity

Abe J. Voron, serving his third consecutive term as president of the National Association of FM Broadcasters, cited several impressive growth statistics in frequency-modulated radio, including a 2,000-station increase since last year and a doubling of FM listening to 70 million. Voron indicated that there are 1,500 FM stations operating in the United States, with the average audience of more than 32 FM stations having a weekly reach of 300 million people. This shows that there are twice as many FM listeners in the United States as there are television viewers.

Voron also discussed the explosive growth of the FM industry, indicating that FM radio is twice as popular as AM radio. He stated that a "new kind of music" is being heard on FM, with new genres and artist names being introduced. Voron stressed that the "FM explosion" is a matter of public policy, and that changes in legislation and regulations are needed to support the growth of FM.

Research has proved a thousand-fold increase in the number of FM stations being used by listeners, and Voron indicated that this growth is irreversible. FM radio is now the most popular form of radio in the United States, with the number of FM listeners doubling over the past year. Voron concluded by saying that the "FM explosion" is here to stay and that the industry must work together to support its growth.
Underground Music Finds A Home At FM Stations

One of his major aims in producing a record is to make a record that "I can listen to countless times... and I do.

Progressive rock is spreading very fast, but, "naturally, with the sales picture changing so quickly... record companies have all tried to jump on the album-only bandwagon.

Consequently, the market is glutted with mediocrity, Tommy said. "I don't mean to be too negative. I can't tell you what's good. The only way to find out if you hear the most simply commercial thing to listen to."

The Ways and Means of Record Promotion were discussed by, from left, Neil Bogart, vice-president and general manager of Buddah Records, Steve Sanborn of Decca Records, and Don Graham, national promotion director of A&M Records.

Scheduling Part-Time Country
Gives WHW Full-Time Harvest

Programming country music part time can be successful on a diversified station, according to Mike Hoyer.

"It's the host, WHW/Moines. He is the host of "Underground Music, U.S.A.," and the harvest reaped by this program more than compensates our investment," Hoyer said.

Prior to starting the show in 1965, the station programmed easy listening music overnight. Bob Girfford, the program director, impressed with the rising popularity of country music, decided to go country after midnight. He asked Hoyer, then on KMA (Shensandoah, Ia.), to handle the show, and interest was shown in both listeners and billing was immediately within the show, the show moved up its starting time. The show now runs from 10:30 p.m. to 5 a.m. Monday through Friday, and from midnight to 5:30 a.m. on Saturdays, making it the longest one-on-one show on the air.

According to Hoyer, country music gives his station a nighttime commercial load which at times is running over 90% during prime drive time. The all night all-country format is contrasted with the station's daytime programming which includes easy listening, phone shows, news, and farm programs. Thus, Hoyer, stressed, could make the programming spectrum of a diversified station.

The best way to achieve this, according to Hoyer, is to get a disk jockey who is a good country music fan and who enjoys it himself. There are too many on the air who don't know what country specialists like Hoyer said, who really love and feel the music and that fact soon becomes obvious to the listeners.

A country fan never gets enough country music, Hoyer told the programmers. They want it 24 hours a day, he said, supporting his recommendation that broadcasters use country music as part of a programming problem.

"Consider Country"

"If you're doing lazy programming during the evening hours, consider programming country music," Hoyer said. "You think you'd be quite surprised. The sound of country and the sound of the south is better liked as much as it is used. The shock would be great, and you could make the transition from pop to country at a certain hour. If you have problems with your FM operation, programming country could very well make your FM facility a paying operation if it isn't now. If he doesn't own an FM station, the person who runs a public station will gladly buy one to hear his favorite country music."

"I urge you to look over your schedule, and your ratings. Do you have a country music fan who looks sick? Put country music in there, and promote the fact that there's a country music fan on your station. You'll find that in a few months those programs will go up, and in some cases, may surpass what's programmed on either side."

P. D. Derrick: Negro Gets Short-Shifted

"...they are being exploited by white bosses, and the management that they can't find qualified Negro personnel. It's true, he said, that we have gone through black schools and colleges in helping to build Negro careers for young graduates.

"And then we must, as businessmen, make use of the fact that some areas of this country Negroes are not now being adequately prepared for careers in radio as careers. A lot of these fellows have been used to understand that all they are wanted for is to be soul brothers on the air... dejays and nothing else. Well, I say to you that you must commit yourself to changing them to look higher... and both of you will benefit to the step.

"There is no question why Negroes of good experience and radio background are not not pushed into sales and engineering, program direction, production... in the business.

"The station and the community too often times find themselves the better for it.

"More and more dejays are considered by management in their programming projects and not just their radio shows. Accordding to Hoyer, he said, Managers and sponsors too should insure this kind of wholehearted interest. This is the better working conditions, salaries commensurate with their positions and training and abilities, better fringe benefits, and real opportunity for advancement... "make it possible for them to look upon radio as a career and not just a job."

Pointing out that many radio stations are now dominated by Negroes in their markets, Derrick said, "The public today is going to demand more from you and from your stations than ever before." And Negro radio stations face the responsibility to lead listeners to take advantage of the music community services available to them.

One of the major areas of concentration... and achievement... at WOIC, he said, is in employment. "We have actually gotten the leading business, industry, and professional men in the white community, as well as members of State, county, and municipal governments, to come on our station on a regular basis and talk about job opportunities in their various areas. Programs of this kind have a two-pronged purpose. They make qualified young Negro job applicants realize that they are being encouraged to apply at the businesses of these men, and it gives white citizens of goodwill an opportunity to express their willingness to lend a hand to the Negro community."

"The time has come for all of us to realize that Negro radio has a bigger and better future in America today than ever before. Our audiences are ready, and, in fact, demanding tighter programming, more news, more public affairs, more qualified talent and more solid commitment to the community. It is up to us to work together to give them what they need and want."

Air personality Rocky Gi commented that he felt the current problem in Negro radio was a lack of qualified managers and owners... and lack of respect for the Negro. "Our radio industry made up of managers who have been in the general market and found it difficult." He said the whole pattern had to be changed.
Radio-TV Programming

Public Service in Programs Stressed

"Community involvement should be a strong part of your station's programming," believes Mac Kinna, general manager of WWRL, New York.

And community involvement programs are beginning to produce meaningful results and proof in a new approach to broadcasting. "The public knows when you are merely glossing over the superficial and you are not interested in giving something to an ideal without really being involved." Stakeholders are now going beyond the notion that public service means in your community and the philosophy to making it a part of the station's programming, according to Kinna.

Radio’s Vitality and Laders

The vitality of contemporary radio has favored national advertising into spending more and more dollars on radio and less on other media. Louis C. Perullo, advertising manager for the Thom McAn Shoe Co., says, "Radio is the vanguard of radio stations attempting to get additional national advertising. There are two reasons for this. First, Thom McAn promotes shoes through predominantly radio programs and, second, two campaigns with the Thom McAn line were popular with many radio stations, including some of the more national advertising agencies."

