Give Longer Run to Hit Single, Stations Urged

By MIKE GROSS

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

Copyright Study Asks $$$ Figures From Disks, Pubs

By MILDRED HALL

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

The study, released last week by the Senate Copyrights Subcommittee, urges home-based research of both industries by the subcommittee staff, possibly with help of outside researchers, or an independent special study commission set up by Congress and/or reopening hearings in one or both copyright subcommittees. (Continued on page 7)

Single Salespin Sharper; Pocketdisc the Rescuer?

By PAUL ACKERMAN

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

This performance is doing well and according to a number of the people with whom it was said that it would be greater if certain key manufacturers were to make their product available. The reason given was that the units would be increased if additional discs were available.

Typical comments are as follows:

Jim Duggan of Grinnell’s “Pocketdisc is doing well and we are happy with it. It is one of the most exciting developments in the record business in (Continued on page 8)

Col. Club Gains ‘Reprieve’

WASHINGTON — Columbia Record Club has won a substantial reprieve from a 1967 Federal Trade Commission order that would have restricted exclusivity aspects of its contracts licensing outside labels for distribution by the Club. The U.S. Court of Appeals in Chicago, with one dissenter, remanded the case to the Commission for a more current applicable study of the record market than the 1960-1961 statistics in the six-year dragout of the FTC’s 1962 complaint alleging monopoly practices. Either side can, within 90 days (from June 26), appeal to the Supreme Court for a yes or no on the FTC Cease and Desist order.

The Court agreed with much (Continued on page 10)

Tape Forum’s Star Array

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

In addition to Robert W. Gal (Continued on page 4)
In the cacophony and din of today’s folk/rock scene, there is one group singing and playing off to the side of it all. (Maybe not just off to the side. Maybe above it all.)

The Youngbloods.

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

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

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

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

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

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

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

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

Maybe it’s time you revisited The Youngbloods.

*Available on RCA Stereo 8 Cartridge Tape
NEW YORK—Bob Crewe has launched a new publishing company which will be involved in songwriting, music production, management and film television. The disk branch with CGC Records, a full record company, whose first album release on the Crewe Records label will be "Good Morning Starshine" by Oliver, whose single hit No. 2 on the Hot 100. At a press conference at the Hamilton Theater, Vito Samella, president and general manager of CGC Records, announced that the first single will be the Four Seasons, who have been long produced by Crewe and the Bob Crewe Generation, who formerly were on CGC, will also be on CGC, which will also have Crewe’s New Voice label, which will include the organization as vice-president of the Crewe publishing enterprises, which consists of Saturday Music, Inc. (B.M.I.) and Genius Music (ASCAP).

Team Signed
Signed to Saturday Music are the Rascals and Raymond Bloodworth, whose past successes "Summertime" and "Bells of St. Mary's" and "Grow" and "Joy" are being added to such other copyrights as "Boss Tweed," "I'm Gonna Love Me Again," "The Girl I'Ve Known," "Brown and I," "I'd Rather Be" and "Sweet Thunder," as producers and artists for the Crewe Group.

Orchestra Plans
Plans call for record product to be manufactured in the East, Midwest and West of the U.S. with initial album manufacturing at All Disc in New Jersey and Rehat Craft in Los Angeles. A network of 23 distributors has been set up. Tom Rogan, a 15-year veteran of the record business who formerly was on Saturday Music, has been named recording and promotion manager. Regional managers, who are arriving, are Roger Kass, Los Angeles; Bob Siemens, Midwest; and Mike Speakman, Canada. Kass left July 3 for London where he will be national promotion manager for Saturday Music, will be based at the organization's large, new 35-room offices. "Black Gal" Master
Saxophone, a 14-year veteran of the record business, and a 14-year veteran of the record business, and "Blackjack," another original screenplay by Raymond St. Eustache, have been written.

Projects for Crewe Films include a nonviolence-oriented original movie script by Turteltaub and Orentstein, under consideration for Paramount Pictures, and "Blacks," another original screenplay by Raymond St. Eustache. The disk branch will be CGC Records, a division of Crewe, and will involve "The Spree," an original movie written by Crewe and co-produced by Rollo Saramo is executive vice-president for the Crewe Group.

NARM Adds 5 Members
BALA CYNWYD, Pa.—Five new regular members have joined the National Association of Record Merchandisers through their acceptance by NARM's board of directors.

The five new members are wholesale distributors of tape product, equipment and accessories, and include the following: Four Fulmer Jr. and Ron Edmondson, Fulmer Co., represented by R. F. J. Williams, and Texas Tape Cartridge Corp., represented by George Slaughter Jr. and Jeff Bloodworth.

The W. D. Warren Co. of Germany, NARM's first international member, and Al Car Distributing of Woburn, Mass., Universal Distributing of Philadelphia, Globe Distributing of Los Angeles and B&K Distributing of Dallas have joined the association.

Distributors for CGC Records are Dome Distributing of Long Beach, Calif., Mighty Martin Record Sales of Hillside, Ill., National Record Distributors of Woburn, Mass., Universal Distributing of Philadelphia, Globe Distributing of Los Angeles and B&K Distributing of Dallas, have joined the association.

Chappell Deal With Carmines
NEW YORK — Chappell & Co. has concluded a long-term deal with the Carmines’ music firm, Caaz. The deal entitles Chappell to participate in all future activities related to all of Carmines’ current and future compositions. Carmines is the composer of the Broadway musical, "Peace" and "Promenade." His other works—Broadway musicals include "Home for the Holidays," "Gorilla Queen" and "Circus."
All-Star Industry Line-Up Set
As Speakers of the Tape Forum

Continued from page 1

vin, board chairman and chief executive officer, Music Sales, Ltd., Inc., which was announced in last week's issue of Billboard.

Finkel disclosed that the follow-

ing will be among the Forum

speakers.

William E. Goetz, chairman and chief executive officer, Mu-

sic West, Los Angeles, will present "The Wholesaler's Point of View" in Session 1, devoted to "Where Does It Stand —How Can It Best Reach Its Growth Potential?"

Harvey M. Finkel, president, Recco, Inc., Kansas City, Mo., will discuss "The Tape Field — Trends and Changes" in the third part of the session.

Fred Rice, national merchandising development manager, Capitol Records Distributing Corp., Hollywood, Calif., will speak on "Growing the Market," part of "How Will You Meet Your Competition?"

Alan Pierce, executive assistant to Bill Wiegman, president, and Alan, Inc., Huntington Woods, Mich., will explore "The Profit Potential in Developing a Local Club" as part of Session 3, devoted to "How Can You Exploit Local Market Potential?"

George R. Sikowski, marketing manager, National Tube, Bell & Howell Video and Audio Products Division, Skokie, Ill., will discuss "Marketing Trends in International Marketing of Tapes and Equip-

ment.

James B. Gall, vice-president marketing, Lear Jet Stereo, Inc., Detroit, Mich., will handle the second half of the same ses-

sion in an address on "Developing Tape Field Sales—Portable, Home, Automotive.

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

pex Corp.) New York, N. Y., will treat "When Is Broadcasting Advertising Effective in 1969? How Does Advertising Approaches to Development Come Together?"

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

Herman E. Plat, president, Platt Music Corp. Torrance, Calif., will discuss "Exhibits, Displaying, Demonstrating and Selling Equipment" in Session 7, devoted to "What Are the Fastest Growing Tape Market Segments?"

John Jildera, international manager of promotions, Philips Holt Light & Sound, Tokyo, Japan, will speak on "The Status of Europe in the Tape Industry."" Gary Sutler, vice-president, International Tape Cartridge of Canada, Ltd., Toronto, Ontario, Canada, will outline "The Future of Tape Cartridge Storage" in the third part of the same session.

Other Speakers

Manuel Camarero, president, Tape Supply Co., Sao Paulo, Brazil, will speak on "Growth in Latin America during the Current Year and its Outlook for the International Session.

Hans Hirschberg, president, Car Radio Tape Center, San Francisco, will detail "The Operation of an Installer of Tape Equip-

ment in Cars" in Session 9 which will include a field trip to the Fog location.

Merrill Krantzman, vice-president, Grand of Canada, Oakland, Calif., will explore "The Aspects of Tape Store Sells and Display Equipment" in Session 10 which will include a trip to the Oakland store.

Russ Solomon, president, Tower Records, Sacramento, Calif., discussing the operations of a Retail Record and Tape Store which will include a visit to the Tower store for Session 13.

Merrit Kirk, president, Music West, Daly City, Calif., will discuss "An Inside Look at a Systems Tape Store" as part of Session 14 which will include a visit to the Daly City facil-

ities.

Bill Hall, president, Transcontinental Music Corp., Burlingame, Calif., will speak on the "Rock Jobber's Role in Retailing," covering the impact on Tape and Equip-

ment Marketing of Additional Retailers Entering the Field.""

Ronald W. Inkley, president, Inkley's, Ogden, Utah, will dis-

cuss "The Tape Market in the West, especially as a Tape Equipment and Retailer" in the second portion of the same session.

Ira Fischbein, president, Mr. Dependable, Inc., St. Louis, Mo., will treat the third segment of the same Ses-
sion, speaking on "The Experience of an Appliance Dealer Ent-

ering the Tape Field."

Jack K. Sauter, president, Ca-

lection, San Francisco, will discus-

s the "Responsibility of Man-

ufacturer, Distributor and Re-

tailer to the Tape Market — De-

cisions and Detective" in Session 16 devoted to "The Appliance Man-

ufacturer Service for Building Sales of Equipment and Tape.

Charles P. Brown, executive vice-


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

Michael sales manager, Muntz Stereo-Pak, Inc., Van Nuys, Calif., will dis-

cuss "The Music Business View of Exhibits in Local Areas" as part of Session 19 which will treat "Researching New Techniques in Selling Pre-Recorded Tapes and Equip-

ments."

Robert W. Galvin, chairman of the board, chairman and chief executive officer, Motorola, Inc., Franklin Park, Ill., will cap the Confer-

cence with his opening speech on the final day.

Treats All Facets

The Billboard Tape Forum's Third Annual Tape Cartridge Forum is seen by many execu-

tives as the most comprehensive Conference of its kind in industry history. Of par-

ticular note is the Forum's capability to treat all facets of the tape car-

tridge market, including automotive, electronic and photo-

ics — and is organized to stimu-

late new ideas from all these sectors of the field which together comprise today's tape business.

The Forum is being produced for Billboard Publications by James O. W. Breed, executive vice-president of the Silvertone Management Corp., and has been expanded with expanded national promotion activities, including a three-day special sale single card. "It will be a wrap-up of all the activities that Build Sales," said Charles P. Brown, executive vice-president/vice-chairman of the Conference.

"The Tape Field" is being produced for Billboard Publications by James O. W. Breed, executive vice-president of the Silvertone Management Corp., and has been expanded with expanded national promotion activities, including a three-day special sale single card. "It will be a wrap-up of all the activities that Build Sales," said Charles P. Brown, executive vice-president/vice-chairman of the Conference.

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Appaloosa: A rare breed.

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

Climb aboard before it runs wild!

On Columbia Records®
Amanda Cook and Janis Joplin both formed a musical wing. One of its first projects is a TV musical series about the life of Elvis Presley. The series will feature musical numbers and lyrics written by various composers, including Johnny Cash and Leon Russell. The show will be produced by ABC Studios, a subsidiary of Memnon International, and distributed by Art Treferson of MGM. The series will premiere in the fall of 1969, coinciding with the 20th anniversary of Elvis Presley's death.

PROFILE

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TOMORROW

I would like to apologize for what I am about to do...
DAVID RUFFIN

EVERYTHING LOST

DAVID RUFFIN

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

MOTOWN RECORD CORPORATION
America's most beautiful collection of talented girls just made their debut to society

In the best of circles (the country's top clubs, leading fairs and on the Dean Martin TV Show) they're known as The Golddiggers and their debut is on METROMEDIA RECORDS.
Singles: Effect on Short Station Playlist Drags Blasts & Broads

By ELOY TIEGEL

LOS ANGELES—The effect of two or more radio plays on singles sales is regarded in divergent ways by record execs. Rocky Catena, Capitol's merchandising manager, said: "We have found that short playlists improve single sales, by concentrating on fewer records an exposure helps a hit sell more.

Music Complex Set Up by Rene

NEW YORK—Rene Enterprises, a new music complex, has been formed by former RCA a&r producer. The complex will include Rene Rec, a single production-distribution unit, and two publishing companies: Gold Beach Music (ASCAP) and Wilco Music (BMI). Rene, who also is a songwriter, plans to visit Europe, where he will produce several artists in addition to his own. He will also meet with foreign publishers and agents in the U.K. and France. Rene's New York offices are at 161 West 54th Street.

Editorial

Save Our Singles

The singles business has been called, with some truth, "a fantasy business." A single represents a minor part of the industry's total dollar volume. Yet all segments of the complex and interrelated world of music, record companies, artists, dealers or other interested parties are dependent on the necessity of restoring the singles business to a state of health.

The artist, the songwriter, the manufacturer, wholesaler and retailer—all are dependent on the success of the song. Nothing matches the single as an extension of better communication and the single generates more immediate and direct response than any other medium for artist and/or song. That is why Billboard is devoting extensive space and reportorial manpower to a continuing examination of the singles problem.

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

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

The diminution of the singles business need not be irreversible.

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

CHICAGO—Tighter playlist policies which he owns with Sly & the Family Stone in addition to setting up an Los Angeles office, Kapp will bolster the firm's staff to help in promoting his artists, in the production, management and publishing fields. Also in the offering is the formation of Stone's other production label, a distributer, and a publishing company.

Sly & the Family Stone's Coast offices will be located at 1777 North Vine St. and will be occupied by Kapp and his staff.

Kapralik's Stone Flower

NEW YORK—David Kapralik is broadening the operation of his Stone Flower Productions from its beginnings in New York to a national operation. Kapralik and his staff will coordinate the artist and song-plugging efforts of the firm with the national promotion, distribution and sales of the artist. Kapralik will also be a part of the national sales force of Stone Flower. His efforts will be concentrated on the artist and song-plugging efforts of the firm with the national promotion, distribution and sales of the artist.

Kapralik's Stone Flower, Inc., will be able to provide a complete artist and song-plugging effort for market analysts and distributors. Kapralik will also be a part of the national sales force of Stone Flower. His efforts will be concentrated on the artist and song-plugging efforts of the firm with the national promotion, distribution and sales of the artist. Kapralik's Stone Flower, Inc., will be able to provide a complete artist and song-plugging effort for market analysts and distributors.

It is estimated that today's annual singles sale is about 180,000,000,000 units, representing a greater percentage of the market than any other musical category. Kapralik feels that singles still have their place, given the proper handling and push.

Pitt Symphony, Union in Accord

PITTSBURGH—A three-year contract has been signed with the union representing 900 musicians to $255 a week by 1972. Fourteen symphony seasons will start with an increase of 4 weeks each 1972-1973 season. The current year's season will run from April 26 to June 22.

Handelman to Give 4-for-$3 Stock Split

NEW YORK—Handelman Co. has declared a four-for-three stock split of the common stock of the company. The record date will be the close of business on July 11 for holders of record on July 17 to receive the new shares.

Panhead to the Rescue

Jerry Salz of the Staten Island Advance, that is. We like it, it's great.

Leonard Oppenheimer, of Topps Stores, "It is doing very well. We have 100 stores in the current top 50 percent." There has been no problem since the introduction of the machine in five stores here. More labels should cooperate with Topps Stores, he added. Others have expressed the view that "localized selectivity," percent of stock, will be a good thing in a market.

Mike Meyer of Federal Stores: Speaking for one of the Federal Stores, he is also concerned that the machine is not as large as some of our other stores, but we are happy to have a good sale and a plus sale. I feel we

(Continued on page 12)
Cap. Series to Sell Pop, Classical in 1 Package

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

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

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

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

*Capitol is combining pop with classical on one series being

longs to Al Davis, Capitol's pop album merchandising manager. Capitol will merchandise the series in print and broadcast media, with half its ad budget going to radio. The new product will be advertised along with tape cartridges on the ABC Radio Networks during the upcoming July Apollo moonshoot.

Representing the first in a re-

The titles in the re-

the Beach Boys, Lou Rawls, Nat Cole, Frank Sinatra, Jackie Gleason, Nancy Wilson, Buck Owens, Sonny James and Merle Haggard.

Classical names include Jau-

In 1965, Leiber and Stoller operated Red Bird (Continued on page 78)

Market Quotations as of Closing Wednesday, July 2, 1969

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

Col. Club Gains 'Reprise'...
Col. Club Gains 'Reprieve'

- Continued from page 10

one of the Big Three, Columbia, Victor and Capitol), virtually shut out club competition among the licensed labels, or from outside labels that would make the price differential too competitive.

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

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

Further, the Court sees great changes in the entire industry structure, and finds that consumer tastes, too, have undergone a substantial change: "Many of the new hit recording stars have cut their records on the labels of small manufacturers. As a result the size and nature of the foreclose may have changed..."

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

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

Pockadisc to the Rescue

- Continued from page 8

could sell more if we had additional labels," the retailers who have not been available to Pockadisc include "Romeo and Juliet" on RCA; "Too Bad About My Baby," on Columbia Club; "Grazing in the Grass," RCA; "Bad Moon Rising," "Romeo and Juliet," on Columbia and "Many of the new hit recording artists," as well as "Romeo and Juliet" on RCA; "Bad Moon Rising," "Romeo and Juliet," on Columbia and Columbia Club."

Today Than Yesterday," Columbia.

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

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

Tight Playlist

- Continued from page 8

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

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

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

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

Graham feels a company should have the strength to tell its artists which singles will be released in the same week and that the singles have to be timed together. We will have to bear the brunt of the artist's ire by delaying his release," Graham said. He is more convinced than ever that any airplay is good airplay because it is some form of exposure. And that includes in-store play such as that given by singles which are by two San Francisco records, "The Best of Big Mama Anderson," and "The Best of Clifton Chenier.

