Tape Forum Bonus:
1st EVR Showing

NEW YORK — The first record-tape industry demonstration of the CBS-developed Electronic Video Recording (EVR) system will be held at the Billboard Publications' Third Annual Tape Conference, Aug. 3-5, at the San Francisco Mark Hopkins Hotel.

The revolutionary EVR system—a video cassette form of reproducing prerecorded sight and sound—will be demonstrated and discussed by Jack Mert of CBS Electronic Video Recording in a special session scheduled for Monday afternoon, Aug. 4. The session is...

Spots Plugging
LP's Surging

By CLAUDE HALL

NEW YORK — Advertising of records, especially albums, on radio is snowballing, and the Radio Advertising Bureau has launched a series of conferences with record company executives to extend them more in depth to the potentials of radio advertising to boost sales. Miles David, president of the RAB, said last week that there was no doubt about increased sales being created by advertising of records. Four or five conferences have already been held at record companies; more are scheduled.

A&M Records has just expounded a 52-week schedule of audio commercials on WKNR Detroit, calling for a total...

(Continued on page 30)

Pickwick Plans
Key Buildup in
Price-Free U.K.

NEW YORK — Pickwick International is gearing for a greatly expanded operation in the United Kingdom. The company has already signed distribution deals with Britain's Metromedia Records, which holds the stage for a new marketing era. Amos Heilicher, president of Pickwick International and currently president of EMI's NARM, and Cy Leslie, Pickwick's board chairman, will go to England shortly to set all details of the campaign. They will confer with Monty Lewis, managing director of Pickwick International, Inc., Ltd.

Included in the planning will be a stepped-up operation in Scotland and Ireland as well as in the British Isles.

Pickwick has reorganized the budget field both in the United States and in England. In the latter nation it has already had six years of experience. It will use its complete expertise—British and American—to help initiate the new merchandising era in Britain. This era, like the American era of record-jogging...

(Continued on page 4)

U.K.'s Punctured Economy
Deflates Stores; Drive Set

By BRIAN MULLIGAN

LONDON — Britain's economic situation, with severe slumpdowns on consumer spending and an increase in the payroll tax, is looming as a real threat to retail outlets, especially in the less affluent end of the trade. Although the abolition of the small hole in 33 Speeds is regarded as being the best boost the trade has ever had to overcome serious, the situation as of now is that more record steps are closing than are opening.

Particularly affected are the discount outlets, climaxing with EMJ and outlets selling less than 524 worth of the company's product...

(Continued on page 4)

Coinmen
'Up' on 45

By BRUCE CORY

CHICAGO — The U.S. jukebox industry, which uses at least half of the estimated 180,000,000 singles sold annually in this country, is not threatened by a shortage of 45's reflected in declining sales of singles, according to a poll last week of jukebox manufacturers. At the same time, the manufacturers have been investigating the use of prerecorded tape in jukeboxes and have studied the overseas American Pocketadios, but none think there will be a switch from regular use of 45's in the foreseeable future.

A. P. Pemn, W. S. Hirten Co., P. A. Kim, N. Y., W. C.

See Page 8-28

AdTown Is NO. 1

IN 8 TRACK See Page S-28
The excitement starts when she sings "We're on Our Way" and "A Time for Us" (Love Theme from "Romeo and Juliet") #63-5001. The excitement goes right into this fall when Teresa joins the Rowan and Martin "Laugh-In" cast and Calendar releases her first album. What a Calendar girl!

Music Supervision: Don Kirshner
Produced by Ritchie Adams and Mark Barkan
Personal Management: The Bernie Brillstein Company Inc.
Manufactured and Distributed by RCA Records
Decca Looks to Deal To Revitalize Coral

NEW YORK—Decca Records, in a production deal with Golden Bough Productions, Inc., to serve as a springboard to reinvigorate the company's Coral label.

Golden Bough Productions is a subsidiary of Talent Development International headed by Ben Rosen, president of the firm. Rosen is in London this week with Bill and Anne Phillips, Tal- 317 Pen's Honolulu and New York offices.