Arend of Trend

Like many national advertisers, Thom McAn is deeply involved in radio. "Radio is the latest sound, but staying ahead of the trends, better programming is still the key," explains Perullo. "The important thing is that the kids are listening with their ears oriented toward their sound," he says.

The phone talk-back device is quite effective, and we use it widely as a community involvement program. Also effective is the community bulletin board, which keeps the station informed of problems and approaches in the community," explains Kinna.

High Ratings—More Nat'l Ads

Want to get more national advertising? Get your ratings up," claims Ted Hoppin, general manager of WSAW, Cleveland.

Although there has been a trend toward spending more money on major market advertising, few stations are benefiting from the increased sales. "Sales management and sales department can achieve success with national advertising by following the ratings game. "If a station has to go to the top-rated station in your market to get national advertising, but it is certainly a good idea. WSAW also stresses the need for the local market to work with several management and local retailers."

"Often," says Hoppin, "the local representative of a national account can open doors that are closed to you."

Another important factor in gaining additional national advertising is your station's market. "When you approach advertising directors, they will always have a list of figures."

Close cooperation between programmer and advertising director can result in radio advertising. "In many cases, advertising and programming directors are in the same department," explains Hoppin.

"Radio has the potential to out-perform other media because ours is a sound-oriented world," said Ellis. But, he added, this potential is being held back because: Amongers show bad habits and poor training. "Since most community services are so well run, marketing and promotion activities of the audience remain unappetite by the station's reach and influence."

To Ellis, management involvement in programming means: Listen to your own station, pioneering good news service, programming music for the public and being aware of advertising tips and trends. "Programming, concluded Ellis, is "to believe and practice a radio of awareness and ever-changing adaptability. The public wants and must supply a confident and competent radio that recognizes its responsibility to entertain and inform," he said, "for the betterment of all mankind."
Closer Tie Between NAB & RIAA & Must: Tannen

A closer relationship must be established between NAB and RIAA. So said Ermy Tannen, head of MEDIAmerica for WBODY and WYRE (Maryland), WEEZ (Pennsylvania), and WEEZ/Philadelphia.

Tannen asked, "What has the record industry and the radio industry done to develop a formal relationship at any level?"

"Very little, as far as I know. And yet, there are entire industries more dependent on each other."

Both industries depend upon one another, and yet a wall seems to divide the two, Tannen said. If better communications could exist between the management of radio stations and record companies, progress on both fronts would be accelerated.

One area of advantage to the record industry, Tannen said, is that of packaging records into the market after a station creates a demand for them. Hardly a day goes by when we don't pull out our station, WEEZ, receiving requests for records. But there are no certain records can be purchased. The station has brought this problem to the attention of record distributors, the broadcaster said, "but we're told the country market isn't big enough, that record sales have bigger sales, and that the distributor has to go where the money is."

But according to Tannen, the market is there. You just haven't made a large enough effort to develop it. "You and I both need to talk about what my stations' needs are," he said. "You can mutually benefit each other. I operate one contemporary music station and you have several stations and one which programs country music. I think you can help me sell more records."

Promotion's the Thing to Glaser

Listeners often tend to re-
member a station more by its promotions than by any other thing else it does, according to Jerry Glaser, manager of Nashville's WENO. Glaser presented stimulating examples of his successful promotions, and illustrated these with slides. He also urged his audience to appreciate promotions which had backfired.

Glaser is a strong believer in out-of-station promotions, as opposed to on-the-air campaigns. He listed the aims of his promotions:

1. Make people aware that your station is doing something.
2. Stimulate, not only your present audience, but non-

listeners. If you can keep people interested in a promotion, you have a "nickel" ear to the radio.
3. Make money, and if handled properly, your client will help pay for the promotion.
4. Among some of the interesting outside stunts be presented recently was a "Car Show," and a promotion staged on behalf of a tire merchant. An automobile was spun around on the originating point for a de-

ey- show, and tickets resulted in a considerable share of local newspaper space.
5. Easter Egg Hunt

The station held an annual "Easter Egg Hunt" in which adults participate for important prizes. To enter, listeners must present tickets which are avail-
able from the station's sponsors. The event proved successful to the sponsors the station's pulling power.

As a result of these promotions, winning stunts is a humorous way. One of the top mothers-only cen-
cerned making food and artist following," exposure and unusual mannerisms and broad audience appeal. Brewer also announced that Brown's individualistic role as a disc jockey on a successful "Express," gave the record a strong sales push. But, Brewer added, it might be added by listening to promotion men, following record sales and doing research as to what people like and reviews in trade papers. Local rock shows and TV shows should be held up by a promotion on radio and on-

artists.

Brewer concluded by saying that progressive rock, a "new individual program art," can have a mutually beneficial relation-

ship with format radio. Progressive rock is not out to replace Hot 100 radio, but to co-exist with it, he said. Still the promotion of progressive rock, according to Brewer, should be, "the harder the music, the better it should be confined to evening play."

Payola Evil; A Study of Its Cause

There's No Media Like Radio Media: Bunker

Edward Bunker, vice-president of Interpublic, Inc. of New York City, spoke about a dynamic marketing concept: "successful advertisers schedule their media to reach the heavy users of their products."

"RADIO of today is no longer just only for the young," Bunker warned. "Radio today is not only for the youngest, but for the adult listener as well, because creative people discovered that "radio advertising was fun to create, marvelous to execute and gratifying to accomplish.""

The station's copy should not be a "trite, dead-end, dull" thing, but rather something that is "vital, alive, and meaningful to the audience." Bunker believes that radio can offer advertisers a "marketing camouflage" if used properly."
JACKSONVILLE, FLA.
Mike Reineri, program director
WPEF
Best Pick is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; Best Leftfield Pick is "Rainbow Vision," by Robert Knight, Rising Sun; Biggest Happening is "Lady Willpower," by the Union Gap, Columbia; Biggest Leftfield Happening is "Mechanical World," by the Spirit, Epic.

DETOIT, MICH.
Paul Cannon, program director
WKNR
Best Pick is "With Pen in Hand," by Billy Vera, Atlantic; Best Leftfield Pick is "Classical Gas," by Mason Williams, Warner Bros; Biggest Happening is "Here Come Da Judge," by Betteo Vista, Marquee.

raleigh, N. C.
Ron Frazier, program/music director
WRNC
Best Pick is "People Sure Act Funny," by Artie Coney, ABC; Best Leftfield Pick is "The Medley," by the Angel, RCA; Biggest Happening is "Here Comes the Judge," by Smokey Robinson, Motown; Biggest Happening is a "Heartbreaker," by Gene Pitney, Mystic. (New Elvis Presley releases—"Your Time Hasn't Come, Yet, Baby" could be top 10 with good exposure. Best for Elvis in some years.)