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

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

Blue Thumb partners Boban Johnny Woods, Sleepy John Estes. Johnnie Ray, Tim Red, the Rev. Robert Wilkins and 102-year-old Nathan Beauregard. Krasnow and Don Graham flew to Memphis for the festival. They selected the artists off the Blue Thumb record anthology LP which was "The Best of Big Mama Willie Mae Thornton," and "The Best of Clifton Chenier." Blue Thumb is also preparing a two-record anthology I.P. which it recorded at the recent Memphis Blues Festival.

The FTC order would permit the licensed labels, or from outside labels, to start clubs of their own, or prevent the licensed labels from selling to any other record club or mail-order buyer at the same (manufacturer's) price available to Columbia Club. (Billboard Dec. 21, 1968.)

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Pockadisc to the Rescue

- Continued from page 8

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Blue Thumb & Arholie Team In Grass Roots Blues Push

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

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

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

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"I DON'T WANT TO WALK WITHOUT YOU"

a vocal single by

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

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

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

If you want to cash in and make "Summer a Tape Thing," write for the address of your nearest NAL distributor for: NORTH AMERICAN LEISURE CORPORA- TION, 1770 Broadway, New York, New York 10019.

The plan, which makes TPI the first CATV service group to enter the packaging and distribution field using the EVR format, was announced last week in New York and San Francisco. It signals EVR's first penetration into the home entertainment business, a field which it expects to service fully with full-length color programs by 1972.

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

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

TPI's president, Morton Fink, sees his company's concept of the new service as a one-stop supermarket for cable programming. He said that by using EVR Carrie Video casette, CATV operators will be able to originate selected program material to its subscribers.

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

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

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

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

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

Basically there are three elements in the system:

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

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

3. The circular EVR cartridge which holds the film is only 7 inches in diameter, and has a maximum capacity of 750 feet of film. The actual width of the film is a mere 2.72 m.m. Less than 3/8 inch.

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

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

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

The CBS Electronic Video Recording Division plans to develop a comprehensive EVR market through TV, publishing and motion picture industries, videotape libraries; educational institutions; and suppliers of informational, training and recreational materials. Brockway feels that the system will give new scope to television.
There has to be a good reason for Tim Hardin to record someone else's music.

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

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

"Simple Song of Freedom"

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

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

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

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

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

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

Tim Hardin

"Simple Song of Freedom"


Used by permission. All rights reserved.

On Columbia Records

1264820
The electronic shock of Lothar, the Theremin, is wildly and lovingly manipulated by The

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

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

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

MAN SIZED ENTERTAINMENT

ORIGINAL MOTION PICTURE SCORE

A JEROME HELLMAN - JOHN SCHLESINGER PRODUCTION

MIDNIGHT COWBOY

MUSICAL SUPERVISION
JOHN BARRY

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

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

7 1/2
3 1/2
1 1/2
15
16

取决于您快速完成工作的能力。我们可以为您提供录音磁带复制服务。

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

LOS ANGELES — Capitol is expanding two cassette areas: duplicating and packaging. The company is constructing its first in-house cassette duplicating facility at its Fletcher Drive factory here. The operation is being planned for an early fall completion.

Capitol will be duplicating and assembling at the new duplicating plant. Dubbings Electronics, a New York company, has been duplicating Capitol’s cassettes.

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

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

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

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

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

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

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

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

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

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

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


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

A Case of Beauty for Tape Cartridges

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

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

Write for information and literature.

AMBERG FILE & INDEX CO.
1625 Duane Blvd., Kankakee, Ill. 60901
COMPATIBLE 4-TRACK CARTRIDGES

CATV Service Co. to Use EVR Format in Home Entertainment

- Continued from page 14

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

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

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

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

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

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

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

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

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

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

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

Although EVR is still in its development stages and would not be available on the commercial market before July 1970, it has generated considerable interest in every field of business and education.

Among the large commercial complexes which have already indicated that they would use EVR cartridges and players in their organizations is the Equitable Life Assurance Society.

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

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

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

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

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

BUGSY
INSIDE
DLP 25945

JACK RENO
"I'M A GOOD MAN IN A BAD FRAME OF MIND"
DLP 25946

BONNIE GUITAR
"AFFAIR"
DLP 25947

PEGGY LITTLE
"A LITTLE BIT OF PEGGY"
DLP 25948

GEORGE WRIGHT
"NOW'S THE RIGHT TIME"
DLP 25929

THE BELMONTS
"SUMMER LOVE"
DLP 25949

JACK SHELDON
"THE COOL WORLD OF JACK SHELDON"
DLP 25950

THE ANITA KERR SINGERS
"VELVET VOICES AND BOLD BRASS"
DLP 25951

THE SOUND SYMPOSIUM
"BOB DYLAN INTERPRETED"
DLP 25952

ALSO AVAILABLE ON PARAMOUNT STEREO TAPE & TRACK CARTRIDGES AND CASSETTES

CALL YOUR LOCAL DOT DISTRIBUTOR FOR IMMEDIATE STOCK
EK-45657

STEREO, also playable on mono phonographs

Judy Collins / Chelsea Morning
b/w Pretty Polly

ELEKTRA RECORDS
1855 Broadway
New York City 10023

b/w Pretty Polly
Vanguard Into Tape Market

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

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

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

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

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

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

A major promotion program is being planned to include cop-op advertising, banners, retail promotions and rack merchandisers. Vanguard's marketing promotion approach to tape is to "dual merchandise" it with album product, said Corsack. "The dual promotion concept allows Vanguard's LP and tape product to receive proper consumer merchandising emphasis at the distributor, rack jobber and retail levels," he said.

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

Magnesonic's Unit

- Continued from page 14

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

The company is setting up manufacturers' representatives in about 15 major marketing areas to handle its line of electro-magnetic components, degaussing, audio-video and related tape accessories.
TIM TIPTOES MUSICALLY THROUGH THE PARK'S TULIPS

NEW YORK — Tim Tim is one of a kind as he demonstrated in his return here June 27. In his first solo appearance since he became a star, this unique performers delighted about 3,500 persons in two Park concerts. His renditions of folk songs, made popular by Tim, were enjoyed by the audience...

HAMILTON FACE BAND PUTS ON 'HAPPIER MUSICAL FACE'

Evanston, Ill. — The Hamilton Face Band, a 13-nation international band which played a recital of 13 songs, was one of the highlights of this year's Montreux Jazz Festival.

The Hamilton Face Band was one of the few groups that had a swing feature, and they played it to the delight of the audience. The band was formed by Alan Kosinec, a Swiss musician who is also an author, composer, and arranger. He was joined by a group of musicians from various countries, including Sweden, Germany, Italy, and the United States.

The band's repertoire included music from different countries, including American and European folk songs, as well as classical and jazz compositions. The band's performance was well-received by the audience, who enjoyed the musical diversity and the energy of the performers.

The Hamilton Face Band's performance highlighted the importance of cultural exchange and the power of music to bring people together. The band's unique approach to music-making, which combined different styles and genres, demonstrated the richness of musical expression and the endless possibilities for creative collaboration.
Charles Aznavour!
"The International Ambassador of Song"

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

Aznavour and Monument, building sales with:
SLP 18052 "The Very Best of Aznavour"
SLP 18071 "Le Grande Charles!"
SLP 18076 "Canta en Espanol, Vol. 1"
SLP 18084 "Bravo! Bravo! Aznavour!"
SLP 18087 "Aznavour Italiano, Vol. 1"
SLP 18098 "Canta en Espanol, Vol. 2"
SLP 18120 "Aznavour!"
Charles Aznavour . . . Another very important reason why Monument is Artistry

monument record corp. NASHVILLE HOLLYWOOD

Rivers and Thieves

Charles Aznavour (that's the name of the great guy on the cover of this week's issue) is a native of France. He is one of the most popular of the country's musical stars. Aznavour's voice is one of the most distinctive in the world. He has a wide range of expression and can deliver a song with as much emotion as any other singer. Aznavour is also a very fine pianist and composer. He has written many of the songs he sings. Aznavour is a great actor as well, having appeared in many films and television programs.

In addition to his work in France, Aznavour has also become a popular figure in the United States. He has made several appearances on television programs and has recorded several albums for Monument Records. His most recent album, "Aznavour!," was released earlier this year and has been very successful.

Aznavour is a true international star, and his fans come from all over the world. He is a true ambassador of song and an inspiration to all musicians.
The Unbeatable LP Combination.

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

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(from "OLIVER!")

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

Theme From Elvira
(from "ELVIRA MADIGAN")

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

People
(from "FUNNY GIRL")

La Strada
(from "LA STRADA")

More
(from "MONDO CANE")

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

Exodus
(from "EXODUS")

Georgy Girl
(from "GEORGY GIRL")

KS-3610
DETOUR

Martha Reeves and the Vandellas, Motown's long time chart-topping soul group who have been taking personal appearances after a four month lay off, were back in Detroit at Detroit's 20 Grand Club to good attendance. The group, the Grand Funk Railroad received a five-minute standing ovation at the Agora in Cleveland. The group recently completed an album and there are to be a rush release single out on Capi-

From the Music Capital of the World

Talent

From The Music Capital of the World

DETROIT

They opened June 28 at the Grove in Los Angeles. That same night A&M people, Checkmates Ltd.,

and received a standing ovation in Ontario and were invited to play at an after-hours bash at the Rock 'n' Roll on the first night of the festi-
val, the cities leading rock club. The group was invited back to Toronto and expect to be there around the end of July.

A&M people, Checkmates Ltd., did big business at the Moon. They opened June 17 the night after they closed at the Coconut Grove in Los Angeles. That same night the group taped the Joey Bishop show on Channel 56, the only exposure to the Moon. After the Bishop show the club received several shows with Elvis Presley playing in the same house. Checkmates wound up at the Moon June 28 and stayed in Detroit an extra day to appear as special guests at the Installation of Television and Radio Announcers by William J. Mitchell, a young educational specialist.

Memphis

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

EL PASO

Fons Nino in the Celto Mobal, a rhythm and blues-rock group, was signed by Eugene Records as a one of Stax/Volt. Booker T. Jones, leader of the M.G.'s, along with Al Jackson, and Donald (Donk) Duck, other members of the group, had been working at Ardent recording the Emotions for the Stax/Volt complex. The company, which

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

Larry Coryell, guitarist, who used to have his own hour special on Channel 56, the local MET outlet Friday, July 27, returned to home town Detroit after playing in New York recently to take over emceee chores at the 32nd Shawnee. Several rec ord companies coming into De-

troit to look at the Savage Grace. The group has become a top local act in only two months of exist-

ence.

MIKE GORELLY

19x39]I MI NM IM

20x665]They opened June
[20x708]did
[20x716]The group was invited back to
[20x757]val,
[20x773]... Pop Festival and only played two
[20x806]Winkle's "But Anyhow," their sec-
[20x814]itol soon. .

land. The group
[20x854]received
[20x904]dellas, Motown's long time chart-
[21x641]Grove in Los Angeles. That same
[29x682]A&M people, Checkmates Ltd.,
[35x26]24 JULY 12, 1969, BILLBOARD
[37x365]composite of current Folk
[37x411]America's top 57 folk sing-
[37x462]cal arranger and instructor
[38x356]Americana for folk fans
[38x374]lection making this a rare
[38x392]artist photos and personal
[38x420]music, contributed by

[$8.95 per copy. A practical guide for four

areas

The group, which was invited back to

in Los Angeles. That same night the group taped the Joey

6011 24 JULY 12, 1969, BILLBOARD
R & B SINGLES - 10 Years Ago

1. I Only Have Eyes for You - Faron Young (Capitol)
2. Memory #1 - Webb Pierce (Decca)
3. Rag Doll - 4 Seasons (Philips)
4. The Battle of New Orleans - Johnny Horton (Columbia)
5. Gonna Get Along Without You Now - Billy Fury (Decca)
6. There Goes My Baby - Drifters (London)
7. What a Difference a Day Makes - Billie Holiday (Decca)
8. Lonely Boy - Paul Anka (ABC)
9. People - Barbra Streisand (Columbia)
10. No Particular Place to Go - Chuck Berry (Chess)

POP SINGLES - 10 Years Ago

1. Hello Dolly - Louis Armstrong (Columbia)
2. Memory #1 - Webb Pierce (Decca)
3. Rag Doll - 4 Seasons (Philips)
4. The Battle of New Orleans - Johnny Horton (Columbia)
5. Hello Dolly - Original Cast (Columbia)
6. Memory #1 - Webb Pierce (Decca)
7. Rag Doll - 4 Seasons (Philips)
8. Gonna Get Along Without You Now - Billy Fury (Decca)
9. People - Barbra Streisand (Columbia)
10. No Particular Place to Go - Chuck Berry (Chess)
The first album by

BLIND FAITH

featuring
Eric Clapton, Steve Winwood, Ginger Baker, Rick Grech
will be released by Atco Records in the United States
July 21st

BLIND FAITH UNITED STATES TOUR
(with Delaney & Bonnie & Friends, Free or Taste)

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

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

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Yes, we reach more Stacy, managers, program directors, music directors, and disc jockeys than any other trade combined. If you would like to see even more impressive statistics, write us today for a copy of the complete survey, at 165 West 46th St., New York, N.Y. 10036.

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7% OF ALL RADIO PROGRAMMERS CHOSE CASHBOX*

4% OF ALL RADIO PROGRAMMERS CHOSE RECORD WORLD*

*Premarketing program offers an exclusive, unprejudiced, independent sample of the music industry's reaction to your product. A sample of 100,000 radio professionals was invited to participate in the program through an exclusive invitation. The survey measures the effectiveness of your product in influencing the programming decisions of radio managers and program directors. The results are based on the responses of 1,000 radio professionals who participated in the survey.
Radio can achieve $2 billion in billings by 1975, believes Miles David, president of the Radio Advertising Bureau. Speaking before the opening session, David offered statistics to show that the impact of radio commercials is almost that of TV, when you compare the radio prime time, 7-10 a.m., with that of the TV prime time, 7-11 p.m., “and the cost of radio is much less.” As for TV commercials, most people are uninfluenced by them, “confirming some of the theories you may have about some of those commercials.”

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

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

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

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

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

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

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Radio Programming Forum

KEYNOTE SESSION—

The Dynamic Power of Radio

THE FUTURE

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Despite the tremendous growth in album sales, despite the fact that they are purchased by teens and suburban Dealers of progressive rock, of country music, of the pop scene, despite the so-called trends nured and encouraged by the rec ord industry to spur sales, basics are still basics, said Nor man Wain, vice-president and general manager of WIXY, Cleveland. And the basic fact is, he com mented, "that singles are still the greatest source of music for sta tions attempting to reach the mass market audience."

Wain gave three reasons why singles were powerful and mean ingful for radio stations. "In commercial radio like singles are important. If we need our music in two and three minute doses so we can con vincule music in between.

Secondly, albums are just a collection of singles. Nothing else to remember about the amazing growth in album sales, despite the fact that singles are important is to maintain maximum variety at all times."

And also commented on the method of obtaining a survey. "One store report of actual sales is worth 10,000 opinions," he stated. "In order of importance, I would place local store reports as the number one source of information. Number two would be band performers, following by the sales man Wain, right. "The singles market is sometimes the only way to spur sales and acceptance that the general public will buy your product. And when you have complishing your research and compiled your list, I feel it's very important to the stations to do it. Don't be swayed by personal taste—"It's not the same taste."

Wain was the recipient of such queries as: "How much influence do sales specials of major depart ment stores have on your sur vey?" He estimated the number of sales at 20 per cent of the station's rating.

Regarding the number of rec ords to be programmed, Wain said that at any time in any city, there are eight to 16 big records. "But if you played only these it would be boring." He estimated the number of records at 75 per cent of the station's rating. Regarding the number of records to be programmed, Wain said that at any time in any city, there are eight to 16 big records. "But if you played only these it would be boring." He estimated the number of records at 75 per cent of the station's rating.

The audience will listen to you, the less they listen to your competitor, Kester said. "If it's selling, play it."

"Relating the way Bill board tracks sales to how much airplay a disk receives? Wain said that the sta tion does sometimes take a flyer—that is, play records it believes will be a hit, even though there has not been much airplay.

In answer to a question of how new records are chosen for play—what does airplay to how much sales to how much airplay a disk receive? Wain said that the station does sometimes take a flyer—that is, play records it believes will be a hit, even though there has not been much airplay.

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New Promotion Ideas—
The Winners and the Losers

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

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

"No promotion can be successful without follow-through from the staff," Holman said. "If follow-through from the staff, Holman said.

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

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

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

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

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

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

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

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

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

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

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

"Above all, one must have imagination," Holman said, "and try to map out a promotion that will appeal to his market. Promotions are one element which can be used to convey a station's personality to its listeners.

Alone, a promotion cannot do it. It must be an effort which ties with all aspects of a station's operation."

WORKSHOP ROUNDTABLE SESSIONS—

THE GREATEST SOUNDS IN THE NATION

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

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

Listening to WJBK, Detroit, are, from left: Sam Taylor of WJBF, Portland, Ore.; Nelson Davis of CKDY in Canada; WJBK program director Mike Scott; and Jim McAlene of WDR, New York.

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

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

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

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

Bill Stewart feels that Top 40 radio is not dying; and that there's nothing wrong that cannot be cured by "a little showmanship, razzle-dazzle and original thinking." Stewart traced the growth of Top 40, pointing out that it began to take form in the mid-1960s, with the introduction of the Drake format. By the late 1960s, Top 40 was becoming popular across America. As Top 40 proved successful, stations began to play more of the latest hits from the record industry, and the format began to evolve. Today, Top 40 is not dying, says Stewart, as it used to be. As Top 40 the days change, you have to change along with it. That's what today's programming lead- ers are doing. This is the greatest danger of all. Speaking on the danger flags that indicate you need to make changes, says Stewart, Klemm criticized those radio- nomen who are so intensely involved in their own station that they isolate themselves from what's going on in other mar- kets. "We'd be surprised at the benefit of sound comparison with station in various cities." "Saying that advertisers and their agencies now use com- puters to digest cost efficiencies and to help market their products." Klemm added that "flying by the seat of our pants is no longer acceptable as a busi- ness style for achieving success."
What Variety Of Music?