The agreement, according to Golden Bough Productions, will be executed by opening Golden Bough Records to RCA (by 20 years). Anne Phili- pps is a composer and leader of the recording and electronics specialists.

NEW YORK—More than 600 persons will converge on the Century Plaza Hotel in Los Angeles for the Decca and Epic Records' 1969 sales convention. The convention, which will be the largest sales meeting in Co- longa's history, was held from July 30 through Aug. 3.

Taking an active part will be Col. John W. Rowland, president; Records; Bill Farr, vice-president, marketing; CBS Records, who will act as convention chairman; Bill Edgall, vice-president, sales and distribution, Columbia Records; and Jack Gold, vice- president, Columbia artists & repertoire.

Among the other executives who will be involved in the con- ference are Godlieb Lieben- son, president, CBS / Columbia Group; Harvey Stryker, presi- dent, CBS International; Walter Dean, administrative vice-presi- dent, CBS Records; Dick Asher, vice-president, business affairs, CBS Records; Bruce Landy, vice-president, merchandising, Columbia Records; Mont Hoil- man, vice-president, Epic and custom labels sales and distribution; Bob Aiken, director, national promotion, Columbia Records, and Herb Mander, director of sales, Columbia Records.

Price, sales director, Masterwork Audio Products, is coordinating this year's conven- tion.

The Columbia and Epic artists and repertoir staffs, as well as representatives of the management, will participate in special presenta- tions. The convention will also feature the company's activities for the coming year. The entire Columbia and Epic staffs and promotion organization will also be in Los Angeles to participate, as well as participating in CBS International's overseas operations.

In addition to playing host to the trade and Los Angeles press, both Col. Rowland and John Mander, CBS Records, will put out a daily convention newspaper.

Among Highlights

- The three Columbia and Epic artists and repertory suites participating in the convention are Columbia Records; and Epic Special Products, manufacturing, and sales/promotion.

- Dania's Columbia and Epic will honor the outstanding Distributor of the Year, and will present the best regional promotion for performances.

By EARL PAIGE

Car Tape Bows Self-Service Package; Test-Market Is Set

LARGEST COL. MEET TO LURE 600

Col. Boyce & Hart in Multi-Mil Deal

NEW YORK—Col. John W. Rowland, president, Columbia Records, has announced the signings of a new label by the Columbia Records Group; Harvey Stryker, presi- dent, CBS International; Walter Dean, administrative vice-presi- dent, CBS Records; Dick Asher, vice-president, business affairs, CBS Records; Bruce Landy, vice-president, merchandising, Columbia Records; Mont Hoil- man, vice-president, Epic and custom labels sales and distribution; Bob Aiken, director, national promotion, Columbia Records, and Herb Mander, director of sales, Columbia Records.

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By EARL PAIGE
Copyright Winds Shift to Artist

By MILDELD HALL

WASHINGTON—The copyright revision bill is taking shape and the winds of change are blowing, just as much, if not more, toward the record artist. The hope is that broadcasters’ recent and shocking rejection of an agreement reached by record producers and public broadcasters on royalty negotiations, between Creative Talent and broadcasters, over copyright and other copyright revision issues, is not going to be an issue out of the over-all revision bill.

This would weakend broadcaster power to scuttle the whelk they have hung over the TV (look right)—as nearly happened on May 13 when the legislation bill passed in 1967 only after the section on copyright revision for CATV was deleted. TV interests are fighting the recent free use of programming material, which is now bedded into subscribe homes (to an extent; the Supreme Court has given CATV’s free ride under the present copyright law.

Tape Forum Bonus: EVR, Ford Co. Exec & Keithing

Continued from page 1

“New Opportunities for Sales with Cassette Tapes” (EVR). (See last week’s inter of Billboard for an on EVR.)