SPOKANE, WASH.
Jim Sims, program director & deejay
KCA
Best Leftfield Pick is "Light My Fire," by Jose Feliciano, RCA.

GAYLORD, MICH.
Bill Scott, program director
WATC
Best Pick is "Quando M'Embrasse," by the Sandpipers, A&M; Best Leftfield Picks are "Hang 'Em High," by Hugo Montenegro, RCA; and "California Dreamin'," by Jose Feliciano, RCA; and "Grazing in the Grass," by Hugh Masaketa, Uni; Biggest Leftfield Happening is "Mr. Sneakers," by Steve Lawrence and Eydie Gorme, Calendar.

LUBBOCK, TEX.
Michael B. Anthony, program director
KLKB
Best Pick is "Some Things You Never Get Used To," by the Supremes, Motown; Best Leftfield Pick is "Jumpin' Jack Flash," by the Rolling Stones, London; Biggest Happening is "I Love You," by the People, Capitol.

SPRINGFIELD, VT.
Ron Bastone, program director
WCFR
Best Pick is "D. W. Washburn," by the Monkees, RCA; Best Leftfield Pick is "Sundub," by the Sailors, the Tidel Wave, Buddha; Biggest Happening is "Here Comes the Judge," by Shuggy Long, Soul; Biggest Leftfield Happening is "Baby You Come Rolling Across My Mind," by the Peppermint Trelly Co., Aetco.

SAN FRANCISCO, CALIF.
Dick Star, program director
KYA
Best Pick is "Just Like Tom Thumb Blues," by West, Columbia; Best Leftfield Pick is "Fallon Prison Blues," by Johnny Cash, Columbia; Biggest Happening is "Sky Pilot," by Eric Burdon and the Animals, MGM; Biggest Leftfield Happening is "Cootie Chicken Ain't Nothin'," by Little Carl Carlton, Back Beat.

ST. CLOUD, MINN.
Ronald P. Michals, music director & deejay
WJON
Best Pick is "The Shape of Things To Come," by the Third Rial, RCA; Best Leftfield Pick is "Miss Aaae ( Ain't That Kind of Man), by the Zebra, Philips.

INDIANOLA, IA.
Rick O'Shea, music director
KQAB
Best Pick is "It's Nice to Be With You," by the Monkees, Colgema.

FLINT, MICH.
Peter J. Flanders, music director & air personality
WAMM
Best Pick is "Sealed With a Kiss," by the Toys, Mystic; Best Leftfield Pick is "Grazing in the Grass," by Hugh Masekela, Uni; Biggest Happening is "You Send Me," by Aretha Franklin, Atlantic; Biggest Leftfield Happening is "Lovers Holiday," by Peggy Scott and John Benson, SSS International.

LAS CRUCES, N. M.
Mike Reynolds, program/music director & deejay
KGRD
Best Pick is "D. W. Washburn," by the Monkees, Colgema; Best Leftfield Pick is "Your Mind and We Belong Together," by Patti LaBelle, Epic; Biggest Happening is "Me and You," by Bremto Wood, Double Shot.

MUNCIE, IN.
Tom Cochran, associate program director & deejay
WERK
Best Pick is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; Best Leftfield Pick is "Why Need They Pretend," by Lewis and Clark Expedition, Colgema; Biggest Happening is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; Biggest Leftfield Happening is "Walking in Different Circles," by the Poppeastman Rainbow, Decca; Biggest Leftfield Happening is "Randy Dandy Time," by Speckle, greatly requested, but not available at record stores.

ASHTABULA, OHIO
Big Lou Massey, air personality
WRGW
Best Pick is "Don't Take It So Hard," by Paul Revere and the Raiders, Columbia; Best Leftfield Pick is "Band Dang in Time," by Smokey Guster and the Cheaters, Shout; Smokey Guster and the Cheaters happened on a "Bang Dangin' Time" at the Castaway, one of the Swingin' lobbies there past week. A great group, their record could be a big hit.

HANOVER, N. H.
Paul Gambaccini, survey director & deejay
WQQC
Best Pick is "The Story of Rock and Roll," by the Turtles, White Whale; Best Leftfield Pick is "Mary on the Beach," by Hank Shuler, Stoed; Biggest Leftfield Happenings are "Classical Gas," by Mason Williams, Warner Bros; and "Folks Prison Blues," by Johnny Cash, Columbia.

Progressive Rock Radio

PHILADELPHIA, PA.
My Lit, program/music director, deejay & station manager
WDAS-FM
Best Pick is "Time" LP by T.I.M.E. on Liberty; Biggest Leftfield Pick is "Pics of Matchbook Men," by the Status Quo, Cadet; Biggest Happening is "Time Has Continued Today," by the Chambers Brothers; Biggest Leftfield Happening is "Something New Under the Sun," by Randy Newman, Reprise.

DETROIT, MICH.
Paul Cannon, music director
WKNR-FM
Best Picks are "Open," by Julie Priscott and Brian Auger, Alco (direct LP you will never hear in your whole life and "Orchestral Circus" LP, by Kasenstiel Katz, Buddha. Just the two cuts worth mentioning are "Can We Work It Out" and "John Jane Doe" by Julie Priscott and Brian Auger—Entire album is fantastic.

LAS CRUCES, N. M.
Mike Reynolds, program/music director
KGRF-FM
Best Pick is "Grooving Is Easy," by the Electric Flag, Columbia; Biggest Leftfield Pick is "Morning Glory," by Blood, Sweat and Tears; Biggest Leftfield Happening is "Sunshine of Your Love," by the Cream, Atco; Biggest Leftfield Happening is "Don't Kick Me," by John Mayall, London. (The above starred cuts are from LP's, "I Am a Long Time Comein," by the Electric Flag and "The Child Is A Father to the Man," by Blood, Sweat and Tears; and "The Blues Aloud," by John Mayall.)

JUNE 22, 1968, BILLBOARD
Country Radio

VICTORVILLE, CALIF.
Mark Robinson, music director
KCIN
Best Pick is "What's Made Milwaukee Famous," by Jerry Lee Lewis; "Twistin' the Night Away" by Little Richard; "Got a Match?" by Richard & Nick; "I Don't Have the Sense to Go," by Johnny Carver, Imperial.

MACON, GA.
Jack Rodgers, program/music director & deejay
WDEE
Best Pick is "Already It's Heaven," by Dolly Parton; RCA; Biggest Leftfield Happening is "You Can't Get a Home No More," by Donna Odum, Decca.

DENVER, COLO.
Con Schader, music director & deejay
KLAK
Best Pick and Best Leftfield Pick is "Phone Call to Mama," by Joyce Paul, United Artists; Biggest Leftfield Happening is "What a Way to Live," by Johnny Bush, Stop.