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

According to Broders, the following research areas should be fully exploited: 1) Reports on sales which go deeper than merely total volume of each record sold, but additionally the age of the buyer, and something about his listening habits. Because if he hasn't listened to a contemporary station, chances are good he might even be a prospective listener, in which case, it would be well to know why he does not listen to contemporary music... and all this before throwing him in with all the other respondent replies. 2) A system of requests should be developed that guarantee greater accuracy and cuts down on repeat calls by the same person which introduce ridiculous imbalance in your request findings. 3) Those contemporary music listeners who never buy a record or call a station must be measured consistently for their musical tastes. 4) You must arrive at a proper level for your market, weighing ethnic makeup, musical tastes. "We should trade a ten-year-old any day." 5) Generation gaps require that you divide your internal list by day-parts, giving close attention to his opinions, even though the research will sometimes not bear in both your current list, but in oldies as well. 6) Re-evaluate your programming position.

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

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

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

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

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

The Artists' Night Out

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


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

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

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

New Records—What to Play?

WNOR, a Top 40 station in Norfolk, Va., is going to be "more selective in our music now than ever before," according to program director Ron Fraiser. He said, on the reason, he said, that the station has established a sound which will not sway its decision on whether to accept new records. "We're making more subjective judgments. We are not going on records that seem to be objectionable, which we feel do not appeal to the mass audience. We will play an Elvis Presley record before even considering a strong psychedelic record even though the Presley checks, and I do mean close as to the total audience appeal, programming sequence, tempo, demographics, and balance of records must be taken into consideration regardless of the size of the market. Although a record won't be played at WNOR if it doesn't fit into this scheme of things, he said that a turn-down doesn't mean final rejection for a record, that will be considered again and again, based on local sales, until it's put on the air or put in the trash can.

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

Vieing With Key Stations Reaching Your Market

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

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

"A coverage station can only occasionally identify and relate to outlying areas. You can do it full time because you have no one else to reach and by this constant penetration, you can inch a groove for yourself by driving them back repeatedly to their major urbanized area." Murphy cited the period when commuters are returning to their suburban homes daily as a good time to obtain listeners. "They want to go home. Here's your opportunity and a big oppor- tunity to reach these listeners. He wants to know what's happening, what has happened while he's been away."

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

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

SESSION SEVEN—

Selecting Records for Airplay

How Do You Pick the Singles?

Top 40 radio has become so complex and so scientific in regard to programming, believes Deane Johnson, program director of KDWB in Minneapolis, that "with the careful selection of music it's very easy to have a slightly 'bubble gum' sound or 'kibb' oriented sound, the '34 sound' or whatever other divisions you might like to make. What's unique is that we can make them with the selection of our music. Hence, the selection of the records for a radio station becomes 'too important for anyone other than the person who is programming the radio station to select. The final responsibility cannot be sublet."

It's rather obvious, Johnson said, that in this day of shortened playlists (30 or 40 records or whatever) a station is not going to play every record that has hit potential. "A lot of records are going to slip past. We do play hits! But we are determining what makes a hit on a slight- ly different basis than we used to. Sure, most of us are still calling the record shops and the one-stops, but in addition we are using the telephones and request lines... and we are using our ears.

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

It's the job of accumulating the vast store house of knowledge and information each week and presenting it to the program director at the appropriate time that belongs to the music director. At KDWB, this appropriate time is almost a daily thing. "We don't have a music day, we stay on top of the situation on a daily basis."

The music director even monitors the competition "just as I do a great deal."

Against Committee

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

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

Another point that came up for elaboration in his speech was the record industry. "I think any program director or music director that does not maintain an excellent relation- ship with the record industry is doing himself a fantastic disfavor. There's probably no greater grapevine in the world than the record promotion industry."

He said that regardless of how busy he might be if a record promotion man comes to the station to see the music di- rector and wants to see me, "I always take time out to meet them, shake hands, and let them get in that last plug on their record."

WDIA and WBZ Honored for Community Service

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

How Do You Pick LP Cuts?

Pat McMahon, program direc- tor of KRIZ, Phoenix, gave ad- vice from the heart regarding albums: "You listen."

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

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

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

(Continued on page 40)

JULY 12, 1969, BILLBOARD
Trends in the Country Sound

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

Jim Harrison, program director of KFOX in Long Beach, Calif., told his audience the stigma of the country music framework no longer exists.

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

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

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

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

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

PHOTOGRAPHS, KFOX, LONG BEACH, CALIF.

Jim Harrison, program director, KFOX, Long Beach, Calif.; Jack Gardiner, program director, KBOO, Dallas.

On Programming of Mod Country Format

Jack Gardiner stressed the need for professionalism. He said "Professionalism defines the concept of radio. It is the quality that characterizes our mark or profession. But I think you are all aware of what radio programming, but in so many instances our conduct, aims and qualities fall a little short." He added that in his travels as a consultant he had heard a lot of talk about professionalism. "But I pointed out, "Good radio is a nebulous thing, the ultimate in professionalism interpreted differently by different people. But I think you are all aware of what I mean when we hear it."

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

Of the stations programming country music full time, only a very small percentage rate in the top three in their respective markets, Gardiner said. This is too small a percentage if the format is done correctly, Gardiner feels. "I've seen it work successfully too many times now to have any hesitancy in any market... north, south, east or west." Gardiner then illustrated this view with examples, such as KFOX, Dallas; WNDE, Oklahoma City and WCAU, Charleston, West Va.

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

How Important Are Personalities to the Station

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

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

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

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

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

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

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

"There's the 'outsider'... everyone knows one on the staff back home. .. Thigh-slap ping punch lines... specially prepared material mailed monthly by a gag writer. When this type gets carried away it is hard to bring him down to earth." Carr also mentioned "Mr. Clean," "The Crusader"—all of whom need direction. "But the personality quite prevalent today and the one we should be most wary of is 'Mr. Forma,' or the guy who too rigidly adheres to policies and rules of programming set down by management."

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

Carr concluded that personality is the life blood of a station. But he emphasized that if the station has been properly developed, it is bigger than any of its parts and can overcome the loss of key personalities.
SESSION TEN—
Outside Aids to Help Programming

Psychographics—A New Programming Tool

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

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

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

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

He added that listeners have to be consistent too in their use of the I.D.S. and reminded that a lot of musical cuts from a number of different I.D. packages only give a false sense of the station. “With a constant logo,” he said, “your audience does not even have to hear your call letters.”

Bruce also feels that contrary to what many of his critics think, radio has not grown static with the passing of time. “Instead,” he warned, “radio has power to move and stimulate its audience more and more.”

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Bruce continued, “We must have the business of a performer to know what the audience wants and when to wash up when he’s said enough.”

“By his knowledge of the world around him, he has to be an entertainer, and he has to be an imaginative and colorful person who can make his listeners feel that excitement and interest in life to which he can add something.”

“His name is and the station’s off the air. He must give to the station ideas, promotions, and spirit.”

Co-organized by the Radio Advertising Bureau and the Radio Research Bureau, the Forum was held in Chicago.

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Competing With AM

FM's Profit Prospects

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

Taylor said: "The worst thing that can happen to your FM station is to be owned by an AM station. They'll buy you for five letters: WOR-FM, KSL-FM, WBBM-FM. It's the same three who have achieved a reasonable degree of success despite the fact that their AM stations are not doing very well. Your FM needs its own identity. Anything you can do to make your station autonomous from your AM, the better off it is going to be."

"I know of two specific instances where AM stations have held back advertising, promotions and sales efforts of their FM stations because FM was cutting in deeply, particularly in the 24-49 and housewife categories."

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

Taylor warned about expecting "overnight miracles" in FM. "There are still many unprofessional owners who reject you because you are FM—probably because they reject UHF. Nationwide there is between a 60-70 per cent FM penetration. You are starting with a handicap. However, FM stations have got by with specialization and without 100 per cent penetration. It will just have to be this way for now."

Taylor told his audience that they would have to be prepared for the arguments, "I have to reach them in the car!" and "I can't move my product on a background music station."

He commented: "The message gets through AM and you can't compete with the commercial FM station than it does imbedded in a triple spot array on AM. Good music stations are not there, there are many successful ones around to accept that argument any more. Also know your medium. It's a radio station which is in business to compete with an AM—FM is an FM station when it doesn't." Regarding stereo singles, Taylor answered a question from the audience, saying: "We find that quality is not the greatest yet."

FM's main problems are lack of self-confidence. FM is too easy to评为去掉. The listeners are tuned out, so FM stations have to be more exciting and competitive to attract an audience.

At the same time, there's little music programming. The line is not definitive. The worst thing is going to happen to us just because we don't play music. Good things aren't going to happen to us just because we don't play music."

Don Shafer speaks on the contemporary sound of middle-of-the-road radio with Buzz Lawrence, music director and air personality, and Rosemary (Barney) Barnwell, air personality, of KHOF, Denver.

The team of Buzz 'n Barney on KHOF in Denver is an "in-volved" one. Shafer, who has been with the station for two years, explained how the team went after a larger female audience and the psychology behind the show.

In the question and answer session, Shafer said the ad-lib approach was a large part of the show, spontaneous and kept to 20 or 30 seconds in length. The show also uses two-way conversations with listeners and will even put a listener on the air if it's something exciting. Lawrence said that one reason he's able to compete with AM radio, you've got to do it, whether you like it or not."

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

Music Vs. Personality

How Mod Should Your Sound Be?

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

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Music Vs. Personality

How Mod Should Your Sound Be?
Radio Programming Forum

What the Advertiser Would Do

Radio must continue to seek new programming concepts and new ways to present its story, says Harold J. Saz, vice-president of TV and radio sales for Bates & Co. “A station that stays too long with the old ways will fall.”

He said advertising must change. Ameliorating his speech with research data accumulated by the major advertising firm, Saz pointed out that radio has become a highly personal medium—almost individualized. If he were program director of a radio station, he said, he would try to reach the majority of potential listeners with programming slanted to their personal tastes during some day part.

Listening for all age groups peaks between 7 and 8 a.m., he said. But after father is off to the office and the kids off to school, women’s listening drops off, while “men’s listening shows a dramatic decline except for the morning and afternoon drive home.” And it seems as if both men and women abandon radio immediately after school. Immediately after school the kids off to school, office and the kids off to school, an open line of communications with manufacturers and distributors is a must for the program director, Pepper said. He admitted that some record men will not let fact stand in the way of winning and unearned play, but promotion men who take liberties with the truth soon “fall by the way side.”

“What the Advertiser Would Do”


The nation’s population explosion, broadening listener appeal, greater acceptance of black artists, and widening recognition by Top 40 stations have given new thrust to the broadening appeal of R&B music. Bill Doubleday, program director, WOL, Washington, in a talk to the session, looks on at right. Chairman, not shown, was Grahame Richards.

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

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

“The Black Box”

In 1940, he said, “a station that is ill-informed and not aware of the current trend toward greater acceptance.

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

“Unlike many other forms of music, R&B tells it like it is. It has a story to tell, and genuine seekers after truth are accepting it unconditionally,” he said.

“Only the bland,” he continued, “will reject R&B.”

In the lively question and answer period which followed his talk, Doubleday touched on listeners that most radio stations throughout the country—only 10 to 20 per cent of their programming, and said that quality black radio stations are helping to increase this figure.

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

“Go to the park, see the mob, dig this ‘sound,’” man, pop your fingers, the melody ends, but the bad taste lingers; “Don’t matter ‘bout black or white more the scene I see don’t have no door; ‘Don’t matter ‘bout rights an freedom of speech, ‘bout right an wrong an liberty; ‘Cause your love is my love, an fear the same, though we’re black or white in some fashion. ‘Cause we’re together, that’s the game,” Bill said.

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

“Radio must continue to seek new programming concepts and new ways to present its story,” says Harold J. Saz, vice-president of TV and radio sales for Bates & Co. “A station that stays too long with the old ways will fall.”

He said advertising must change. Ameliorating his speech with research data accumulated by the major advertising firm, Saz pointed out that radio has become a highly personal medium—almost individualized. If he were program director of a radio station, he said, he would try to reach the majority of potential listeners with programming slanted to their personal tastes during some day part.

Listening for all age groups peaks between 7 and 8 a.m., he said. But after father is off to the office and the kids off to school, women’s listening drops off, while “men’s listening shows a dramatic decline except for the morning and afternoon drive home.” And it seems as if both men and women abandon radio immediately after school. Immediately after school the kids off to school, office and the kids off to school, an open line of communications with manufacturers and distributors is a must for the program director, Pepper said. He admitted that some record men will not let fact stand in the way of winning and unearned play, but promotion men who take liberties with the truth soon “fall by the way side.”

“What the Record Promoter Would Do”

Bill Doubleday, program director, WOL, Washington.

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

Radio Programming Forum

SESSION FIFTEEN —
What Programmers and Deejays Should Know About Advertising

Ben H. Holmes, of the Petry Company of New York has urged station owners and salesmen not to look the gift horse of the radio commercial in the mouth.

Holmes said that although the 18 radio commercials every hour may appear to be a large investment in creativity, yet in 1968 they netted $1 billion in spot sales on the local and national level.

"Radio is an entertainment medium," he told his audience. "In the early 1950's when radio's total national spot income was $14 million, the medium was publically buried by the leaders of minority groups, yet last year it bounced back to net a gross revenue of about $340 million or nearly three times as much in the 1950's."

"A full-time individual who studies the radio market, has a job to protect, while the local businessman wants sales results that can be felt in the cash register."

"A local businessman and a local radio salesman have a common bond in that they recognize their interests will be enhanced if they want to help each other make a living."

"In the national field, however, particularly in New York, a sad relationship existed between a salesman and a time buyer who could be considered as a long term association."

"The turnover in advertising agency media personnel is so rapid that top programmers will pitch a buyer on Monday, and when the orders are actually placed on Wednesday or Thurs- day, that buyer will have gone on to a different business."

Holmes also discussed the sound a radio station offers through its music as a sales booster. "A local businessman," he said, "tends to be older, more conservative and to be on the station he personally likes."

"Sometimes the contemporary stations have a problem on this point. They are forced to resort to rating surveys to show their position in the market, as it is felt that traditional salesmen in the national field." (Continued on page 40)
Who Should Pick the Records

Within the next 10 years the total number of single records released per year will exceed 25,000. This was the prediction made by program director Lee Sherwood, of WFIL, Philadelphia.

Sherwood told his audience: "This number is just a guess, but should the business continue the way it has been I would think that 25,000 would be a conservative estimate."

"With this figure there is no way for anyone—music director, program director, or disk jockey—to really hear all this product and almost no way for any record company to promote effectively."

Sherwood's answer to the projected future was . . . research. "(Radio, at least Top 40 radio, had a big problem proving its worth until basic research was done," he said. "Now, I offer a challenge to you—Radio Research on your records. I really don't think the future research done by independent research companies into the acceptance and motivation of buy and listen to records. If research companies can tell radio today why people do or do not buy records, it will be a help."

"I think this research in no way would hinder the promotion man's job."

The New Trends in Music

Frank Zappa feels that a link exists between music and art today. He spoke of the trend in modern art known as concept art, and added that some people in pop music today relate to this concept. As an illustration he played an electronic composition using sounds outside the frequency of human hearing. He also used the Moog Synthesizer, which staff people are using to isolate music of 32 tones to the octave.

Zappa also played various other examples of electronic music, including a record utilizing sound made by a gong and a balloon. Still another was a recording of electronically modified sounds of German children playing.

Still another record was by the Chrysalis—the cut was a version of music written by people engaged in biological warfare. In answer to a query on the acceptance of the Mothers of Invention, Zappa said that today, even though the group's music has gone into a more instrumental direction, "we still do not get a lot of air exposure because our harmonic principles are foreign to pop music." He added however, that the teen mind today is ready for any new sound you can play them.

Zappa said that people in the United States are not yet ready to listen to some forms of instrumental music—and that the announcement of what was necessary. "That is why jazz is not very popular," he said. "Music is capable of saying everything, but the audience is not ready."

He added that pop music is an instrument to bring out innovating ideas to youngsters, but what the music is, is left to the engineers and therefore do a disservice to the public.

Psychographics

- Continued from page 36

quantitative research (i.e., ratings) but enough qualitative studies to determine what the music programming executives are suspicious of the type of research he is championing because they fear it would usurp their creative powers. He denied that re-search can replace creative programming. Instead, such research should point the direction toward which programmers should aim their creative powers.

Picking LP Cuts

- Continued from page 34

all professional production, whatever the category. And, with albums don't get hung with that word, category; because if you do, you'll get hung with the fear of "unoriginal." Underlying music is either the creation of someone who is not an industry professional minority or it refers only to the Fugs, Rusty Warren and Belle Barth and the Stereo Oddity Co. If blues is underground then so is Nat Cole. If super-sound is on top, then so are the Kents. Please continue to play the K's and the Gary Puckett albums—I do!"

McMahon concluded, "Remember when you had no idea how that record over three minutes long could ever fit into the format? It did and so can the industry."

Better Commercials

- Continued from page 39

room which becomes its production center, Ryan said. This

should be well organized for an efficient operation, and one in which staff people will enjoy working. A good atmosphere produces better commercials, Ryan said. Furthermore, stations can build their own library for commercials use, he said, and can utilize their staff members' imaginative powers in the creation of fresh sound effects. In the question period, Ryan said: "We find that by giving inducements to all on the staff, we can involve everyone in production. We do charge a client extra for commercials, but only if our produced commercial is used elsewhere. This is one of the inducements for our announcers. I would have to think long and carefully about exchanging production ideas with other stations. I subscribe to a sound effects service, but am thinking of dropping it."

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Oldies VS. Hits

- Continued from page 39

preferences, can you be the preferred station.

Panel chairman Buzz Bennett, KGB, San Diego, told the audience that he thought, in Top 40 radio an even tighter playlist would result. "After six months to a year, stations will be playing 25 records," he predicted. "Yet it isn't the playlists that are going to hold up the audience."

This brought strong reaction from the audience. It was suggested that a tight playlist would curtail the media—"it makes it more exciting to people." And another suggestion from the floor—from a record company executive—"we have Top 40 lists becoming tighter, and therefore making it harder to expose a Top 40 act, companies may spend more money promoting a country or rock act."

Panel member Bill Sherard, WXLY, refuted this. "Product will get better with a tighter playlist and the industry will benefit."

"It's not the tight playlist but the right playlist that matters," he said.

Chairman: Murry the K, air personality, WMCA, New York, president, B&B, Inc., Straight Records, Los Angeles.


Yank: Frank Zappa, chief speaker, drew a packed house. Murray the K pointed out that the present was a most revolutionary period in music and radio programming, and he noted that music has far surpassed its presentation on radio. "We have wonderful people," he said. "But it's the presentation that's lacking." He said that the K would use various "back-splashing" techniques to bring out the new music. "We have the research, and we're going to use it for you."

Yank: Still another defender of the Top 40 radio line was Sherwood, who told his audience:

"Within the next 10 years the total number of single records released per year will exceed 25,000. This was the prediction made by program director Lee Sherwood, of WFIL, Philadelphia.

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

Larry Boelter has resigned as program director at KNUJ in New Ulm, Minn., to become afternoon drive personality at country- formatted KECK, Lincoln, Neb. . . . Bill Luck, program director of WTRR, reports that the station, in Fla., has passed its 22nd birthday with a gigan- tic promotion that involved a 22- foot balloon. Bill Luck, who's been with the station 10 years, also sent me a telephone number I gave you the other day got fouled up. It's 203-6288. Do you believe that a guy actually called the other number and got some kind of car repair shop? . . .

KGRC-FM, stereo station located at Hannibal, Mo., is about due to start the stereo sound, according to program director Mark Mathews. The station, located on a separate division of the corporation, will be headquartered at the KGRC-FM studio complex, with the downtown KGRC general offices. . . .

Guy Pockett, program director of WAKY in Louisville, Ky., during the Billboard Radio Programming Forum (along with hundreds of other program directors and station managers). Anyway, what brings this all to mind is that I just found a letter from Bob hidden in the corners of my file. His writing line there as "Mason (Roy) Baldwin, Dixon, Jack Kane, Mike Smith, Clark Lundy, Gary Burbanks, John W. Walker, Weird, and music director John Randolph. Sorry, I've fined myself forty-two lashes with a wet noodle. In that letter, Bob also sent in an April Hooper who showed the station looking very good. I'll print another one next."

Allan Holmen is now "the former program director" of WIP in Philadelphia. He's the new general manager of WPEN in that city. It was a force play. Harvey Glasscock, who's supposed to be advising WPEN and thus competing against the WPEN station has been hired, wanted Allan as program director. Finally he has offered the job at any price, I hear. From Bob Randolph, air personality and production director of country- formatted KMAK, Fresno, Calif. "Give me the Purple Toadstool Award and leave Ted Atkins alone for a while. I saw some figures in your column for WHB that were low, so I fired off my recent note. The very next week, you gave a breakdown of the ratings and WPB in Kansas City wasn't doing too badly, but I was wrong and glad to be. Some of the guys at WHB thought I was badmouthing them. Perhaps I said the stay at the Store station was a good one, and I meant it. And I have the highest regard for its staff. I have faith that new pro- gram director Johnny Dolan will do a (CENSORED) of a job. I know Johnny and he can do it."

Radio Programming Forum

Gotham Recording Corporation

2 WEST 46TH STREET • HERBERT M. MOSS, PRES. • (212) 65-5577

AN OPEN LETTER

TO: ALL RADIO STATIONS PROGRAMMING POP-ROCK MUSIC!

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

"ROCK—AROUND THE WORLD"

For the past fifty-two weeks, Gotham has been presenting and delivering to over 1,500 Stations, one of the most highly acclaimed name-filled, pop music features ever developed. It has been designated by logging organizations as "the most played public service series ever broadcast."

This series has been concluded with the broadcast for week of July 28th-August 3rd.

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

**Radio TV Mart**

This column is published for people seeking positions as well as station personnel who wish to advertise opportunities for employment. A box number will be used to identify the origin of the person sending resume, etc. Send along with payment to:

**Billboard TV Mart, 165 W. 46th St., New York, N.Y. 10036.**

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**Positions Open**

No. 1 rated station in top-30 market needs a Program Director with Major “Top 40” experience. Must have a B.F.A. or B.S. in Fine Arts. Apply to Claude Hall, Billboard.

**Needed for Summer**

Announcer available to travel with professional sports team. Call or write Radio TV Mart, 165 W. 46th St., New York, N.Y. 10036.

---

**Needed in country music station that aims to be the best and will call 309-2821-2821.**

**Available in Top 40 station. Seven years' exp., three years in sales background. Top 40 TV personality. Write: Box 0139, c/o Claude Hall, Billboard.**

**Available to Box 0143, 165 W. 46th St., N.Y. 10036.**

**Needed in Top 30 market, looking for a program director in a top-notch Top 40 station. Send resume, etc., call Charlie Chandler, Toledo. I will relocate to any market ready to get ratings and billings in your competition. More information to Box 096, Billboard, 165 W. 46th St., New York 10036.**

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**First Ticket needed for WRKO, Gov't Center, Boston, Mass. Two years experience. Would like to return to New York. Call: Charlie Chandler, Billboard.**

**Western Washington SKW First 14 yrs as PD and in management. Good experience in Top 40, AM and FM. Past experience includes management and sales. Apply to Fred White, Manager and Owner, SKW, 520 11th Ave. S.W., Seattle, Wash. 98104.**

**Positions Wanted**

- **Radio:** Two sharp country music personalities needed for larger Top 40 market. Must be good performers, good in production, play well with others. Write: Billboard, Box 0139, c/o Claude Hall, Billboard.

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- **Radio:** Heavyweight major market morning man looking. Experienced with both Top 40 and Adult Contemporary. No ticket needed. Must be at present job at least one year more in the same position. Write: Box 0122, Billboard, 165 W. 46th St., N.Y. 10036.

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- **Radio:** Top 40 station needs top Contemporary or Country Hot 100 personality. Send tapes and resume to WSPR, 2814 N. 20th St., Washington, D.C. 20009.

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Gavin & Woloshin: Prize-Winning Ad Puts Them on the Gravy Train

By RYDCLIFFE JOE

NEW YORK — The introduction of music into commercial advertising and the success story of Gavin & Woloshin follows its arm's length lured scores of advertising buffs, songwriters, and singers to this new El Dorado of the advertising world, and in every, few, or any, have realized the success of Gavin and Woloshin.

The story of Gavin and Woloshin, 1st of the year, is one of great success. It all started off with an advertising contract, Gav- and Woloshin, and remolded the success and remolded the way to becoming a hit tune?

KEVIN GAVIN & SID WOLOSHIN: PROMOTIONS MANAGER — the product of the business.

They disclosed, too, that there is no lack of agencies like theirs which specialize in the production of musical commercials, and explained that many agencies, because of their involvement in conventional advertisement, have no time for the wheres and why's of the business. "This is a result, to turn the people who have the know-how and time to go into the numerous ramifications of the business.

Gavin & Woloshin have gone into another phase—publishing. The G&W Publishing Corp. was formed recently to promote their commercial jingles which they feel have pop charts potential. Among past and present contractees, the company's hands are the Pfizer Co., Time Magazine, Electra Records, Holiday Airlines, Katharine Hepburn, and others. It is the story of the agency which not only musicians with ideas, originality and ambition, but with the aid of top name writers, singers and arrangers. They try to pool their talents in an effort to get the best lyrics and arrangements for the product they are promoting.

"We do not sell individual style and ego brags," they said. Included among the writers and arrangers who have worked with them are Al Han, Stanley, Applebaum, Claus Ogerman, Artie Butler, Bobby Scott, Hayward Morris, Joe Renzetti and Arnie Scheroc.

The company's offices are located at 145 E. 49 Street, New York.

Philips’ Drive on '60 Issued LP

CHICAGO—Philips Records has launched a full-scale campaign on its 1960 released LP "Song of Christmas," which is enjoying success as the soundtrack in the film "H." Local Philips personnel have been busy setting up screenings in cities where the movie, which recently won the Grand Prix Award at the Cannes Film Festival, has opened and where it is about to begin. In addition, special merchandising displays have been prepared for store use.

Ambassador Yule Catalog Issued

NEW YORK—The Peter Pan Division of Ambassador Records has released its 1969 Christmas catalog of music. The book features Ambassador prepubs, new "power of pub" Christmas cards, novelties, and titles, and introduces the Amb- estar candidate from Kentucky during the last election, and a number of recording artists.

In producing their songs and music, Gavin and Woloshin en- list the aid of top name writers, singers and arrangers. They try to pool their talents in an effort to get the best lyrics and arrangements for the product they are promoting.

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This week's Hot Soul Records chart, which is updated weekly, shows the top soul singles from Billboard magazine. The chart is based on sales and airplay data and reflects the popularity of soul music at the time. The chart is significant for its role in shaping the direction of soul music and for its influence on the careers of artists. The chart also serves as a historical record of the development of soul music over the years.
**RHYTHM AND BLUES**

**NEW YORK — The opening night jazz concert of a 10-week Thursday night jazz series at New York's Modern Art was recorded "live" by GWP Records. Opening night of the series was Thursday (26). The Pazzan Brothers and Barney Bigard were the opening concert's headliners.**

**Cullumns Buy Audophile**

**SAN ANTONIO — Jim Cullum Jr. and his band, the Cullumns Buy Audophile, have acquired a record label, and with it more than 100 long-play records. The duo head the San Antonio Happy Jazz Band.**

**PICKS**

**FANTOCHES IN TULSA**

**Blllboard Special Report for Week Ending 7/2/69**

**THE WAY IT WAS/THE WAY IT IS**

**36 CHOKIN' Kind 3 755 15006 (S)**

**24 CAN I CHANGE MY MIND**

**25 SAY IT LOUD—I'M BLACK AND I'M PROUD**

**SPECIAL SAISON**

**20 AIN'T SHE LOVELY**

**19 GETTIN' DOWN**

**18 MOTHER NATUR'S SONG**

**17 HEY JUDE**

**16 THE WAY IT WAS/THE WAY IT IS**

**15 SOUL SHAKIN'**

**14 GROOVIN'**

**13 MEQ**

**12 SWEET SAVIOIR**

**11 WESTING HOUSE**

**10 I'M ALL YOURS BABY**

**9 COMIN' THROUGH**

**8 FOOLISH FOOL**

**7 PHILIPS**

**6 IMPRESSIONS**

**5 M.P.G.**

**4 HIGHLIGHTS**

**3 ALWAYS TOGETHER**

**2 I CAN'T SAY GOOD BYE**

**1 I CAN'T HELP MYSELF**

****
THE STORY OF A "KING" ...

Sandy King is well known and treasured throughout the Vaudeville world. In 1949, Charles H. Hansen, owner of Records, Theatres, and Vaudeville, gave way to bigger and better entertainment. Sandy King began his music career at this time, in addition to learning the music publishing business from the "ground up," he was studying at the Darmess Institute of Music (now part of the Juilliard School of Music). Under the direction of Walter Demisch, Sandy majored in strings and conducting. Upon completion of his musical education, he became one of this country's youngest conductors ... at the age of 19!

During these past twenty years, Sandy has worked close with some of the greatest conductors ... at the age of 19! 

"reigned supremely" for twenty-one years! 


ROCK GROUPS HELP DEALER SPARK SALES

CHARLESTON, W. Va. — When it comes to having hit groups in the store for a promotion, there are at least two schools of thought. One position is that it builds traffic and profits. The other is that damage and expense makes it not worth the trouble. The other viewpoint is that a good merchant does not give up. Harold Hudnall, owner of Kanawha Music Center here, has this advice: go ahead with the promotion. "I was worried over not to have the Temptations in," he says. "My fellow businessmen said the kids would be less interested and drive me out of my store. But the kids, even though they showed up in great numbers, filled through the store in an orderly manner and didn't touch a piece of merchandise. The Temptations' bodyguard got bored and went out for coffee."

THE ALL-DAY AND EUROPEAN KEYBOARD MUSIC ASSOCIATION

In the June 21st column of S.H.eet Music Info we spotlighted a new Lennon & McCartney tune "Windmills of Your Mind". The title refers to our constant reminders that the next twenty years will be as exciting as the last twenty.

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DISTRIBUTING SERVICES

ATTENTION: DISTRIBUTORS! WE HAVE THE FOLLOWING ADDITIONAL INFORMATION RECEIVED FROM OUR DISTRIBUTORS:

- HAVE YOU EVER WANTED TO SELL YOUR RECORDS TO THE WHOLE WORLD? JUST AS KENNY ROGERS HAS WITH "WILLIE NELSON'S SONGBOOK," ANYONE WITH A GOOD SONG CAN SELL IT TO EVERYONE SEEN IN THE WORLD!
- IF YOU WANT TO BE INCLUDED IN OUR DISTRIBUTING SERVICE, PLEASE FILL OUT THE FORM AT THE END OF THIS PAGE eo
**CLASSICAL MUSIC**

**Col. Series Issues ‘Firsts’**

**NEW YORK—Columbia Masterworks is issuing a first press of its Symphony No. 2 by Kurt Weill.**

One M.O.O.T. coupling has the Beaux-Arts Quartet in Schoenberg’s “Quartet No. 2.” Violinist Triglav and Charles Portis on Electronic Tape and the Contemporary Composers’ Quartet in Henry Weinberg’s “String Quartet No. 6.”

One of the Koussevitzky Music Foundation commissions the other M.O.O.T. pressings, which has Richard Strauss’ “Also Sprach Zarathustra.”

MAJOR PIANO RECORDINGS

**LOS ANGELES—Angel Records is introducing a new two-piano disk to team this month with the first release by Michael Tilson Thomas and Ralph Manis, which will be the subject of a large-scale promotion here. The disk features the first stereo versions of Stravinsky’s two-piano arrangements of his “Danses Russes” and “Scherzo alla Russe.”**

**Continuing its Delius series, Angel has an album of the first listings of his Songs of Sunset,” “Cynara,” and “An Arabesque” with pianist John Shirley-Quirk and the London Symphony under Sir Adrian Boult.**

**Two Piano Bowls on Angel**

**Gina Bachader Will Open Phila. at Saratoga Season**

**Saratoga, N. Y.—The Philadelphia Orchestra’s summer season begins here on July 31 with pianists Gina Bachader as soloist and Eugene Ormandy, music director, conducting. The Philadelphia’s season which runs through Aug. 24, follows a four-week season by the New York City Ballet, which began July 13.**

**In addition, with the Philadelphia include pianists Daniel Barenboim, Andre Previn, Van Cliburn, Mischa Maisky, Anthony Di Benedetto, and Peter Nero; cellist Jacqueline du Pre; flute Murray Mckinlay, soprano Lee Venora, Marina Arroyo and Judith Raskin; violinist man Galen Payton, baritone Mildred Miller and Joanna Simon; conductors will be offered by the Cowsills, a division of E. H. Morris Company, which Billy Sherrill will a&r, and an LP by the Byrds for the same company.**

**Other soloists with the Philadelphia include pianists Daniel Barenboim, Andre Previn, Van Cliburn, Mischa Maisky, Anthony Di Benedetto, and Peter Nero; cellist Jacqueline du Pre; flute Murray Mckinlay, soprano Lee Venora, Marina Arroyo and Judith Raskin; violinist man Galen Payton, baritone Mildred Miller and Joanna Simon; conductors will be offered by the Cowsills, a division of E. H. Morris Company, which Billy Sherrill will a&r, and an LP by the Byrds for the same company.**

**A Folio by Rivera**

**NEW YORK—Mills Music, Inc., part of the parent Arwin Corporation, which Billy Sherrill will a&r, and an LP by the Byrds for the same company.**

**Diamond, EMI ‘Thing’ Deal**

**NEW YORK—Diamond Records, a division of E. H. Morris & Co., has concluded an agreement with EMI, London Ltd., for the U.S. distribution of the top Australian song, ‘The Thing,’ by Russell Morris.**

**The Australian disk consists of ‘The Real Thing’ as the ‘A’ side and ‘It’s Only a Matter of Time’ as the ‘B’ side.**

**A Folio by Rivera**

**NEW YORK—Mills Music will release a folio of original contemporary compositions, which has just been signed to an exclusive writing contract by Mills’ vice-president, Alan L. Shulman. Mills’ professional manager, Iris Howard, brought Rivero to the firm.**

**July 12, 1969, BILBOARD**
Which label literally walked away with the classical charts last week?

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

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

If you haven't guessed by now, you're probably not in the business.
Radio Doctors' big accessories push is on phonograph needles and spindles. No spiffs or special incentives are needed to encourage the sales staff to focus on accessories. "We highlight our needles and spindles in most of our weekly aids and the monthly catalog for that reason." Keep an eye on AC adapters for battery operated radio phonographs and tape players, adds Glassman. "They have been gaining tremendous momentum and are among our top movers today.

The sharply climbing sales of tape recorders and prerecorded tapes has encouraged Sacks to broaden whole new category of accessories in that field, according to Glassman. "We stock almost every patch cord jumper cable on the market, and we sell literally thousands of them—they are bought in pairs as a rule, from $1.99 a cord." Rod Schmidt, manager of the Bob Sacks Record Shop, in the Bay Shore Shopping Center, reported moving a good volume of recording equipment in the spring and early summer months when customers are planning vacation trips.

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

One item that has gained importance recently, according to Schmidt, is a small carton stand on which 8-track tapes can be displayed. "If you go around this world on fire, but we're moving them at a pretty healthy pace."

"These are excellently made on items that should be suggested to every customer. Anyone walking into a music store shouldn't resist perusing the stand for head cleaners."

Bill Hartel, of Midwest Radio Company, revealed that a steadily growing portion of the accessories volume stems from accessory merchandising.

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

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

"SWINGING DOWN" turntable featured in Motoring's Model phonograph department above. The unit, with high-impact, painted-by-cabinet, has desirable speaker wings and carries a suggested list price of $69.95.

HEW Outlines Radiation Rule

WASHINGTON—Proposed regulations for control and correction of harmful radiation in color TV sets, X-ray machines and other electronic equipment have been put out for comment by the Health, Education and Welfare Department. Also, a 15-member special committee on radiation safety standards has been appointed to advise on personnel standards for electronic items encountered by the public, as required under the Radiation Act of 1968.