FLINT, MICH.
Jim Harper, program/music director & deejay
WKFMBest Pick is "You've Just Stepped In," by Loretta Lynn, Decca; Best Leftfield Pick is "I Tie a Tiger Down," by Sheb Wooley, MGM; Biggest Leftfield Happening is "You Can't Get a Home No More," by Donna Odum, Decca.

CHARLOTTE, N. C.
Cloyd A. Bookout, music director & air personality
WWOK
Best Pick is "Just Because I'm a Woman," by Dolly Parton, RCA; Best Leftfield Pick is "Peace on Earth Begins Today," by Dave Rich, Stop; Biggest Leftfield Happening is "I Talked About You," by Bill Phillips, Decca.

COLUMBUS, GA.
Larry James, music director
WPNX
Best Pick is "Tell It Like It Is," by A. Campbell & L. Mann, RCA; Best Leftfield Pick is "Buffalo Nickel," by Rusty Draper, Monument; Biggest Leftfield Happening is "Your Time Hasn't Come Yet Baby," by Elvis Presley, RCA.

BURBANK, CALIF.
Larry Scott, music director
KBBQ
Best Pick is "I Tie a Tiger Down," by Sheb Wooley, MGM; Best Leftfield Pick is "You'll Be My Last Love," by Jimmie Davis, Decca; Biggest Leftfield Happening is "That's What I Should Say," by Leon McAuliff, Cimarron.

VICTORVILLE, CALIF.
Mark Robinson, music director
KCIN
Best Pick is "What's Made Milwaukee Famous," by Jerry Lee Lewis, Smash; Best Leftfield Pick is "Everybody Wants to Be Somebody Else," by the Hardin Trio, Columbia; Biggest Leftfield Happening is "Lock, Stock and Teardrops," by Diana Trask; Dial; Biggest Leftfield Happening is "Baby Don't Cry," by Jimmy Paule, Epic. ("Baby Don't Cry" is No. 10 on our survey and is the flip side of the record.)

GREENSBORO, N. C.
Tom Miller, program director & deejay
WGBC
Best Pick is "I'm In Love With My Wife," by David Rogers, Columbia; Best Leftfield Pick is "Tell It Like It Is," by Archie Shepp, Reprise; Biggest Leftfield Happening is "I Really Go For You," by Jean Chapel, Challenge.

Country Radio

LYNCHBURG, VA.
Bob White, music director
WBGR
Best Pick is "Night Time Rose," by Wayne Campbell, Epic; Best Leftfield Pick is "In Another World," by Webb Pierce, Decca; Biggest Leftfield Happening is "Remembering," by Jerry Reed, RCA.

TEXAS CITY, TEX.
Bill Vance, music director & deejay
KTLW
Best Pick is "As Long as I Live," by George Jones, Monument; Best Leftfield Pick is "The Proper Mrs. Brown," by L.B. Priddy, Capitol; Biggest Leftfield Happening is "Born a Fool," by Freddie Hart, Kapp. (Really a line-up to which tide to pick on the new George Jones disc. The flip side, "You're An Angel Steps Out Of Heaven," is also very strong.)

ALBANY, N. Y.
G. C. Lewis, program/music director & deejay
WOKO
Best Pick is "Already It's Heaven," by David Houston, Epic; Best Leftfield Pick is "Tell Me A Lie," by Louis Johnson, Epic. (The Decca June release of 15 country albums has given us a tremendous up-to-date catalog of great country material. Carl Smith, Jimmy Dickens, appear here on June 25 to headline a show.)

PHILADELPHIA-CHESTER, PA.
Lowell Howard, program director & deejay
WEEZ
Best Pick is "War Is Hell," by Hugh X. Lewis, Kapp; Best Leftfield Pick is "Texas Tea," by Dixie Mullens, SSS International; Biggest Leftfield Happening is "Poold of the Year," by Linda L. Luan, Wayside.

R&B RADIO

COLUMBUS, GA.
Ernestine Mathis, music director & deejay
WOKS
Best Pick is "Never Found a Girl," by Eddie Floyd, Stax; Best Leftfield Pick is "Competition Ain't Nothing," by Carl Carlton, Backbeat; Biggest Happening is "Slip Away," by Clarence Carter, Atlantic; Biggest Leftfield Happening is "Oh Baby Mine," by O. W. Wright, Backbeat. (Clarence Carter's "Slip Away" continues to be the No. 1 seller this week. An upsurge in sales this week, too, on Johnny Taylor's "I Ain't Particular," Stax.)

GREENVILLE, S. C.
Big Gem Mack, music director & deejay
WHYZ
Best Pick is "Here Comes the Judge," by Pimment Markham, Chess; Best Leftfield Pick is "Bluntly Butterfly," by Ranbelle Walker; Biggest Leftfield Happening is "Get My Baby," by Mighty Sam, Sam.

SAN FRANCISCO, CALIF.
Lee Wilson, program director
WAME
Best Pick is "United," by Peaches and Herb, Date; Best Leftfield Pick is "Yo Yo Yo Yo Yo Yo Yo," by Excite & Noisemaker, Epic; Biggest Leftfield Happening is "I Never Do You Wrong," by Joe Tex, Dial.

HUNTSVILLE, ALA.
Sugar Daddy and Crew, air personalities
WEUP
Best Leftfield Pick is "I Can't Go On," by Deon Jackson, JukeBox; Biggest Leftfield Happening is "I Never Do You Wrong," by Joe Tex, Dial.

BEAUMONT, TEX.
William Roy Brown, program director
KJET
Best Pick is "Hitch It to the Horse," by Johnny C. Phil-
ne, of Soul Train; Best Leftfield Pick is "You're Losing Money," by Barbara Lynn, Atlantic; Biggest Leftfield Happening is "It's You & Me," by the Rolling Stones, Thomas. (The No. 1 record in New Orleans, now becoming a stone monument in Texas. "Coo-Coo Over You," by the Heebees, Instant.)

CHICAGO, ILL.
McKie Fitzhugh, music director
WVON
Best Pick is "You Send Me," by Aretha Franklin, Atlantic.

SPARTANBURG, S. C.
WHQO
Best Pick is "Here Comes the Judge," by Pigment Markham, Chess; Best Leftfield Pick is "Cry Baby Cry," by Van and Elly, Epic; Biggest Leftfield Happening is "Girl Watcher," by the O'Kaysions, ABC.

EASY LISTENING RADIO

HOLLYWOOD, CALIF.
Russ Barnett, program director
KMPC
Best Pick and Best Leftfield Pick is "Don't Leave Me," by Nilsson, RCA; Biggest Happening and Biggest Leftfield Happening is "Mrs. Robinson," by Ricardo Ray, Alabre.

SAN DIEGO, CALIF.
Dick Roberts, program director
KGO
Best Pick is "Hang Em High," by Hugo Montenegro, RCA; Best Leftfield Pick is "Santa Monica Pier," by Noel Harrison, Reprise.