Proposed rules define what the health agency means by "electronic product radiation," and safety standards must be met by September 14, 1968. But HEW can give public notice if health hazard from radiation is found in items manufactured before that date.

Under the proposed rules, a manufacturer who finds that his product emits radiation —fails to meet standards set by the government, must notify distributors of the products he has applied for an exemption. He must notify dealers or distributors as well as the first purchaser of the product for purposes of correction.

Manufacturer's notice must include acknowledgment that (1) the company is required to remedy the defect without charge or (2) replace it with one that meets radiation emission standards or (3) refund the cost of the item.

Import of electronic products that do not meet the standards would be prohibited, and the items could be destroyed or exported, unless a penalty is granted to the products into compliance. Future regulations will be issued for record-keeping requirements and notification of defects.

The Radiation Control Act was sparked by the 1967 finding that GI color TV sets were emitting radiation at what were considered harmful levels. More recently, Rep. Rosenthal (D.-N.Y.) and Koch (D.-N.Y.) said "cases in the fall when the kids are returning to school. Most of our record cases sell for just under $5 and the tape cases for $7."

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ARAs Miami Route Purchase Puts Music Operating on National Basis

**continued from page 3**

metropolitan markets, will not mean that ARA will cease buying records locally, said president William S. Fishman. "We will continue to buy from local distributors and one-stops. We're not talking a penny-per-record discount, or some equivalent consideration. Local service is more important to us.

Fishman Dies

FAYETTEVILLE, N. C.—A. M. Fishman, veteran operator here and president Vomco Music Co., Inc., died last week following a long illness. He was 69. Survivors include his daughter, Bernice Fishman Wolff, and his son, Joel. Fishman was a prominent member of the State association of jukebox operators and was a director, Music Operators of America, the national organization of coin-operated phonograph operators.

**Bulk Sales Up, 25c Items Set Pace**

CHICAGO—Bulk vending distributors, responding to a nationwide survey last week, reported sales this summer ranging from "as good as ever" to "the best we've ever had," according to wholesale volume and comments from bulk operators. Not surprisingly, the Jukebox Fun Box quarter capsule machine has had a dramatic effect. Many distributors reported that this segment of their business accounted for as much as 30 per cent of total sales volume. Another factor brought out in the survey was the increased sales of 5-cent gum, particularly a variety that capitalizes on the space age and variously called "space gum.

Steve Miller of New England Vending Supply Co., Allston, Mass., said "Everything is up to par. Sales have tripled in the last eight months." Alan Rake, Coin Machine Exchange, Philadelphia, calls business "fantastic—up 30 to 40 per cent." Tom Thiesen, Thiesen Vending, Minneapolis, said it was the best slow Minnesota winter, business is better than he ever seen it.

**Labels Challenge Operator to Promote Jukebox LPs**

**continued on page 52**

**III. Pinball Bill Dead; ICMOA Meeting Set**

SPRINGFIELD, III.—Members of the Illinois Coin Machine Operators Association (ICMOA), school board, and state legislature gathered in Chicago following a period of hospitalization. NAMA president William H. Martin, in commenting on the extra work that goes into making the smaller record jacks, title strips and other accoutrements of the little LP make it unprofitable for the record companies to continue to manufacture.

**Montana Assn. Sets Meeting**

The Montana Coin Machine Operators Association (MCMOA) will hold its summer meeting at Viking Lodge in Whitefish, Mont., Saturday, July 19. MCMOA executive secretary, Dorothy M. Christiansen, reports that a group of doctors will be holding a meeting at the lodge at the same time and that members may obtain reservations for Friday and/or Saturday night should identify themselves as coin machine operators. The number of Viking Lodge is (406) 862-3547.

The day-long program includes meeting of the directors and a general session, with a cocktail hour and dinner in the evening.

Fred Granger, Howard Ellis and their wives will attend.

**Hungerford Dead at 66**

CHICAGO — Thomas B. Hungerford, executive director, National Automatic Merchandising Association (NAMA), died last week in Chicago following a period of hospitalization. NAMA president William H. Martin, in commenting on Hungerford, said, "In the nearly 10 years he served as chairman executive director, he has opened our industry from $24.2 million to more than $5 billion in sales, in no small part through his far-sighted and gifted efforts. Under his astute leadership the vending industry succeeded in obtaining competitive coinage, established thrift and organization, and augmented a Western trade show and established two regional offices, to name only a few of the many ways in which he successfully helped the interests of members."

BOOTS RANDOLPH, Monument Records' recording artist, has again been signed as an artist for the Music Operator's Association (MOA) banquet show at the Hotel Sherman, Chicago, Sept. 7. This will mark the fourth consecutive year Randall has appeared before the nation's jukebox operators.

**MOA Artists Ballots Due**

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

The color wheel in the center of the playfield on this new game from Williams Electronics, Inc., allows players to score from 20 to 500 points and yields 10 times the value when colors are matched. The wheel feature also includes an extra ball feature with bonus features of Smart Set. Include a center top pocket that allows for a score of 50 points, or when lit, a score of 500; lighting "LA" and "Come On" has sent out on or before July 11. Members are urged to name three candidates for the first two categories and one for the final award. Presentations of the awards will be made at the Music and Amusement Machines Exhibition, Sherman House, Chicago, Sept. 5-7.

**On the Street**

**Labels Challenge Operator to Promote Jukebox LPs**

**cont.
Music Operating on National Basis

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

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

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

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

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

III. Pinball Bill Dead; ICMOA Meeting Set

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

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

Opposition testimony contended that the law in Illinois "has been fairly settled over the years." Tim Murphy, Rep. (Continued on page 54)

ICMOA Program

FRIDAY, JULY 11
6:00 p.m. Registration open
10:00 a.m. Business meeting, election
12:00 p.m. Lunch break
10:30 p.m. "Income Tax Problems: How the Internal Revenue Service Complies with the Federal Gaming Device Tax Law..." Tim Murphy, Rep.

SATURDAY, JULY 12
9:30 a.m. Registration open
10:00 a.m. "Public Relations and the Operator," Music Operators of America president Howard Ellis and executive vice-president Fred Grander.
12:00 p.m. Lunch break
12:30-4:30 p.m. Seminar: "Income Tax Problems: How the Internal Revenue Service Complies with the Federal Gaming Device Tax Law..."
7:00 p.m. "Problems of the Coin Machine Licensing Act."
7:00 p.m. "Income Tax Problems: How the Internal Revenue Service Complies with the Federal Gaming Device Tax Law..."
8:00 p.m. "Problems of the Coin Machine Licensing Act."
9:00 p.m. "Income Tax Problems: How the Internal Revenue Service Complies with the Federal Gaming Device Tax Law..."

Meeting adjourns

BIG BUYS FOR JULY

It's a Blast!

Say You Saw It in Billboard
Our psychedelic money grabber

NEVER QUITS!

NEW ROCK-OLA

440

160 SELECTIONS

Day after day, in scene after scene, it reaches out, grabs hold and separates more customers from bigger chunks of their cash!

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

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

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

Go with ROCK-OLA all the way for profits!

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

Continued from page 51

merchandise, particularly the two-inch capsules, were reported nearly everywhere. Jack Nelson, Logan Distributing, Inc., Chicago, credited quarter merchandise with accounting for roughly 30 per cent of his total volume. The two-inch capsule capsule is "giving a bigger all the time," according to Allen Cohen, Northwestern Sales, Inc., Chicago. New York. Quarter merchandise reported 25 per cent of total sales, he said, but has not siphoned money away from the rest of the market. Operators are simply adding 25-cent machines to their locations.

Bert Newman, Newman and Son, Kansas City, Mo., says 25-cent sales are "increasing with every month," and said quarter merchandise accounted for 25 per cent of the total volume. The two-inch capsules accounts for 20 per cent of sales, according to Vending of California, Oakland, manager Milton Hampton. Robert Sunday, Vending of Seattle, also reports quarter caps-
sules as very strong. But quarter merchandise makes up only 25 per cent of the volume for Diamond Vending and Supply Co., Inc., Oklahoma City, as reported to John Emms. The report said 25-

cent novelty sales have increased markedly in the last few months and should continue to do so. Dime sales account for the highest percentage for Graf Vending of Dallas, said Tom Emms, but quarter merchandise is coming up fast.

Bake believes quarter and

BIG PROFITS COME IN SMALL PACKAGES

Northwestern's Model 60 produces more profit per dollar of investment

whereas, in a super-

market or super service store, a machine can be operated in an operator's profit package. Simple changes of the bands are available in mer-
chandise which allow you to dispense all types of popular items. The Model

BARGAINS from

KING'S One Stop

Rake Plugs 25c Capsule by Offering Free Fill

Alan Rake, Rake Coin Machine Exchange, Philadelphia, believes that the quarter-dime bulk vending market is becoming the most important one for operators and is encouraging them to install the larger machines on their locations. This, he claims, helps increase volume from all types of machines.

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

"We will come back for more in a couple of weeks, sold on quarter-dime vending," he says. "The sales make believers out of them."

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

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

the increased sales of nickel gum had not hurt capsule sales, but merely increased the volume of 5-cent purchases, which were both estimated at roughly 25 per cent of the total.

Graff in California and Texas reported that dime novelty balls, particularly rubber balls, were selling "fabulous" and that operators were refilling their nickel machines every three days. Adams reported trouble in keeping up with the demand for 5-cent gum and predicted that this merchandise would soon replace century gum. Nickel novelty
descriptions are down slightly, he added. Hampton agreed and contended that nickel gum was eliminating the 5-cent capsule in mer-
chandise, while Emms found that the popularity of nickel gum had peaked at a decline in 5-cent sales.

Both Nelson and Bitterman disagreed, however, saying that the nickel sales have doubled, with nickel-

Pennsy Sales While many distributors described increases in quarter and dime sales, penny merchandise seems to remain the mainstay for others. Arnold Goldman, Cole Distributing Co., Cranston, R.I., reported 1-cent Sweet-
tarts novelty candy as his best selling item and estimated penny-nickel sales as compris-
ing half of his total vol-

Say "No" to 70¢ overpriced Gum. Use "Not a Penny Too Mq" to fill a slot.

Say "No" to 70¢ overpriced Gum. Use "Not a Penny Too Mq" to fill a slot.

Rake Plugs 25c Capsule by Offering Free Fill

of the increase at the expense of the Sweet-tart. H. B. Hutchison Jr., H. B. Hutchison Co., Al-

tanta, Ga., credited penny sales with 10 per cent of his sales, with items as varied as 18mm rubber balls, tiger rings and Revenu late-model numbers and buttons. Hutchison said that while dime sales ac-
counted for 10 per cent of his volume, and business was good in all categories, 5-cent mer-
chandise sales made only 3.5 per cent of the total.

The 1-cent items which brought in the most sales were Sweet-
tarts, jawbreakers and novelties like big black balls and baseball rings, according to Rake. De-
spite his enthusiasm for more expensive 5-cent gum and balls, Rake estimated that penny sales accounted for 40 per cent of his company's volume. Adams set 1-cent sales at 50 per cent. Hamm believed that the remaining smaller penny volumes on items like 1-cent magnets and 20mm crystal balls.

Pinball Bill Dead

Continued from page 52

resenting Bally Manufacturing Corp., said, "Local control has been maintained."

Fred Gain, executive director, ICMAO, said last week that op-
erators are certain to be con-

fronted by "another omnibus pinball bill" in the next legislative session, or in 1971. During one portion of the meeting, Gain will brief the association on the history of this year's fight to preserve amusement-only pin games.

Other subjects to be handled in sessions will include a new "product plan" to listen to on public relations, with Music Op-
erators of America (MOA) presi-
dent Howard Ellis and MOA's executive vice-president Fred Granger conducting the session. The "product plan" is a summary informational leaflet from the Illinois Department of Revenue explaining the recent income tax and another representative discussing problems relating to the amusement devices licensing act.

JULY 12, 1969, BILLBOARD
Vending and Coin Machine News

Labels Challenge Operator To Promote Jukebox LP's

* Continued from page 51

d miss representatives plan to dis-

cuss the little LP problem at the Music Operators of America (MOA) Exposition in Chicago, July 5.

This recently surveyed MOA operators to discover their re-
sponses to the growing popularity of jukebox little LP's. While he got affirmative answers from nearly all of the 57 of those who responded, said, only about 10 per cent of the opera-
tors said they would be willing to buy the record. The survey indicated sales of 7,000 seven-inch records, said, whereas in the early 1960's they would have to sell 10,000,000 or more even.

The demand was just not strong enough.

This estimated that some 10 per cent of the prospective sales turned up by the surveys would have been made to Garwin Sales Co., Chicago, which is presently discounting its distribution of little LP to jukebox operators. Monument has no small albums in inventory and is planning to press more "until someone proves there is a market for them."

"Jukebox operators have not been hesitant in putting little LP's in their machines," said Thies, and the jukebox industry has failed to make a concerted effort to promote little LP's to the public.

Both Robert Garms of Gar-

win Sales and Oscar (Bucky) Buchanan, Redasco, Baltimore, the only national distributors of jukebox albums have not made a more equitable wholesaler return. The M.O.A. panel of the man-

ufacturers would improve the little LP picture. (Billboard, July 5.) Thies responded by pointing out that the present market for jukebox albums is so small that the competing companies get stuck with large returns and go in the hole. "If the volume for little LP's were greater the competing companies would give wholesalers a better deal on returns," he said. "But promotion efforts have been too fragmented."

Returns on the Randolph sur-
vey came from across the country and did show some sectional bias for the country and western artists, he added.

Sy Warner, London Records, said the manufacturers were interested in jukebox albums for the promotion they give the label's artists. "All they (the dis-

tributors and operators) are interested in buying are the "win-

ners," he said. "But the win-

ners are not doing it on the large LP's and singles." The exposure value jukebox albums give artists and records does not compensate for the added expense and trouble of producing the seven-inch records, he said.

Amos Hellelitch, president, So-

ma Records, Minneapolis, Minn., a one-time large producer of easy listening jukebox albums, said that his company has not pressed any little LP's in two years for the same reason, "there's just not enough of a market for them."

On the Street

* Continued from page 51

d close friendship with coin machine men around the world all add up to a tremendous asset to Bally," said O'Donnell.

Wurlitzer Co. shareholders re-

elected all the incumbent directors at the June 24 annual shareholders' meeting, held in Cincinnati. The board then elected R. C. Haddon to another term as Chairman and Chief Executive, and voted to retain W. N. Herlitz as presi-
dent and chief operating officer.

W. A. Roffing and R. P. Dent, both formerly senior vice-presi-
dents, were named executive vice-

presidents by the board. A. D. Krueb was re-elected to that posi-
tion. Former secretary and assist-
tant treasurer Ako Koer was elected a vice-president. He re-
turned to his job as assistant treasurer while counsel S. M. Herkman was elected secretary. R. J. Davis now serves as assistant vice-president to vice-president.

The MOA stage show producer Billh de LaVizza announced that country saxophonist Boots Randolph will perform at the association's annual banquet for the fourth straight year. The banquet will be held at the Hoosier House, Chicago, Sunday, Sept. 7, the last day of the annual Music and Amusement Machine Exposition. RANDOLPH Last year, Randolph was given a surprise party at the Wurlitzer plant and laid an appla-

sung back on stage. Other na-

tionally known stars have been contacted for the show stage, ac-

ording Frank Granger.

William (Art) Wood, sales rep-

resentative, Wood Sales, Inc., Chicago, celebrated his 40th year in the coin machine business last month. During the past 14 years he has been selling Sewick equip-

ment and now handles a Springfield, Ill., warehouse and sales office. Serving operators in the southern part of World Wide's territory, the early part of his career Wood said jukeboxes offered no service to surveys. He was in St. Louis when the first jukebox was received there.

Fred Neher, C.A. Sales, Mankato, Minn., visited Tokyo again recently, marking the second time he has visited Asia. Neher, whose son, Harlow, runs the opera-

tion in his absence, visited Sega Enterprises during his stay in Japan. Sega's president, David Rosen, recently signed a 10-20 year lease on a new building which will more than double the firm's plant capacity. In other Sega ac-

tivities, the company's 16 baseball teams completed a tournament re-

cently, the firm's employees re-

ceived a bonus that was 27 percent higher than last year's and many thousands of "Ochugen" presents were mailed to Sega customers during the traditional Buddhist "summer greeting." The presents, ranging in price from $1 to $100, are sent as well during the "winter greeting" period.

More than 50 locations through-

out the area are participating in an 8-Roll Tournament to promote pool table machines. The promotion is being staged by the Norris-

ton Amusement Machines Asso-

ciation of which Sam Dush is president, with the co-operation of David Owen, Inc., of Philadelphia, and area distributors for U. S. Billiards Co.

Finals involved a total of $2,100 in cash prizes offered. Top prize is $500 and all oper-

ators report that the tournament has created a lot of interest and en-

thusiasm among players and loca-
tion owners alike.

Nebraska's major vending ma-

chinists, following up increased the price for cigarettes from 45 to 50 a pack July 1.

The figures for the increases were: 7-cent-a-package increase by major tobacco companies; a 3-

cent cigarette tax increase per package plus a 15-cent local option sales tax increase. Supermarket prices will increase from 35 and 36 to 39 and 40 cents per pack, according to Bruce Stut.

(Continued on page 56)

Music Operating on National Basis

* Continued from page 52

firm, National Equipment Sales, Inc., figured in the acquisition from the standpoint of a debt re-
tirement, but was not part of the purchase.

If your competition is giving you location trouble...

You may find the answer to this problem operating the most advanced idea in bulk vending—the all new Victor-LC.

SELECTOR® 77-88

CONSOLE

With six different combinations to select from to fit any of your requirements. Will vend a variety of merchandise and coin options—1¢, 5¢, 10¢, 25¢.

Front door operation saves 50% to 75%, service time. Bigger dis-play, more profits.

See your distributor for information and delivery date.

VICTOR VENDING CORP.

5701-13 West Grand Ave.

Chicago, Ill. 60639

SUPER 77 in competitive halls...

175-2Y capsules

The Table of TOMORROW

Never before have SO MANY NEW FEATURES been incorporated into one table!