ATLANTA, GA.
Bob Van Camp, music director & deejay
WSB
Best Pick is "Hang Em High," by Hugo Montenegro, RCA; Biggest Leftfield Pick is "Santa Monica Pier," by Noel Harrison, Reprise.

SAN FRANCISCO, CALIF.
Mike Button, music director & production co-ordinator
KNBR
Best Pick is "Buffalo Nickel," by Rusty Draper, Monument; Best Leftfield Pick is "Eleven Ribbys," by Ray Charles, ABC; Biggest Happening is "Honeys in Love," by the Association, Warner Bros.; Biggest Leftfield Happening is "You're My Love," by The Doors, Reprise. (The album note: "With a Little Help From My Friends," by the Manes and the Tones, Frontier.)

DALLAS, TEX.
Charlie Van, program director
WWAA
Best Pick is "Dreams of the Everyday Housewife," by Wayne Newton, MGM; Best Leftfield Pick is "With Pen in Hand," by Johnny Darrel, United Artists; Biggest Leftfield Happening is "Sometimes You Just Can't Win," by the Manes and the Tones, Frontier.

WASHINGTON, D. C.
Larry Sealfon, music director
WWDC
Best Pick is "Hang Em High," by Hugo Montenegro, RCA; Best Leftfield Pick is "You Got Style," by Joe and Robin, Ambl.

SAN FRANCISCO, CALIF.
Mike Button, production co-ordinator & music director
KNBR
Best Pick is "The Dream of the Everyday Housewife," by Glen Campbell, Capitol; Best Leftfield Pick is "I'll Be Your Baby Tonight," by Bill Ives, Columbia; Biggest Leftfield Happening is "It's Up to Me," by Ella Fitzgerald, Capitol.

COLLEGE RADIO

EAST LANSING, MICH.
MICHIGAN STATE UNIVERSITY

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JUNE 22, 1968, BILLBOARD
Johnny Kellogg, who's been producing jingles for radio and TV stations, is back in radio. and working at WAIR in Winston-Salem, N.C. According to Jerry Kelley, who's been at WRIL, Febric, Ill., is now host of "The Larry Karpen Show," 7-11:30 p.m., on WQWO, Port Allen, Ind.... KARK in Little Rock, Ark., is celebrating its 40th anniversary.

By CLAUDE HALL
Radio-TV Editor

The station has a good signal and influences the music cur-
or. However, a listener who has just been promoted to director of advertising and pro-
motion for WOK-FM, New York, will serve as producer-consultant for "Operation Sound Search." the city-wide talent competition conducted under the auspices of Mayor John V. Lindsay's Summer Talk Forum.

Tom Crane, formerly with WCBM, Hartford, Pa., has joined WMTR-FM in Philadelphia in a 5-7 p.m. slot.... John C. Suller has been named sta-
tion manager of WKRC-FM; he's been in-
cluded for 10 years with WKNX in St. Louis, Ill., where he was from 1955-74.

SOLER has left the KCRK-FM positions ranging from announcing to promotions and production. Carroll Ward, host of "Top Ten Countdown," has been on the air for 10 years with WJRT-WJ (Wyatt), Austin, Ga., and has been part of the show's continuity since WKNX in KCMO-WB had its first show on the air 52 weeks a year since 1958.

Bob Belo, a buddy who'd been program director of WREO in Athens, Ohio, is now down the 7-11:30 p.m. slot at WKRT, Cleveland.... Mauvy Stewart, Michigan State University graduate, is now host of WIVY- FM, Kalamazoo, Mich.

Ron Abernathy, formerly at KDUF, Minneapolis, is now with WQMD, Atlanta, Ga., as morning show host. Dee Gee Galiffa, who'd been a staff announcer with WEZD in Chatsworth, Ga., and KLM-FM in Fort Lauderdale, Fla., has been in Long Beach as general manager. The station features a middle-of-the-
morning show with host Ted Ryan, and Andy Cansells of "Bedrock," as well as hosting the "Conversation Piece" show... Also joining Other stations.....

Wills Deff has been appointed director of radio at WHDH in Boston; he'd been program manager of KLAC, Los Angeles. He's responsible for AM and FM stations and has been with WHDH for five years under Harold E. Clancy, Jr., the new owner. The station's music format WTCR runs like this program director Mike Todd 6:6 p.m. a.m. Greg Elliott 2-6 p.m. program director Bob Reid 10-11 p.m., and program director Bob Reid has held the slot for nearly 20 years in Chicago with a country music format.

Empathy Keys Easy Listening: Sanders

What makes a good easy listen-

The stations with empathy—getting yourself involved with your listener, or letting your listener into the show—are those that beat the competition in the rating game, according to Sanders.

Sanders believes the kind of music a station plays, or how much, is unimportant. "When programming, a station must determine if the audi-
ence is listening to the music or to the music. If your audi-
ence depends on you only for music, they must be consid-
ered more fickle than the audi-
ence which listens to the music, because it fits in with the em-
pathic nature of the station," claims Sanders.

He feels there is no such thing as bad radio—only unse-
ciential radio. "And it has been

Vox Jox

Radio-7V programming

JULY 10, 1963

AL NICHOL
(The Turtles)
stars on
Coral
electric sitar

The Coral Sitar has the same neck, same ac-
count, same strings as a guitar.... BUT THE SOUND IS SOME-
THING ELSE.
The Coral electric Sitar is manufactured by TELMATIC ELECTRIC, a subsidiary of MCA Inc, 211 WEST SYLVANIA AVENUE NEPTUNE CITY, NEW JERSEY

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On Broadening Audience Base

The key to broadening a station's audience base is research, and that's the feeling of Dick Starr, programming director of KKA, San Francisco. "Once you've decided where you want to go, you have to begin broadening your audience base, and that's where you're at today, and you're at them," explained Starr.

He feels any station can broaden its base. But he warns that in many cases attempts to broaden the audience spectrum one way or the other can result in the sacrifice of "x" amount of listeners at that station. "There's more music involved in broadening your base," Starr reports. "Vital to increasing your audience is to select your programming to have final say over commercial content. It's up to each program director to insist on control over the commercial time."

A Hit: The Melody Pattern Lingers On

Hit music usually features a repetitive pattern in the melody, Danny Davis, VP and chief of RCA Records in Nashville, emphasized in a recent interview. And what's happening in music today. A record man can take a look at what has happened in the past to find out where music is going today. But how many people study the repetitive patterns of the hit records themselves, he asked. He pointed out that the Beatles, who came along just when everybody was saying that rock and roll had run its course, took the simplest form of rock and captured an audience. He felt that the way we drew upon country, blues, and even the Everly Brothers. There are exceptions, he said, but even psychedelic music, after using a shock technique, falls into a repetitive melody pattern for its success.

EL's Last Bastion of Personality: Wm. B.

Easy Listening radio stations might be the last stronghold of the big personality—if there are any left at all, according to William B. Williams (running a big personality operation at WNEW, New York).