NEW

Cabinet

NEW

Coin Mechanism

NEW

Runways

NEW

Cashbox

NEW

Legs

No more Drawers

Simply remove the new "front door" for service. This newly designed door has one lock and is held in place at three points by a heavy cam and two rods. And in the unlikely case that the mech-

anism must be removed, it can be unbolted and taken out.

Irvings Kaye Co.

363 Prospect Place, Brooklyn, N.Y. 11238

(212) Stirling 3-1200
On the Street

* Continued from page 55

ion, owner of the State's largest local vending machine company.

William S. Fishman, president of ARA Services, Inc., continues to
assume greater civic and welfare responsibilities. He was elected
president of the Jewish Publication Society, the world's oldest and
largest communal publisher of Jewish books in the English lan-
guage. He was also elected to the Board of Governors for a three-
year term of the Heart Association of Eastern Pennsylvania. Hav-
ning just married off a son, congratulations continue to go out to
David Rosen, president of the dis-
tributing firm bearing his name, on the engagement of his daughter,
Sharon Flanz, to William Kaplan, who attends the Philadelphia Col-
lege of Art. She attends Harcum Junior College and their wedding
is planned for June, 1970. Rosen's son, Lewis Jay Rosen, who heads
up the firm's Tape and Stereo De-
partment, has just returned from a
Barbados honeymoon. The new
Mrs. Rosen is the former Leslie
Susan Jurickson. Irwin Weisz,
pioneer coin machine operator,
passed away recently. Joe Ash,
head of the Active Amusement Co., exhibited at the Home Show
staged at the Civic Center with pool tables and other play equip-
ment exhibited at his booth.

Reconditioned

SPECIALS

Guaranteed

PIN BALLS — BOWLERS — ARCADE

CHICAGO COIN

FAB DAY

$110

$130

MUSTANG, 2-P.

RAIL FIGHT

$130

$150

HULK-MADINA, 5-P.

ROCKET 2

$140

$160

KIGHT

$140

$160

PRINCE & A.A.

CAMPAUS QUEEN, 4-P.

$140

$160

WORLD CUP

ADAR

$140

$160

DIESELLAND

UNITED

$140

$160

GOTTLIEB

ULTRA S.A.

$175

$195

TIGER

$175

$195

SHARPSHANN, 6-P.

$175

$195

CORRAL

$195

$215

MANHATTAN

$215

$235

PIRAMID

$215

$235

CENTRAL PARK

$215

$235

Write for complete 1969 Catalog of
Phonographs, Vending and Games.
Established 1926

Cable: ATLMUSIC-CHICAGO

1122 N. WESTERN AVE, CHICAGO, ILL. 60610.

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

All Machines

Ready for Location

AMI M-200

$445

AMI 202 selection wall box - $16.50

CC Malta Mala - $195

Silver Coin Camper wallet boxes - $1.50

Body Distraction - $245

AMI Photo viewer with cable

and frame - $195

Lunch Box - $245

SECTOR J - $185

SECTOR Q - $105

Color Cine - $200

Playtime Skew box - $195

News Minter - $195

9-cent, National - $55

Built in 1910, ALAS MUSIC COMPANY

is

Chicago Coin's

S At.

RIFLE GALLERY

HIGH SCORE FEATURE!

EXTRA SCORE WHEN FRONT

4 TARGETS AND 4 MOVING

TARGETS ARE HIT!

EERIE REALISTIC ANIMAL

SOUNDS ON TAPE

Adjustable for Volume

HI FLASHING MOON

TARGET WHEN IT...

SCORES 300 OR SPECIAL!

BURSTING FLASHES OF

LIGHT WHEN TARGETS ARE HIT!

SPECTACULAR DUAL BLACK LIGHT FOR BRILLIANT

JUNGLE EFFECT

9 Animal Targets (Lions, Tigers,
Elephants, Monkeys, etc.)
4 Drop and 4 Moving targets, plus Flashing
Moon Target

Score Values Vary with Shots...

Also Bonus Score

REALISTIC RECOIL IN RIFLE

25 Shots per Game

NON-TIP CANS

VENDING complements to the
Greyhound Bus terminal recrea-
tion center at Champagn, Ill., is
operated by Cater-Vend, head-
quartered in Racine, Ill. The insta-
lation is an interesting ex-
ample of location splitting be-
 tween a jukebox operator not
wishing to diversify into vending
and a vending operator who prefers
this type of street location, but
who wants the music and games
handled by another operator.

INTERSTATE fun centers, such as suggested above, could be patterned
after the Greyhound Bus terminal recreation room at Champagn, Ill.

above, Harald Rappold surveys the several games in the
installation operated by R.A. Shurts, Urbana.

Coin Machine News

Coin Machine News

'COIN'CIDENTALLY

Operator Must Get Tourists

Away From the Interstates

With the summer vacation pe-
riod in full swing more than
one jukebox operator is looking
wistfully at the steady proces-
sion of automobiles crossing past
the nation's interstate high-
ways. In recent discussions with
operators it became apparent that
some way must be developed
to tap this rich lode of potential
consumers that siphon off more and more business from Main Street U. S. A.

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

The Interstate highway pro-

ject may have become as serious for the small-town operator as the urban renewal problem has for his big-city colleague. Throughout the country, the two problems are basically different. Urban renewal pro-
gress is in the form of wholesale sale location attrition, to be sure, particularly among good-gross-
ing, well-located stores. But, as operators have discovered, urban renewal also creates many new and frequently better locations.

The Interstates, on the other hand, can siphon off traffic from Main Street in thousands of American towns, and there is currently much apprehension about it being restored. Since the Inter-
states have come through with 60 per cent complete, the problem promises to become more wide-
spread.

If the situation holds any con-

sequence for the small-town
operator, it is that he shares the problem with all other business-
men along the Main Street. And it appears that the long-term solu-
tion to the problem must come through the operation of Main-Street businessmen.

Coin machine operators must involve themselves actively in local efforts to lure the weary, hungry, tense and fuel-
less traveler back to Main Street, U. S. A. Where no program exists toward this end, opera-
tors should initiate it.

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

self-interest—come to the trav-
eller's aid.

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

And the wife will spot an an-
tique shop. Main Street is back
in business again.

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

And what traveler doesn't?

Bag Big Profits with the Sensational New Jungle Rifle!

Chicago Coin's

SPECTACULAR DUAL BLACK LIGHT FOR BRILLIANT JUNGLE EFFECT

10c-25c PLAY

Adjustable

Also 5-cent, 10-cent, and 25-cent Models

Mfrs. of PROVEN PROFIT MAKERS Since 1931

Also in PRODUCTION:

DRIVE MASTER • YANKEE BASEBALL • GALAXY

CHICAGO COIN MACHINE DIV.

CHICAGO DYNAMIC INDUSTRIES, INC.

1721 W. DIVERSEY BLVD. CHICAGO, ILLINOIS 60614

JULY 12, 1969, BILLBOARD
Country Music

RCA Nashville Mounts 600G Renovation Plan

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

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

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

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

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

Columbia Studio

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

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

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

(Continued on page 78)

2 Syndie Shows Planned

NASHVILLE — Two more country music syndicated shows are about to hit the market. One of these, starring RCA's Jim Ed Brown, began filming last week at WSM here. The show, with a bachelor-pad rustic setting, is strongly imaginative in character. Regulars on the show are Blake Edwards, and Brown's band, the Gents. Guest stars are featured each week. This program will be syndicated by RCA, headed by Ed Hines, also will be in this area, and the teletype equipment. There will be a large office area

RCA Lining Up a Shuttle Service for 'Opry' Fete

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

Wally Cochran, public relations director for RCA here, said the entire RCA contingent will be housed at the Ramada Inn during the October convention, and that buses will be run every half-hour from 11 a.m. to 11 p.m. hauling disk jockeys and others from place to place. The direct route will be to the Andrew Jackson Hotel, with stops at the Municipal Auditorium. "This will allow more visitation time with the artists," Cochran explained. "And still the participants can get back to where they're going in a hurry." WSM is in the process of working out all the details of the convention. Cochran said RCA also would repeat its hospitality suite at the airport, and will meet all planes coming here Thursday through Sunday, Oct. 16-19. It also will host its traditional breakfast and show on Saturday, Oct. 18.

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

Yesterday, When I Was Young—Roy Clark (Oot)
Excedrin Headache No. 99—Liz Anderson (RCA)
Crocodile Tears—Tumbleweld Tom (MMI)
Here Comes Heaven—Jack Hunt (Northland)
Come on Home—Sally Marcum (K-Ark)
Losing You—Will Bang (Geagua)
I Think I'll Lose My Mind—Jaeinie Dee (National)
The Thing of the Past—The Unwanted Children (Murdo)
Kaleidoscopic—Shiva's Head Band (Ignite)
Sweet Memories—Dottie West & Don Gibson (RCA)
Take a Long Vacation—Lee Wilson (Dick B Tone)
Installation by the Bottle—Ray Crowder (Camaro)
Super Sonic Bluff—Ike Williams (Woodshull)
One of a Crowd—Carolyn Duncan (K-Ark)
Life in a Dream—Burt Boylin (Clover)
I Can Remember—Peter & Gordon (Capitol)
And Then Forever—Billy Holcomb (FSH)
Individual of Society—Basis of the Thing (Chi Line)
For Promotion, Distribution, Deny Coverage, Press Release Service, Major Label Contacts, house promotion see Brite-Star's Pad in Billboard's Class. Start Sales, SEND YOUR RECORDS FOR REVIEW TO: Brite Star Powerlists, 309 Statheus Blvd., Memphis, Tenn.

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

....

NAT STUCKEY IS HOT!!!

'OUT ACROSS SHORTY'

(RCA 72-0163)

EXCLUSIVELY ON RCA

PERSONAL MANAGEMENT:

DICK HEARD ARTISTS

NASHVILLE

EXCLUSIVE BOOKING

MOELLER TALENT

NASHVILLE
<table>
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<tr>
<th>Chart #CHS-1017 <strong>Hot Country Singles</strong></th>
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<td><strong>Week Ending 7/12/69</strong></td>
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<td><strong>Star Performer-LP's registering greatest proportionate upward progress this week.</strong></td>
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<td>1. <strong>I'M DOWN TO MY LAST 'I LOVE YOU'</strong></td>
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<td>2. <strong>THAT'S WHY I LOVE YOU SO MUCH</strong></td>
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<td>3. <strong>I'M DYNAMITE</strong></td>
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<td>4. <strong>YOU'LL NEVER FIND A LOVER</strong></td>
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<td>5. <strong>THAT'S A NO NO</strong></td>
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<td>6. <strong>BE CAREFUL OF STONES THAT YOU</strong></td>
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<td>7. <strong>WALK AMONG THE PEOPLE</strong></td>
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<td>8. <strong>NETHER HILL</strong></td>
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<td>9. <strong>THE MORNING</strong></td>
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<td>10. <strong>ME &amp; BOBBY McGEE</strong></td>
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<td>11. <strong>DON'T GIVE ME A CHANCE</strong></td>
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<td>12. <strong>PROUD MARY</strong></td>
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<td>13. <strong>I'M DYNAMITE</strong></td>
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<td>14. <strong>OUT OF ME</strong></td>
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<td>15. <strong>YOUR LOVIN' TAKES THE LEAVING</strong></td>
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<td>16. <strong>UPSTAIRS IN THE BEDROOM</strong></td>
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<td>17. **RAIN **</td>
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<td>18. <strong>BLUE BELL</strong></td>
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<td>19. <strong>OH, DON'T GIVE UP</strong></td>
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<td>20. <strong>SOMETHING'</strong></td>
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<td>21. <strong>BEACH COMBER</strong></td>
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<td>22. <strong>BECAUSE YOU'RE MY BABY</strong></td>
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<td>23. <strong>CUT ACROSS SHORTY</strong></td>
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<td>24. <strong>WE NEVER TALK</strong></td>
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<td>25. <strong>DON'T CRY</strong></td>
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<td>26. <strong>OUT ON THE ROAD</strong></td>
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<td>27. <strong>EVERYBODY'S HUNGRY</strong></td>
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<td>28. <strong>IT'S HARD</strong></td>
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<td>29. <strong>THE END OF THE WORLD</strong></td>
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<td>30. <strong>I'M A DRIFTER</strong></td>
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<td>31. <strong>BUT FOR LOVE</strong></td>
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<td>36. <strong>WELL, I'M GONNA</strong></td>
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<td>37. <strong>YOU'RE MY WINNER</strong></td>
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<td>38. **LOVE **</td>
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BILL ANDERSON DOES IT AGAIN ...AND AGAIN!

"BUT YOU KNOW I LOVE YOU"

AND NOW A GIANT LP!!

EXCLUSIVELY ON DECCA RECORDS
Who has another hit?

Red Sovine

/window music inc.
809 18th ave. south
nashville, tennessee

by bill williams

cedarwood's curly rhodes brought home two citations for his outstanding efforts in the progress of country music from the colorado and michigan country music associations. another double winner was billboard, cited for its work by both organizations. two more colorado stations—kuad in winchester and kqxi, arvada, have gone to total country programming. . . .

harry hurt, of paramount dis., is a newswire. he's also been named to the panel of judges for the winner of the loretta lynne rodeo contest. harry also will produce a session for the winner.

plantation artist david wilkins, an exclusive writer for mosse publishing, has inked a booking contract with the hubert long agency. one of these rare (about 10 times so far) performances involved a barn on the "grand ole opry" took place two saturdays back when snuffy miller blew a trumper during the bill anderson show. . . . peggy little is set for fair dates friday (11) in richmond, ind., and two days later in terre haute.

austin's lynn jones will appear sunday (13) in hamilton, ont., for a benefit performance with fellow canadian gordie tapp a writer-regular on the cbs "hee haw" show. . . . johnny curver of imperial, just back from europe, has a new release titled "that's your hang-up" and "mother-in-law." jack barlow's new lp, produced by buddy killen, is scheduled for release immediately. bill anderson's girl friend, monene carter, gave personal service to a disk jockey in distress by flying to louisiana with a special copy of the new anderson release for him.

new smithers and the money mountain cloggers now being booked by joe taylor. ferlin husky, back in action after suffering serious injuries in a cow palace fall in san francisco, now is the grandfather of a girl, tamtin mabel dennis. west tennesseans joyce reynolds and rayburn anthony have one of the smoothest duet vocalists around. their new one is an old one, "i'm gonna make you love me," on stop.

sisters barbara clawson appeared last week on the "roy clark show" along with justin wilson in the memorial coliseum in corpus christi.

it's sweeping the country!

frank brannon's
my life's book

for d.j. copies, contact tom hodges

window music inc.
809 18th ave. south
nashville, tennessee

charted country lp's

by star performer—lp's registering proportionate upward progress this week

| no. | title, artist, label & number | 1 week | 2 week | 3 week | 4 week | 5 week | 6 week | 7 week | 8 week | 9 week | 10 week | best of buck owens, vol. 1, RCA Victor LSP 4130 (5) | 15 week | 16 week | 17 week | 18 week | 19 week | 20 week | 21 week | 22 week | 23 week | 24 week | 25 week | 26 week | 27 week | 28 week | 29 week | 30 week | 31 week | 32 week | 33 week | 34 week | 35 week | 36 week | 37 week | 38 week | 39 week | 40 week | 41 week | 42 week |
|-----|--------------------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|-----------------------------------------------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|--------|
ASHES featuring Pat Taylor
Vault LP #125
The timely soft-rock sound
Produced by: Wednesday’s Child Prod.

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

WALDO DE LOS RIOS AND HIS POP-SYMPHONY ORCHESTRA
PLAY THE INTERNATIONAL HITS.
Vault LP #126
Beautiful and fantastic sounding musical arrangements
Produced by: Hispavox Madrid

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

GEORGE BRUNS AND THE HAWAIIAN STRINGS Vault LP #127
Moonlight Time in Old Hawaii
The 40 Piece orchestra playing Hawaiian favorites – Sweet Leilani, Blue Hawaii, Paradise Isle.
Produced by: George Bruns

HAMPTON HAWES PLAYS MOVIE MUSICALS Vault LP #9009
Hamp’s piano, with the Blue Strings, plays the best from Oliver, Finian’s Rainbow and Funny Girl
Produced by: Wednesday’s Child Prod.
ATLANTA, GEORGIA
Mainline Record Dist. Co.

BOSTON (WOBURN), MASS.
Transcontinental Dist. Co.

CHARLOTTE, NORTH CAROLINA
Bib Record Dist. Co.

CHICAGO, ILLINOIS
All State Record Dist. Co.

CINCINNATI, OHIO
Supreme Record Dist. Co.

CLEVELAND, OHIO
Mainline Record Dist. Co.

DALLAS, TEXAS
B & K Record Dist. Co.

DENVER, COLORADO
Action Record Dist. Co.

DETROIT, MICHIGAN
Jay Kay Record Dist. Co.

EAST HARTFORD, CONN.
Seaboard Record Dist.

HONOLULU, HAWAII
Microphone Music

LOS ANGELES, CALIFORNIA
California Music Record Dist.

MADISON, WISCONSIN
Tell Music

MEMPHIS, TENNESSEE
Music City Record Dist.

MIAMI, FLORIDA
Music Sales Dist. Co.

MINNEAPOLIS, MINNESOTA
Heilicher Bros.

NASHVILLE, TENNESSEE
Music City Record Dist. Co.

NEW JERSEY
Essex Record Dist. Co.

NEW ORLEANS, LOUISIANA
All South Dist. Corp.

NEW YORK, NEW YORK
Dome Dist.

PHILADELPHIA, PENNSYLVANIA
David Rosen, Inc.

PITTSBURGH, PENNSYLVANIA
Hamburg Bros.

SAN FRANCISCO, CALIFORNIA
H. R. Basford Dist. Co.

SEATTLE, WASHINGTON
Fidelity, Record Dist. Co.

ST. LOUIS, MISSOURI
Commercial Record Dist.

WASHINGTON, D.C.
Schwartz Bros.