"It's the mecca of music," he referred to the many pop artists who were scoring with contemporary music and a "repetitive country music pattern"—listing Dean Martin, Bing Crosby, and others. Yet country singer is a craftsman. He uses a single line and he's right. And he recommended this pop-country music to stations with all kinds of formats.

"The station has aimed its programming concept and the personality, fitting the music to the DJ's own style," claims Williams. WNEW, the disk jockey has great latitude, with the station allowing an individual to establish an "on-the-air reputation."

Personalities at WNRW have little to do with the selection of music. It is picked by the programming director in concert with the record librarian and the DJ—"they are allowed to discuss."

Management that permits the big personality to exist, feels Williams, also has a built-in safeguard against the swell-headed, uppity DJ who threatens to leave or, worse, punts pressure on the station. "Air personalities can build an immeasurable reputation, but it's difficult to transfer that reputation to another station, or even another city."

Listeners tune to WNEW because of its personality and easy listening music, believes Williams. And, as a result, the DJ can increase the station's reputation via the ratings game.

Demographic Data—Answer for WLOU

The only way to determine the size and face of a station's market, especially for rhythm and blues, is through the demographic data, declares Bill Summers, station manager of WLOU, Louisville.

"Primarily, the very reason that rhythm stations should and do rely on this data in order to determine the size of the face of the station's market, and what changes have taken place in the market or are going to take place in the future. It must be remembered that no single factor can be determined to the success of the station," says Summers. "The true motivator of interest is an interesting set of complex variables which form the attitudes and opinions of the public. These variables can be determined by demographic information."

[The rest of the document contains various articles and columns discussing radio programming, demographics, and the music industry.]

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**“COWBOYS TO GIRLS”**

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With their new SMASH SINGLE

**“LOVE IS LIKE A BASEBALL GAME”**

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"ROSEMARY'S BABY"
coming this week...and DOT'S GOT IT!

Paramount Pictures Presents
Mia Farrow
In a William Castle Production
Rosemary's Baby

also starring:
John Cassavetes
Ruth Gordon
Sidney Blackmer
Maurice Evans
and Ralph Bellamy

Produced by William Castle. Written for the Screen and Directed by Roman Polanski. From the novel by Ira Levin.

Pray for Rosemary's Baby
The Beach Boys need no introduction to dealers across the nation. With their proven ability to render their hits into a form that appeals to a wide audience, their sales figure strongly. The sound of their latest album, "The Sights of '69," is simply captivating. Including is their current single, the title track, plus several other good songs, "Anna Lee, the Mother," a catchy number as is "Ancestral".

The latest album is a Martin Luther King Jr. - GARY 928. The LP is originated by the Rev. Ralph David Abernathy, King's campaign. It features "I'm Born of the King," "Free at Last," and "I'm Born On the Ground." It's classic vocal blend and smooth sound will appeal to the audience.

American International Pictures has joined the songwriting team of Barry Mann & Cynthia Weil to produce the LP, "Wild In the Streets." The story, about a young man who escapes into a new life, is told through the story of a young man who starts to listen to the music himself.

The latest album is a Decca 71065. The LP is originated by the Rev. Ralph David Abernathy, King's campaign. It features "I'm Born of the King," "Free at Last," and "I'm Born On the Ground." It's classic vocal blend and smooth sound will appeal to the audience.

A powerful package containing the biggest hits of this great artist, included are "Don't Come Home A-Drinkin'," "Dear Uncle Sam," "You Ain't Woman Enough," and others. Will move right up the charts.

Here's the Wandering Boy" taking his biggest songs, and they are truly great. Included are "In the Jailhouse Now," "Stovely," "There Takes the Glass" and many more. A must.

Kitty Wells, here are her greatest hits, including "I'm Not That Kinda Hank Ever Again," "Shaking Before Birth," "Blame Me" and many more. A buff will find it hard to pass this one up.

COUNTY \nLORETTA LYNCH'S GREATEST HITS-Duke DL 73990 (5)

Lincoln, Columbia CA 9669 (5)

The virile sound of Stonewall Jackson really proves competitive in this well-packaged package. Included are "Nothing Takes the Place of Loving You," "Mary Don't You Weep," "Drinking and Driving" and others.

COUNTY \nMARTHA JACOBSON SINGS THE "BEST LOWN YHYAN" OF KB, Los Berth LMPN - 79095 (5)

The greatest of the gospel singers presents the favorites of the Life Dr. Martin Luther King Jr. Of course, there's "We Shall Overcome" and there's also "Give a Little Tenderness." In the time to get up by the time of "Fifty Chances" plus "Jubilees" and "Old Scourged Cross" and "Back of Age."
UA & Liberty in Operational Tie—Make Distr, Sales, Staff Shifts

*Continued from page 1*

Music operation plus the development of Liberty's Mint rattle line. Ed Wright, formerly the promotion ad administrator here, has been transferred to New York from Liberty's management, while Jimmy Holiday will pick up his Hollywood ad assignment.

Jerome in N.Y.

Continuing in New York as corporate Things administrator is Henry Jerome.

UA's Solid State jazz line is being expanded to include the direction of Blue Note executives Frank DeFour and Mel Feurman in New York, with Irving Bagley remaining as Solid State president.

UA's budget lines—Unart, True Articen and the 99-cent Tale Spinners line, will be solidified into Ed Barsky's Sun-Set Records operation in Hollywood.

In seeking a marriage in as many areas as possible of UA's former regional sales managers, UA has given broader responsibility. Charlie Goldberg, formerly a regional man, is now Western States and has charge of all the labels. Lee Levine, formerly UA's Eastern man, is now Midwest. This completes the broadened concept.

UA's promotional sales/pro- motion staff, operating under Lipton, remains intact. Operating under Lipton's promotion staffs are Dave Skolnik, tape and Unart sales; Dave Greenman, national singles; Tony Kenkin, national singles; Ed Gold, international and single promotion; John Davies, National LP promotion and Duany Drye, territorial and public relations.

Wolfe to Lib.

Norm Wolfe, UA's contact man between the picture-recording publishers, who has been operating out of a Sun- set Boulevard office here, will shortly be switched to the Liberty corps.

UA's Nashville office will become a corporate country outlet with Bob Montgomery continuing as UA's man on the scene. Ed Capone, who has served as caw promotion man, Liberty's country efforts have been on the imperial line, which will continue to create and sell country music autonomous of UA's own strong country identification.

Bennett and Skaff will become involved in the area of artist negotiations and will function on a corporate level, offering assistance to the division. The new Liberty label has its own manager—sales/promotion chief. A common art and production manager is handled by Liberty's Al LaVinger being forming formatted for all the labels, but UA will retain its own graphic identification and operate a pre-production office in New York.

Lib. Plants Busy

Liberty's pressing plants, under manufacturing chief Irv Keseten, have continued to handle some UA product, but Bennett stresses that we have no immediate desire to get all manufacturing in our own plants. The plant is under the direction of A&B, a Bell Sound division, UA's cassettes are tied to Philips.

International Level

On the international level, UA will be brought into Liberty's own English and German companies, subject to existing license agreements. In the other countries pacts will be allowed to run out before any contemplated changes.

Bennett admits that the U. S. Government's recent decree in foreign investment will limit Liberty's direct company-owned expansion. Liberty had been exploring the opening of a Paris publishing office before the Trafalgar affair, but now they will proceed. UA already has an officethere, so that facility will now service all the publishing companies.

UA also has a building in London, handling the publishing firm. Still to be decided is whether Liberty moves into this UA facility. Also to be settled is a relinquishment of Ken Kasnow, who recently resigned a Liberty's overseas director.

'Sold Rockers in Bid To Span Sound Gap

*Continued from page 1*

album and single product that is more viable for the present market. He said, "Junior" has changed from a blue artist to a rock (R&B) artist. Today it cut into all r&b areas, and he is busting black and hip, underground audiences.

Plan Transition

Other groups, some involved in the rock 'n roll revival and some who are not, are either phasing out the rock 'n roll or else are retaining much of their old style in changing over. The Everly Brothers, whose latest albums reflect an different, more or less produced sound than their earlier recordings, are still performing their Cadence Records hits of close to a decade ago in their in-person appearances. Promoter Ron Deltsiner, who has booked such oldliques as Pat斯 Domino and Little Richard for the Schaefer Central Park.

Merc. Inks Sahm To Triple Role

CHICAGO — Doug Sahm, leader of the Sir Douglas Quintet plus a number of other projects as an artist, producer and songwriter, is now working out of San Francisco, Sahm is known for his group, "The Sir Douglas Quintet," and "The Rains Came." Mercury Records president Irving Green said Sahm will do production work for all corporate subsidiaries of the label and be responsible for选label. The group will record on Smash.

Music Festival this summer, before the release of the Sir Douglas' album that is developing for older acts. He said, "'Rain of the Cross' has been written, and Little Richard for two years. I also have been after Jack Haley Jr. It is not something I have, I think people who remember that era will come, people in their mid late 20's. Also some of the so-called 'in' kids will be there. I'm not saying what it's all about. I'm thinking of a big rock revival show for the fall because that type of music is starting to come back again.

Two-Fold Thing

However, bookings are still precarious for the older acts, Sahm didn't create a sound for today's market, "I don't know how prevalent the reversion to old rock is," said Frank Barichello, president of Premier Talent. "It is prev- ent, it is a two-fold thing. The people who remember the old acts will go to see rock 'n' roll, and possibly there is a trend in music back to the simpler forms. Some older acts are adjusting their sounds to today's music, but the sound of the older acts is still precarious." This is not to say the successful new "old" groups, recognize that a sound gap has opened in a short period of time. The group scored with the breakthrough hits of the classic "Hang on Sloopy" only three years ago. But in order to compete in today's market they have had to forget their past successes and be obedient to the new trends of music.

The McClosky's new sound is now being showcased in club dates, and in an album for the Mercury label. The published acts who have not faded in popularity are communicating with today's music. The Byrds recently debated a country—interna- tional approach, but have chosen to stay with their predominant folk rock style.

Plugging Pocket Disc as Theft, Stocking Cure

*Continued from page 3*

two years ago a total of 8,105,729 units were ex- ported to the U. S. from Japan alone, with the Japanese export figure for 1968 to be approximately 6.5 million. In addition, many American manufacturers are now in the field, including Philips, RCA and others.

The great number of compat- ible products on the market hands is an important considera- tion, but the key to the success of those who are now signing simultaneous release pacts with Americ- ing countries.

Told You Kinks

Fred Hymans, American president, and Larry Kanaga, marketing manager, admit that in the test period "we hope to prove that if youngsters have a song on a pocket disc, it will be all over...in many locations—vending machine in the principle as pocket books in the publishing field. You take the 'Kinks' is a good example rather than the consumer to the product."

The connection with this viewpoint, the Pocket Disc is expected to sell out the current orders which do not handle single notes.

To handle this accomplishment will be the vending machine operators who sell records on coin-operated racks. The machine is a slide- out mechanical, non-electronic device of the type used to vend stamps and postcards. By being non-electronic, many service stations have a large market for 24 inches by 18 inches high by 18 inches long. This con- tains 10 selections in a total quantity of 600 records. The machine will be placed alongside of one, or another side, or by the consumer. It is made by the L. L. Ray Mfg. Co. The coin- rack also contains 600 records and purchased the rack by the consumer. In the event of a purchase, the dealer takes the record out of the rack by the open door on its bottom surface. The size approximates the size of the vending machine. In add-

Singles Sales Dip Checked

—Climbs 10.6% in 4 Weeks

*Continued from page 1*

board's Record Market Research division (RMR).

The over-increasing rack merchandiser segment of the industry soared to an increase in singles sales. With singles sales in excess of $3.1 million, rock- stored services boosted their share of the total single market by almost 14 percent over the preceding four weeks ending March 23.

In total dollars of store busi- ness, for the first time in years the total is lower than during the previous four-week period. Album sales dipped to the lowest of the past two months, the total sales picture off 5.7 per cent. However, according to RMR's Rack Survey during the fourth period dropped an average of 3.8 per cent during the past 10 years. Total indus- try sales, exclusive of club, mail order and A&M, were reported at the March 25-20 period were $404 million.

In projecting summer sales, RMR's 10-year study of non- recorded types showed that "the summer slump" is a thing of the past. With the exception of the peak Christmas sales period, summer sales hold their own in comparison with the other sea- sons. According to its 10-year average, 21.4 per cent of the industry's dollar volume is generated between mid-June and mid-September, excluding Christ- mas. This period is the year's first (Jan. 2-Mar. 26), in which 22.8 per cent of the industry's product is sold. (These figures are 10-year av- erages not depending on hit product avail- ability.)

Industry's dollar volume is generated between mid-June and mid-September, excluding Chris- tmas. This period is the year's first (Jan. 2-Mar. 26), in which 22.8 per cent of the industry's product is sold. (These figures are 10-year av- erages not depending on hit product availability.)

SECURITY Report

** Executive lumber is

*Continued from page 8*

manager. Chester L. Riddell has joined Capitol's Jacksonville plant as account manager. He was previously with Swift & Co. Ownt Heuston has transferred from that plant, where he was manufacturing engineer, to Jacksonville as plant engineer.
Mercury Forms Int’l-Aimed Pub

CHICAGO—Mercury Record Corp. has formed a separate, New York-based, international-oriented publishing company. Heading the new operation will be Al Beckover, former general manager, Big Seven Music Corp., and Bob Bivens, former manager of Kama Sutra Music Publishing.

The new firm will create copyrights through domestic and foreign writers and will offer composing opportunities to other record companies.