MINT
Windmills of Your Mind
Time For Us (Love Theme from Rocco & Juliet)
Will You Be Staying After Sunday
More Today Than Yesterday
By The Time I Get To Phoenix
Wichita Lineman

GAT
RECORDS
9000 Sunset Blvd.,
Los Angeles, Calif. 90069

**Profit Expanders**

**The Yokohama Knights**

**Stereo**

TRY A LITTLE TENDERNESS
YOKOHAMA FLOWER GIRL
A MAN AND A WOMAN

HAWAII FIVE-O / GREENSLEEVES
SCARBOROUGH FAIR
THE BOXER
WHERE'S THE PLAYGROUND SUSE ?
THOSE WERE THE DAYS
HAPPY HEART
GOODBYE
**Billboard Album Reviews**

**July 12, 1969**

**HARPER'S BIZARRE--J.4.**

Waller Bros./Seven Arts $2.78 (5) (San Francisco)

**VIRGIN ARTISTS--A Treasury of Great Contemporary Music**

Dunhill/SD $3.05 (5)

**MARKETS--Demi-Monde**

Show/StS $2.25 (5) (San Francisco)

**ARCHIES--Everything's Archie**

Calendar KE $103 (5)

**BAR-KAYS--Games Groove**

Vanguard $2.98 (5)

**O. V. WRIGHT--Nucleus of Soul**

Bock/Big Hit $7 (5)

**JERRY SMITH--Truck Stop**

ABC $2.48 (5)

**GUN--Gun**

 Epic BN $2.46 (5)

**TROUBADOURS DU ROI BAFOUF--**

Milan $1.25 (5)

**PHILIPS PCC 606 (5)**

**SOUNDTRACK**

**SOUNDTRACK--These Old Young Men**

Streeter/Capitol $2.95 (5)

**REID--Where's Jack? Paramount**

SAS 503 (5)

**FOLK**

**JAMES CLEVELAND & THE ANGELIC CHOIR, VOL. 9--Savoy**

Cleveland's package.

**COUNTRY**

**THE DISNEYLAND BAND--Buenavista S/T**

RCA Victor $2.78 (5)

**THE SPECTRUMS OF SACRED SOUND--Creation**

JSP $2.78 (5)

**JAZZ**

**DON FELICE IN--Heart Beatles**

Hercules $2.95 (5)

**CHARLIE EARLAND TRIO--Soul Crib**

Fontana $4.25 (5)

**GOSPEL**

**JAMES HERMOND & THE HERMON SINGERS--**

James Am $2.78 (5)

**CATHERINE TARTAGLIA--Muve**

Vanguard $2.98 (5)

**CHRISTMAS**

**THE DISNEYLAND BAND--Buenavista S/T**

RCA Victor $2.78 (5)

**COMEDY**

**WILLIE AND RODGIE DICK--Dots**

DL $2.95 (5)

**ORIGINAL CAST**

**MAX MEDARI--At the Turn of the Century**

RCA Victor $2.95 (5)

**BRAHMS: HUNGARIAN DANCES**

Columbia $3.45 (5)

**CLASSICAL**

**CHABAHOVSKY--Francesca da Rimini--**

Philips/PBS $3.25 (5)

**BRUCKNER: Symphony #6--**

Philips/SAS 5003 (5)

**HANDEL: Three Arias--**

Philips/PBS $3.25 (5)

**VIVALDI: Concerti--**

Philips $3.45 (5)

**THE HEART OF THE OPERA--Dennis, Lon-**

don/RCA Victor $2.95 (5)

**Mozart: Radio Concerto No. 1--**

Philips $3.25 (5)

**THE MELODY MAN--**

Columbia $3.45 (5)

**WAGNER: Die Walküre (Highlights)**

RCA Victor $2.78 (5)

**SYNOPSIS**

**MORE SHOWS AND PLAYS**

**THE POETRY OF FESTAPAN--Festapan's**

Cassette $2.48 (5)

This unusual album collection 10 selections of Fes tapan's poetry and music--melodious and lunatic--on a floating Leighilde, unificated with techni- cal means.

**ALBUM REVIEWS**

More of the albums released this week are listed on page 63.

**SPOKEN WORD**

**KIPPAROFF--IN THE MATTER OF J. ROBERT OPPENHEIMER--**

Various Artists, Candem/SD $2.98 (5)

**ROBERT OPPENHEIMER--**

Admirably suited to desktop use in the Poet's theater. This third-tripple of the splendid productions of the History Theater, this time comes under their sharp harmonic focus. It has a wide range of the attraction of the group comes from the fact that esoteric-music keying on the same, and its goal is high effective.

**SMILOCK--Theresam**

**COUNTRY**

**THE DISNEYLAND BAND--Buenavista S/T**

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Birth is an explosion as violent as death.

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

SILLY PEOPLE
(Probe single CP 461)
SPOTLIGHT SINGLES

**TOP 20 POP SPOTLIGHTS**

**SPOTLIGHT SINGLES**

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

**DIONNE WARWICK—ODDS AND ENDS**

(Prod. Burt Bacharach & Hal David) (Writers: Bacharach-David) Blue Seal/ABC—authentic and emotional. The group offers an infectious rhythm ballad that was recorded in their Montreal Hotel room. Solid beat and good performance. Flip: "I Need Your Lovin'" (Capitol, BMI). Apple 1999

**GIN CAMPBELL—TRUE GRIT**

(Prod. Al Deary) (Writers: Black-Bernstein) (Hollywood, ASCAP)-Title track from his first film, in which he co-stars with John Wayne, presents a ballad beauty for Campbell. Top performance for all programmers and有力与 selling potency. Flip: "How Maggie" (Campion, BMI). Capitol 2572

**ROLING STONES—HONKY TONK WOMAN**

(Prod. Jimmy Miller) (Writers: Jagger-Richards) (Rolling Stones, BMI)—The long awaited release is a powerful, funky, fast blues item that will sound right up the chart. Flip: a rocker, also loaded with sales potential. Flip: "You Can’t Always Get What You Want" (Gibson, BMI). London 910

**GLADYS KNIGHT & PIPES—THE NITTY GRITTY**

(Prod. Norman Whitfield) (Writers: G. Whitefield, BMI)—The Shirley Ellis hit of the moment sounds like hit to the charts with solid sales impact, funky beat and powerhouse vocal work. Flip: "Got Myself a Good Man" (Lindar, BMI). Decca 25603

**FLIRTATIONS—SOUTH CAROLINA**


**METERS—EASE BREAK**


**BOB DYLAN—LADY LAY**

(Prod. Bob Johnston) (Writers: Dylan) Big Sky, ASCAP—Infection and appealing back number with a quality tasy cookie called from its hit LP "Nashville Sky" should quickly place Dylan back in a high spot on the hit 100. Exceptional performance. Flip: "Pegan Days" (Big Sky, ASCAP). Columbia 4-44924

**BOBBY WO Mack—IT'S GONNA RAIN**

(Prod. Curtis Williams) (Writers: Curtis Williams-Carter) (Charlton-Murfin, BMI)—Womack follows up his "I Left My Heart in San Francisco" chart rider with this smooth easy beat rocker, and they should have no trouble riding with much potential for play and chart action. Jad 218

**SAGITARIUS—IN MY ROOM**

(Prod. Jack Olive) (Writers: Charles-Olive) (Robbins, ASCAP) Exceptional performance. This record is predicted to reach the TOP 20 of the HOT 100 SINGLES Chart

**SPECIAL MERIT SPOTLIGHTS**

Spotlighting new singles deserving special attention of programmers and dealers.

**JOHNNY HASH—Save and Peace (Prod. Chuck Prod.) (Writer: Adams) (Your Knights, BMI)—Vital title song message delivered in a live vocal workout with much potential for play and chart action. Jav 218

**LIFE—Wands of the Clock (Prod. Neil Sheppard) (Writer: Sheppard) (Columbia, BMI) Group went to the top of the Canadian charts with "Wands of the Clock" and this solid rock item, cited from their LP should prove an important item and play source. Columbia 4-44921

**UNIFICS—Bushkatcha**

(Prod. Guy Draper) (Writers: Draper, ASCAP) Catchy and lively pop item. The flip should continue what could be a "right field" Kopy, Jav 2504

**PEPPERMINT TROLLEY COMPANY—New York City Girl (Prod. Dot Delore) (Kasha, BMI)—Free reading of the All Kasha Swing, this is the kind of the group the back to the charts, Arts 55 2506

**TINY TOWN—The Good Ship Kellip**

(Prod. Richard Perry & Gary Stovall) (Writers: Clare-Whiting, BMI, ASCAP)—A delightful reading of the Tiny Town film classic by the "smellable" performer. Follows up "Great Balls of Fire" with even greater sales potential. Popist 8057

**ERAMO—Sweetie Sweetie**

(Prod. Jerry Kopalia) (Writers: Doreen) (Dorothy) (Eramo) (GEM) Group rounded up with a powerful treatment of the recent country hit by David Houston, and he's sure to have an important chart item here. A&M 1074

**LITTER—Lilley People**

(Prod. J. Womack Homer/Kars/Litur/Lurch & Partners) (Writer: Homer) C-Pattie) Exceptional pop item. The flip should bring both pop to the charts with impact. Capitol 3535

**MAYCE WILSON—Girl In Together**

(Prod. David C. Covington) (Writer: Rainey) (Gee, BMI)—Culled from her current chart LP, this pulsating track has the ingredients in being the stylist to the charts with impact. Capitol 3535

**MIKE—Save Lake**

(Prod. Mel David & Young Prod.) (Writer: Dallas) (Hit & Range, BMI) (The classic treatment from Tchaikovsky's ballet in a smooth, pop rendition that should bring the monumental group to the charts here as it did in Britain. GMT: Crescendo 44923

**GEORGE SENSER—My Woman's Good to Me**

(Prod. George Sheppard) (Writers: Sheppard, ASCAP) Exceptional pop item. The flip should bring both pop and r&b to the charts with impact. Capitol 3535

**THE INTRIGUES—In a Moment**

(Odom & Neiburg, BMI) Yew 1001

**SAGITARIUS—IN MY ROOM**

(Prod. Jack Olive) (Writers: Charles-Olive) (Robbins, ASCAP) Exceptional performance. This record is predicted to reach the TOP 20 of the HOT 100 SINGLES Chart

**R&B SPOTLIGHTS**

Spotlights Predicted to reach the top 20 of the TOP SELLING R&B SINGLES Chart

**THE ARTISTICS—Yesterday's Girl** (Dakar/BRC, BMI) Brunswick 755416

**JOE HUNTER—I Go?** (Prod. Steve Pompos) (Writer: Winters) (Capitol, BMI) A smooth performance of a beautiful key Frampton ballad should garner much in play and sales, and bring Hunter back to the charts. Sound Stage 7 3253

**KELSEY GREENE—A Classical Blue** (Prod. Jerry Gagnon) (Writers: West (Switzerland, BMI)—A jittery swinger backed by lush strings and fantastic background vocals plus. Much play and lots hip appeal here, Bet 1274

**JERRY ADAMS SPRINGFIELD—FLUTE—Staphophore Flock of Us (Prod. Jack Adams) (Writers: Adams, Carsey) (Polydor) A mxed pop item. The flip should bring both pop and r&b to the charts with impact. Capitol 44923

**NANCY WILSON—Girl In Together**

(Prod. David C. Covington) (Writer: Rainey) (Gee, BMI)—Culled from her current chart LP, this pulsating track has the ingredients in being the stylist to the charts with impact. Capitol 3535

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**LYNNE ANDERSON—THAT'S A NO NO** (Prod. Webb) (Writer: Soul) (Soul, BMI) A smooth performance of a beautiful key Frampton ballad should garner much in play and sales, and bring Hunter back to the charts. Sound Stage 7 3253

**HARRY WILLIAMS—Brother** (Prod. Steve Pompos) (Writer: Winters) (Capitol, BMI) A smooth performance of a beautiful key Frampton ballad should garner much in play and sales, and bring Hunter back to the charts. Sound Stage 7 3253

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**BOBBY RUSTIN—Play Me A Good Old Country Song** (Fremay, BMI) Capitol 3535
Two hit singles deserve two hit albums.

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

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

Watch out.

Call your local Dot distributor for immediate stock.
That's right, DOT Records. The one with a whole bunch of artists who are as good as gold.

Distributed nationally by
Dot Records, a Division of Paramount Pictures Corporation
LONDON — The British rec- order business has lost $240,000 since launch- ing its case for Resale Price Maintenance. This came after a month of carefully planned research: Even though some in ex- cess of 120 dealers have already been spent by BPI, the prospect of losing a similar amount to no useful purpose proved ul- timately discouraging.

The resale price maintenance management committee — Sir Edward Lewis (Decca), Leonard Wood (EMI), Benjamin Fruin (Pye), Bernard Ness (RCA), Les- lie Gould (Philips), and Ken Claybank (BBC) — agreed that in fact almost reached the point of no return. Sir Edward Claybank uni- formally was the sharp division of opinion within the industry about the merits of rpm as the bedrock of competitive trading. Although unconfirmed, it is also believed that BPI was first with trying to present a case to which their view of the leading resale chains were not prepared to lend their support, (Continued on Page 5)

Price-Fix Decision Boosts EMI Concept

LONDON — EMI's Music Center has been declared a membership boost as a result of the industry's decision to back down on price-fixing. Immediately after the news break, executives stepped up as dealers sought to take advan- tage of the increased discounts offered by EMI for recording for the Music Center label by agreeing to stick a guarant- ened amount of albums at all times.

Timing of the announcement could not have been better for the Music Center scheme which came into operation July 1, only five days after the BPI's de- cision.

Merchandising director John Fruin agreed that in formu- lating the Music Centers as a long-term project, the possibility of their having to operate in a free market was not taken into consideration. "It was designed to cope in either situation," he said.

Fruin said that the pattern as laid down originally would re- main unchanged. "If the people need the extra margin — it is there."

He added that after the news broke last Thursday, that there had been a number of calls from dealers wishing to enroll from the Music Center accreditation. There are now 200 shops des- ignated as Music Centers with orders delivered. A further 470 are in firm negotiation. At pres- ent, the "A" dealerships have proved the most popular, but Fruin expected the bigger re- tailers to join in. He expressed himself satisfied with current progress towards the final target of a total of 1,600 Music Centers.

Record Merchandisers (RM), the joint EMI-Decca-Pye rack consortium, will make no changes to the charges to dealers, said Fruin. They could reduce prices about reducing prices, something which RM could not do without consultations to see if rack out- lets would accept lower profit margins. "We are not negoti- ating on this at the moment," Fruin added.

The first seven young pianists due for promotion in EMI-Itali- ana's giant fall campaign are: Mauricio Pollini, from Italy; Bruno Leonardo Gelber, from Argentina; Agustin Anievas, from the U.S.; Jean-Luc Nancy, from France; Rafael Orozco, from Spain; Neil Gowdy, from the U.K., and John Ogdon, from the U.S. K. "We are scheduling 35 clas- sical LPs by the time of the fall campaign," Grand said. To ensure a wider margin of suc- cess, the group's emphasis was on pro- motional effort in such a tradition- al music market as that of Italy, EMI-Itali- ana's new marketing department selected a menu of 4,000 record retail shops as ve- hicles.

"We selected only those shops which we felt were specialized in classical music publications, and were staffed with personnel sin- cerely interested in classical music," Grand told Billboard. "By August 20, we mean all the stores slated for this special promotion are under 30 years of age," he added.

LONDON — The British rec- order business has lost $240,000 since launch- ing its case for Resale Price Maintenance. This came after a month of carefully planned research: Even though some in ex- cess of 120 dealers have already been spent by BPI, the prospect of losing a similar amount to no useful purpose proved ul- timately discouraging.

The resale price maintenance management committee — Sir Edward Lewis (Decca), Leonard Wood (EMI), Benjamin Fruin (Pye), Bernard Ness (RCA), Les- lie Gould (Philips), and Ken Claybank (BBC) — agreed that in fact almost reached the point of no return. Sir Edward Claybank uni- formally was the sharp division of opinion within the industry about the merits of rpm as the bedrock of competitive trading. Although unconfirmed, it is also believed that BPI was first with trying to present a case to which their view of the leading resale chains were not prepared to lend their support, (Continued on Page 5)

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**70 Edition of San Remo Fest to Undergo Broad Policy Changes**

**Results**

Continued from page 66

Three-day event will be held in San Remo on a permanent basis and will feature competing semi-professional pop groups from Holland, Germany, France, Belgium, and Britain. The 24 un-published songs will be re-performed by an 'lesser known' partner, with a good chance that some lesser-known acts will be forming two winning songs.

Another major change comprised in the new system was that the first and second night (by judgment of the jury) were responsible for deciding the third night, when they will be added to the third-night vote to determine the winning songs and the five winning songs.

Under the new formula explained by Ravera, the 24 un-published songs admitted to the third night will be performed on Eurovision, the 24 participating songs will be repeated by the 24 "top" artists only.

**Executive Turntable**

**BRUSSELS** — The International Festival of the Guitar D'Or (the Golden Guitar) will be held in Brussels in late July and will feature competing semi-professional pop groups from Holland, Germany, France, Belgium, and Britain.

The judging group will be given an EMI recording contract and have its first single released in five countries.

International groups guesting at the festival include the Cats (England), Les Variations (France), the Soul Sisters, the Belgians, the Wallace Collection (Belgium) the Virgil Brothers (Australia), and the Barclay James Harvest (Britain).

Topping the bill will be British singer Brian Crain and French singer France's David Alexander Winter will also appear.

**Brussels Festival For July 13**

John Fruin, EMI Records sales director, has taken on added responsibilities and becomes merchandising director effective Tuesday, July 13. Fruin will also handle promotion on all U.S. labels, and FM labels, the upswing of low-price albums, the decline of single sales, and the pressure to get a low price, Ken East, ... Former disk jockey Chris Denning has joined Decca as manager of the department, has moved to a newly created post as manager of the department, has moved to a newly created post as manager of the department, andPressEvent chief. Another new promotion man, Judd McNiven, has joined Decca to handle promotion on all U.S. labels handled through management liaison chief. Another new promotion man, Judd McNiven, has joined Decca to handle promotion on all U.S. labels handled through management liaison chief.

The Freshmen have recorded "She's My Baby" for a cover version of Ray Stevens' "Dinah," and "I'll Never Fall in Love Again," by John McVie for an old Irish ballad, "Mary of the Sea," and "Daydream," by Jerry. "Me Make Me an Island," is out in the U.K. and will be sent to Holland and will be released by Capitol as a single.