Beckover, with Big Seven Music Corp., was associated with such songs as "Lucille of Birdland," "Secretly," "Swinging With the Spirit," "Who Do Fools Fall in Love?" and "Uh, Oh, I’m Falling in Love.”

Rene came to Kama Sutra last year and was Cameroon-Parkway director of publishing, and continues to be in charge of Mills Music. He was responsible for Buddah Records’ "Green Tambourine," "Candyman," "Lamp Post," by Herman and the Hermits in Gross Sales, Gary Lewis and the Playboys.

Both men will headquartered at 110 West 57th Street, New York. Mercury’s MRC publishing arm, headed bare by Eddie Mascaras, a West Coast executive, and John Rose, will be merged into the new publishing company.

Mercury President Irving Green said, "The doors will be open for fine writers and producers to come and meet with Beckover and Rene." The New York office will concentrating on writers and producer need, including staff and production facilities, Green said.

A cross-license agreement between Mercury and Philips Phonographic Industries in Baarn, Holland, will provide world-wide distribution. Beckover and Rene are expected to travel abroad soon to line up international talent for the new publishing firm.

Coast Cool It’ Group to Call Itself RICR

LOS ANGELES—Sixteen record executives met last week during the first membership meeting Sunday (10) of the newly formed Recording Industry Community Relations (RICR) group, aimed at developing entertainment programs for ghetto residents.

Nominated to RICR’s temporary steering committee were Joe Smith, Warner-Sire-Stax Records; Ron Bledsoe, Liberty; Dave Andere, Elektra; Bob Franzen, Capital, and Dick Peirce, Dot.

The key topic of how to develop a financial "war chest" to get the organization off the ground was discussed, with each company offering to contribute as much money it would contribute.

Liberty lawyers Sy Zucker and Bob Roseme are presently drafting a constitution and bylaws that will file a petition with the State as a nonprofit organization. In addition to the steering committee members, other attending were Atlantic, Specialty, Alphonse, Atlantic, National, MGM, RCA, Venture, Dunhill and White Whale. A Columbus representative is being designated.

In-Store Props Pushes Atlantic

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burns. 5 jazz and 4 gospel. The Atco distributors were introduced to 12 albums on the Atco label, one carrying the Pompallier logo.

Two albums introduced at the meetings, but not scheduled for release until July are the Bee Gees' "Bee Gees IV" and "Malo Springfield's "Last Time Around." They are scheduled to be shipped to independently distributors about July 10.

Light in Who's Who

NEW YORK—Enoch Light, president of Light Records, is listed in the 1968-1969 edition of "Who's Who in America".

Madara Wraps Up Distrib

Deals With ABC, Bell, Cap.

NEW YORK—John Madara Productions Inc. is swinginto high gear. The firm was recently Madara and White Productions, recently closed production deals with ABC, Bell, Records, and Capitol Records. The deals were handled by Madara, his administrative, Harry Chipetz, founder of Chips Distributing Corp., in Philadelphia.

The Capitol deal calls for a minimum of three artists to be recorded and released in the first year. ABC Records has reopened Madara’s first effort with the Upsetters, "Tootin’ and Turnin’ b/w "Always in the Wrong -- At Least in the Right."

Madara also will produce the Upsetters for ABC.

Len Barry, who had been signed by Madara to an artist-producer contract, has his first record released by Larry Utall’s Amy label. The title of the single is "These Are the Days." (Now I’m Alone)." Barry had a hit on Deca a couple of years ago titled "I Love You.

Also under exclusive contract to John Madara Productions is Leon Huff. Huff has been co-producing records with Kenny Gamble.

Madara and members of his staff are currently producing the Intruders, Jerry Butler, Peaches and Herb, Dee Dee Warwick, Bobby Hebb, Freddy Scott, the Soul Survivors and the Formations, in addition to Len Barry and the Upsetters.

The buildup of the production operation is going hand-in-hand with the sales and distribution front. At the Backbone Distributing firm, Double Diamond Music.

Street Tape Sets Cassette Line

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mini-packages, being made available at a list price $3.95. This is Stereo Tape’s initial attempt to enter the direct sales with its own brand. The firm had previously sold to private brand users.

Bob Allen in Production Tie

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The letter reads: "All too often our music industry has been accused of being contributory in the apparent 'breaking down' of our society. It is true, I suppose, that a great deal of contemporary popular music seems fragmentary, scattered. 'How heartening then, in the light of this adverse assessment, was your rendition of 'The Battle Hymn of the Republic' at Senator Kennedy's funeral. I realize, as you do, that we can never hope to really solve the tragedy of Senator Kennedy's death but the 'Battle Hymn' summed up in a moving fashion the enormity of America's loss.'

Audi Fidelity to Widen Its Vistas

NEW YORK—Audio Fidelity Records, has announced a bigger slice of the market with a blueprint for diversification of product. According to Mort Hillman, AF’s newly appointed vice-president in charge of sales, the company will enter the area of contemporary sound work ing with young independent producers and will set up new labels for distribution with those producers.

One of the first of these arrangements has been the establishment of a distribution agreement with Don Litwak's Electric Renaissance Co., for the Paragon Records label. Paragon is in progress with several independent firms to work out other agreements.

Hillman pointed out that though Audi Fidelity has a basically a "sound" label, a larger share of profit will be put into the promotion of the independent field whether they be singles or albums. Hillman's plans call for the release of a new album a year, which will include an expansion of the classical library, sound effects library, and the jazz catalog.

The company will be working on such artists as Tony Miltion, Jerri Jackson, the North Atlantic Invasion Band and the Declaration of Independence. New artist recently signed to the label and whose LP's will be released within the next several weeks, will be the Intruders and Frank Warren. Deals for other additions to the artist roster are in the works.

Hillman, who will be making several trips this summer to strengthen the company's distribution network, is also planning an expansion of the MC master recording facilities and putting together a scheduling money with put aside for in-depth co-op advertising for distributors and dealers. An independent promotion staff will be set up throughout the country with the appointment of a sales and field force.

Buddah Receives

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tion set-up will be introduced at the NARAs convention in Miami in August.

Speakers in the afternoon session included George Lentz, WBBL; Buffalo; Dick Starr, New York; San Francisco, and Al Huchowitz, WPRO, Providence.

That evening, Buddah distributors were taken to Roosevelt Raceway. The tote board flashed Welcome Buddah Records Distributors, and one of the races was dedicated to Buddah Records. Cass and Bogart presented a Buddah trophy to the winning jockey. The evening wound up at the Rolling Stone, where Buddah's new group, the 14-Bridge, was performing.

Bob Allen and Ray Ellis left, go over production plans for the RCA album, "Three Ring Circus."

JUNE 22, 1968, BILLBOARD
The Stereo 8 Story (June)

RCA Stereo 8 Cartridge Tapes

Manufactured and Distributed by RCA