McVie and John tractor country and western star Johnny McCuskey will be in Dublin in early September to promote his first LP, "Johnny McCuskey," on his own label, Decca, "Shamrocks in the Rockefeller," which includes eight of his compositions.

**SRI-ITALIANO SELLS 10 JUNE BUSTING OUT DISKS**

MILAN—SRI-Italiano has selected the 10 new records causing the most impact in the market at the moment for June. The selection is made by Germano Ruscito, Billboard's director of Italian operations.

The subscribers to SRI-Italiano record companies and music publishers who review the records and song for their value in shops present the SRI-Italiano. The evaluations of the Italian lyrics and information as to where licensing arrangements are available. The selections include Italian copyrights only.

The 10 records selected are:

1. "Lamento" by Virgilio Copello (Clan)-published by Clan;
2. "Tutto Da Rifiare" by Caterina Caselli (CDG)-Fiera-Arion;
3. "Parlami d'Amore" by Gianfranco Marucci (RCA)-Anthem of Discos; "Quando Te Vieni" by Roberta Scaglia (Decca);
4. "Beethoven" by Muratorio (Joker)-Bonagura; "Pensando a Te" by Al Emini (EMI-Universal), published by EMI; "Irresistible" by Francesca Ponzoni (Parlaphone)-Voce del Rinascita;
5. "Domenica d'Argotto" by Bobby Solo (Ricordi)-Mimo-Pegaso; "Sole" by Franco IV and Franco I (Sid, Rome); "To Vigo Tanto Bene" by Rosario (Variety-Leonardi).

**From the Music Capitals of the World**

**Dublin**

The Irish Rovers and their manager, Eamonn Coghlan, have added a five-day promotional trip-with-vacation, including a guest shot on Gay Byrne's (RTÉ) late night program, "The Late, Late Show," to their tour of Irish and British territories. The group will be attending the inaugural Irish National Song Contest, where the winner will be selected by a vote of the public to represent Ireland at the 1970 Festival of Eurovision in Munich.

**Brussels**

The finals of the 1969 Castlebar International Song Contest, which started a week ago, will be held beginning Oct. 6. Closing date for entries is Oct. 31.

**San Remo**

Johnny McCuskey will be in Dublin in early September to promote his first LP, "Johnny McCuskey," on his own label, Decca, "Shamrocks in the Rockefeller," which includes eight of his compositions.

**San Juan**

Paul Anka (RCA) at El San Juan Hotel (San Juan, Puerto Rico) has been named the all-time first-place winner in the recent Maga/Radio-Television Festival, recorded in San Juan, Puerto Rico.

The new LP, "Maple Leaf Rag" (Parlophone)-Voce del Padrone; "Domenica d'Argotto" by Bobby Solo (Ricordi)-Mimo-Pegaso; "Sole" by Franco IV and Franco I (Sid, Rome); "To Vigo Tanto Bene" by Rosario (Variety-Leonardi).

**Julian Nimmo**

British singer Julian Nimmo has been signed to a management contract with Columbia Records, A&R executive Bill McPeek has signed an exclusive contract with Julian Nimmo, a British singer who has been heard on Radio Luxembourg, "I'll Never Fall in Love Again," by John McVie for an old Irish ballad, "Mary of the Sea," and "Daydream," by Jerry. (Continued on page 78)
First Canadian Tape Draws Key Musicmen

TORONTO—The Canadian tape industry’s first convention took place here this week, and drew 140 of the key figures in the international music industry.

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

Those present included James Elkins, president of ITCC; Larry Finley, president of NAL; James Tyrrell of ITCC, Neil Bogart of Buddah Records; Drayson of Audio Fidelity Records, Sam Golden of Gamble Records, Aubrey Mayhew of Lil Darlin Records, Steve Hershoff of Tapemaster, Concertone’s Jack Cummings, Kraee’s Hy Sutnick, Larry Sikora of Leisure Tape Cartridge of Canada; and Jack Canby, Hy Sutnick of Leisure Tape Cartridge of Canada; James Elkins of ITCC, Larry Finley of NAL and A. B. Salter, general manager of Modern.

Salter Sr. also made the first annual Modern Tape award to Bill Masin of Van Duesen Brothers.

On Friday there were discussions by James Tyrrell of ITCC.

(Continued on page 78)

GRT Canada

Into Disks as Class Distributor

TORONTO—GRT of Canada Ltd., one of Canada’s last distributors of prerecorded tape, has entered the record business acquiring the Canadian rights for the Chess-Checker-Cadet Group of labels.

Making the announcement, R. L. Reynolds, president of GRT, said that previously Phonodisc had handled record distribution for Chess while GRT had looked after tape. However, Reynolds said, both tapes and records will in future be handled by GRT.

GRT of Canada, Ltd., established at the beginning of 1969, distributes prerecorded tapes through 46 record companies. Tapes are merchandised in record cartridge, cassette and reel to reel.

Reynolds said that GRT of Canada would now be described as a total music company. “GRT is no longer simply a tape manufacturer and distributor. We will be moving into all aspects of recorded distribution.”

Ed LaBuck, Canadian sales manager, said that GRT can now offer Canada’s largest distribution of both records and tapes in Canada. GRT will present and co-promote the company’s recordings of John Lennon’s single “Give Peace a Chance” and Yoko Ono’s solo “Remember Love” during the couple’s Montreal “bed-in.”

‘Awareness’ Key of Cap. Sales Seminar

QUEBEC CITY — “The purpose of this whole thing is to make our presentation of what we’re doing and to make them aware that we know what they’re doing.” Taylor Campbell, Capitol of Canada’s director of sales, was speaking of the company’s recent six-day Total Involvement Sales Seminar at the Holiday Inn here.

Management executives flew in for prior discussions and last minute arrangements. The Seminar began on Monday night with a keynote dinner chairing by Taylor Campbell. Speakers included Campbell; vice-president Ron Plumb; Paul White, the company’s ad and local product. Taylor Campbell detailed Duotone Happenings, and the Montreal Branch produced an amusing skit on Capital classics.

William Talant Jr., Capitol’s international president, spoke at the Tuesday morning general session, commenting the company’s pleasure at the overwhelming success of Capitol product in Canada.

Walt Greatalis, Canadian music coordinator, outlined its Canada Week proceedings with a talk on the tape market, and Bert Renka, Capitol’s Western regional manager, presented new product, with assistance from Glenn Blouin, Jacques Amann and Allan Sherman.

Taylor Campbell outlined Capitol’s new line of record carrying cases, and wrapped up the day in a seminar on "Customer Relations." Issa Moss, president of (Continued on page 78)
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<td>Specials</td>
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</tr>
</tbody>
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**BUBBLING UNDER THE HOT 100**

101. Women of a Certain Time
102. Sunday Sunshine
103. Sex Wax
104. Flight of the White Swan
105. Inside Out
106. Underdog Atoll
107. The Travelling Baseball Team
108. Angel of the Morning
109. Life is Good
110. My Love
111. Jack and Jill
112. Dandy Girl
113. Your Way
114. The Bus Stop
115. I'll Never Fall in Love Again
116. Birds of a Feather
117. In the Time of Our Lives
118. The Feeling Is Right
119. Mellow Yellow
120. My Little Thing
121. Aqua Marine

Compiled from national retail sales and radio station airplay by the Music Popularity Dept., of Record Market Research, Billboard.
FROM NOW ON, JOHN MAYALL ON Polydor.

John Mayall will be recording live at Fillmore East, July 11 and 12.
THE 3RD NATIONAL TAPE CARTRIDGE FORUM

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

MONDAY, AUGUST 4
9:00 a.m. - 12:00 noon
SESSION 1 THE FUTURE OF THE INDUSTRY—HOW CAN IT BEST REACH ITS GROWTH POTENTIAL
The Manufacturer’s Point of View
Speaker to be announced
The Wholesaler’s Point of View
William E. Goetz
Chairman and Chief Executive Officer
Music West
Daly City, California
The Retailer’s Point of View
Harvey S. Laner, President
Recco Inc.
Kansas City, Missouri

SESSION 2 RESOLVING THE PACKAGING DILEMMA
Frederick H. Rice
National Merchandising Development Manager
Capitol Records Distributing Corporation
Hollywood, California

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

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

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

SESSION 5 PINPOINTING THE TAPE AND EQUIPMENT MARKET
Andrew Csida
General Manager, Special Projects Division
Billboard Magazine
New York, New York
Forecasting Equipment Sales—Portables, Home, Automotive
James R. Gall, Vice-President, Marketing
Lear Jet Stereo, Inc.
Detroit, Michigan

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

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

SESSION 8-A TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT
Penetration in Far East
Robert Mitchum, Vice-President
C. J. Brady Company
Honolulu, Hawaii
Status in Europe
John Jildera
International Manager of Cassettes
Philips Phonographic Industries
Baarn, Holland
SESSIONS OF THE SESSIONS, ATTENDING ONE AT 9:00 A.M. AND THE OTHER AT 6:30 P.M.

These sessions are concurrent. Each session will be held in a separate room and repeated. Every registrant will select two of the sessions, attending one at 9:00 a.m. and the other at 12:30 p.m.

TRIP A
SESSION 9 OPERATION OF AN INSTALLER OF TAPE EQUIPMENT IN CARS
Henry Vogel, President
Car Radio Tape Center
San Francisco, California

SESSION 10 HOW AN AUTO ACCESSORY STORE SELLS AND DISPLAYS TAPE AND TAPE EQUIPMENT
Merrill Krantzman, Vice-President
Grand of California
Oakland, California

TRIP B
SESSION 11 A TEST STORE FOR TRYING NEW MARKETING IDEAS FOR TAPE AND EQUIPMENT
Speaker to be announced
Tape Deck
Sunnyvale, California

SESSION 12 THE TAPE CARTRIDGE MANUFACTURING PROCESS—EVOLUTION OF THE FINISHED QUALITY PRODUCT
Speaker to be announced
GRT Corporation
Sunnyvale, California

TRIP C
SESSION 13 OPERATION OF A RETAIL RECORD AND TAPE STORE
Russ Solomon, President
Tower Records
Sacramento, California

SESSION 14 AN INSIDE LOOK AT A SUCCESSFUL DISTRIBUTOR
Merritt Kirk, President
Music West
Daly City, California

WEDNESDAY, AUGUST 6
9:00 A.M. - 12:00 NOON—CONCURRENT SESSIONS
These sessions are concurrent. Each session will be held in a separate room and repeated. Every registrant will select two of the sessions, attending one at 9:00 a.m. and the other at 10:45 a.m.

SESSION 15 IMPACT ON TAPE AND EQUIPMENT MARKETING OF ADDITIONAL RETAILERS ENTERING FIELD
Rack Jobbers' Role in Setting Up and Servicing the New Dealer
William Hall, Vice-President
Transcontinental Music
Burlingame, California
The Camera Store as a Tape and Equipment Retailer
Ronald W. Inkley, President
Inkley's
Ogden, Utah
Experience of an Appliance Dealer Entering the Tape Field
Ira Fischbein, President
Mr. Dependable TV & Appliance Store
San Diego, California

SESSION 16 IMPORTANCE OF SERVICING FOR BUILDING SALES OF EQUIPMENT AND TAPE
Responsibility of Manufacturer, Distributor, Retailer in Setting Policies on Returns and Defectives
Jack K. Sauter, President
Calectron
San Francisco, California
Profit Opportunities in Equipment Servicing
Joseph V. Loiacono
Manager, Field Product Service
General Electric Company
Syracuse, New York

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

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

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

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

SESSION 21-B TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT
The Future in Canada
Gary Saltzer, Vice-President
International Tape Cartridge of Canada, Ltd.
Downsviwe, Ontario, Canada
Growing in Latin America
Manuel Camaro, President
Tape Car Gravacios
Guatemala, Brazil

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

TAPE CARTRIDGE FORUM
Sponsored by Billboard Publications
The Tape Cartridge Forum will acknowledge your registration immediately upon receipt and will forward all details pertaining to procedures.
Please register people from our company to attend the TAPE CARTRIDGE FORUM, August 3-6, 1969, in San Francisco, California. Check is enclosed to cover all registrants.

Company Name
Address

City, State, Zip
We are manufacturers wholesalers retailers
distributors other
We are associated with the music-record industry automotive field other
We are now in the tape cartridge field Yes No

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

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

Company Name
Address

City, State, Zip
We are manufacturers wholesalers retailers
distributors other
We are associated with the music-record industry automotive field other
We are now in the tape cartridge field Yes No

Your signature and title

Complete refunds will be made for cancellations received before July 25. After that time, a cancellation charge of $35.00 will be made.
TOP LP'S

FOR WEA June 12, 1969

<table>
<thead>
<tr>
<th>ARTIST - TITLE - LABEL &amp; NUMBER</th>
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<tr>
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Awarded RIAA seal for sales in a million or more. Awarded for sales in a million or more. Awarded for sales in a million or more.
Carol Burnett - Martha Raye
Together Again For The First Time

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

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

True, the album is fun... but so far the sales are serious.

The album is becoming a smash. That's what Tetragrammaton calls fun.

Tetragrammaton
Tetragrammaton Records, A Subsidiary of The Campbell Silver Corporation
**Top LPs**
Continued from page 74

<table>
<thead>
<tr>
<th>Week</th>
<th>Artist</th>
<th>Title</th>
<th>Label &amp; Number</th>
</tr>
</thead>
</table>
| 10   | 18     | *The Beatles* | 1
| 9    | 23     | *The Beatles* | 1
| 8    | 27     | *The Beatles* | 1
| 7    | 28     | *The Beatles* | 1
| 6    | 29     | *The Beatles* | 1
| 5    | 30     | *The Beatles* | 1
| 4    | 31     | *The Beatles* | 1
| 3    | 32     | *The Beatles* | 1
| 2    | 33     | *The Beatles* | 1
| 1    | 34     | *The Beatles* | 1

**Compilation of National Retail Stores by the Music Popularity Chart Department and the Record Market Research Department of Billboard.**
New Albums for July

RCA VICTOR

DON GIBSON SINGS ALL-TIME COUNTRY GOLD
LSP-4169

JACK JONES AT TIME FOR US
LSP-4209

MAX MORATH
LSO-1159

JANE MORGAN
LSP-4171

THE BEST OF JIM REEVES VOLUME 2
LSP-4187

JIM REEVES HITS COVERED BY SNOW
HANK SNOW
LSP-4192

HARRY 2525
LSP-4166

VICTOR CAS-2322

VICTOR CAS-2330*

JAMES BLACKWOOD SINGS HIS FAVORITE GOSPEL SOLOS
LSP-4189

Amazing Adventures of The Liverpool Scene
LSP-4127*

JAYNE EMMERSON
LSP-4195

THE BEST OF ANTHONY NEWLEY
LSP-4197

THE JONAH JONES QUARTET
LSP-4165

JAMES BLACKWOOD SINGS HIS FAVORITE GOSPEL SOLOS
LSP-4189

VICTOR CAS-2328(e)

VICTOR CAS-2331(e)

RCA CAMDEN

THE IMPOSSIBLE DREAM
CAS-2322

THE JONAH JONES QUARTET
CAS-2328(e)

GALVESTON AND OTHER HITS
CAS-2329

RCA CAMDEN

THE JONAH JONES QUARTET
CAS-2323

CAMDEN THE JONAH JONES QUARTET
CAS-2330*

CAMDEN THE JONAH JONES QUARTET
CAS-2331(e)

RCA CAMDEN

THE JONAH JONES QUARTET
CAS-2323

CAMDEN THE JONAH JONES QUARTET
CAS-2330*

CAMDEN THE JONAH JONES QUARTET
CAS-2331(e)

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

- Continued from page 1

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

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

A case is made against the music publishers "as a body" for failure to come up with any substantial statistics. They "refrained from providing any financial statements indicating the trend of gross receipts, costs and profits for a period of years," as requested by Subcommittee chairman Sen. John J. McClellan (D-Ark.). As for the record companies, their Glover report presented "a body" for failure to cover quite substantial changes in the industry since 1964. Some of the proposed guidelines for the up-to-date accounting of the financial condition of music publishers and recording will make the respective parties shudder. Top priority would be given to "obtaining all financial information considered pertinent to the rate question.

There would have to be further study of the compilation of what Knight calls the "inter-union" of merged ownerships in the industry today, and the frequency of births and deaths of firms in music publishing, recording and distribution.

The mystery of the "financial characteristics" of the music publishing and recording business would have to yield up such secrets to analysis as: 1. Disclosure of financial records of all music publishing and recording firms (independent or subsidiary) directly affected by a proposed change in mechanical royalty rates for music publishing, plus the large integrated broadcasting and recording businesses that control music publishing, and finally the newer conglomerates and new corporations that are taking over music interests. (The study is frankly apprehensive about the lack of knowledge as to where this latter type would fit from an operational standpoint.)

The Library of Congress study based its conclusions on a complete survey of all available statistics, the history of the industry under compulsory licensing, and financial records and paper information. Out of it, researcher Knight says, "All findings are to date are inconclusive" on the mechanical royalty issue.

The study points out that the National Music Publisher association counsel Robert Nathan's unsupported charges that the present rates are 200 cents "are not covered recent and substantial changes in the industry since the mid-50's."

Additionally, to reveal the truth of the situation, the functioning of interrelated record and publishing and distribution and recording, plus the large integrated broadcast and recording enterprises flexing their financial strength, and finally the newer conglomerates and new corporations are taking over music interests. (The study is frankly apprehensive about the lack of knowledge to which as to where this latter type would fit from an operational standpoint.)

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Sweet Smell of Success
Following his million-seller
"The Chokin' Kind"
Joe Simon is in full bloom again

"Baby,
Don't Be Looking
In My Mind"

OVER 250,000 SOLD FIRST WEEK!
Time after time, GRT gets the hottest sounds in the industry, and rolls them right onto tape. And then rolls those tapes out to distributors. While the tapes are still hot, still streaking up the charts. Because that's the game: selling a tape while the tape is still selling.

Can GRT keep this hot streak going?

Bet on it.