In addition to announcing the historic EVR demonstration, Charles Keating, executive coordinator, also disclosed the names of three more industry leaders to be designated as co-ordinator for the upcoming forum. They will address the Forum. They are:

James P. McClosky, top program manager, Ford Motor Co., Dearborn, Mich., who will speak on "Evolution of the Compact Cassette Market and Tape Sales in Cars.

Cornelius P. Keating, president, CBS Direct Marketing Service, Inc., who will talk on the "Cassette Tape: The Tape Forum"

Hal Robbich, Merchandising Manager for Special Markets, Capitol Records, who will talk on "The Cassette Tape in the Recreational Market:"

The Forum is being produced for the Cassette Tape Forum Publishers. Bill James, O. Rice Associates, Inc., specialist in management training, will moderate the全体 sessions.

Finkel is executive vice-president of the Rice firm, and has staked out the territory of the previous two tape cartridge forums. In his short, to the point, and professional fashion, he has already wakened up the industry to the issue of the jukebox term, and the mechanical right, to say nothing of the tape cartridge Forum, and the first International Tape Forum, which Ramsay will address at Nassau this spring.

Registration and inquiries for the event should be addressed to Tape Cartridge Forum, Ninh Fink, 300 Madison Avenue, New York, N. Y. (10017).

Tchaikovsky, Strauss Tie; Col, RCA Vie to Top Chart

By FRED KIRBY

NEW YORK—The Mahler-Beethoven group on top.composer honors in Billboard’s Classical Chart, the broadcasters would have far less leverage for scuffling the copyright revision bill. A recent court decision, with half alone, is included in the bill. Although broadcasters still threaten this, there is no great public issue involved in paying record artist royalties for use of records to roll up broadcast profits on the air.

Proponents of the record royalty bill are hopeful that the CATV issue may be put over for separate action since no one expects any agreement to be reached in the next few weeks. The heart-line NAB negotiators and the Cable TV people, who have worked diligently until the NAB board rejected it in June. In a letter to the National broadcasters, the CATV people and the NAB’s executive directors, Copyright Subcommitiee chairman Sen. John L. McClellan, (D-Ark.) asked them to "let bygones be bygones," Aug. 31.

Without the community antenna issue in the bill, with its political and public interest issues, the broadcasters would have far less leverage for scuffling the copyright revision bill. A recent court decision, with half alone, is included in the bill. Although broadcasters still threaten this, there is no great public issue involved in paying record artist royalties for use of records to roll up broadcast profits on the air.

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RCA or NBC... Which Tape Will Lead

Continued from page 4

In the latter race, Columbia technically was top label with 301 listings of 31 titles, but RCA had the over-all lead with 304 titles. Columbia had 39 albums, 23 listings for five Victor trilogy sets, plus four citations for one Colpix, I.P., for a grand total of 323 listings for 26 titles.

Eugene Ormandy and the Philadelphia orchestra switched from Columbia to RCA, captured orchestral honors; and Norman Luboff and the New York Philharmonic, the usual leaders.

The pops chart was largely responsible for RCA’s uptick in listings, but Columbia is also responsible. RCA was represented by Ormandy all registered for a total of 54 spots. Add sings of RCA only 37 listings compared to the 81 units for seven Columbia albums by Bernstein and Luboff.

RCA also contributed impressively to the Tchaikovsky total as RCA’s "Tchaikovsky" set was up 84 times, while seven Richard Strauss entries also came up 84 times. Other prominent chart composers included Bach with four albums, Beethoven with 34 albums, and Tchaikovsky with 31 albums.

(Continued on page 49)

Executive Turntable

Arnold Orleans named sales manager of Chess Records, and Dave Checkerek and Chester Moore appointed co-national directors of the promotional department. Regional managers in the division are -- in the Northeast department, John Paoletti of Charlotte, N. C.; Don Grinter (Weston), based in Los Angeles; Norman Thrasher (Southern), Atlanta, and Eddie Brandt (Midwest), Chicago. The Northeast regional co-ordinator for the new Memphis office. Added to the Chess production department are T. T. Swan—working on the Vintage setup, and John Sobczak—working on the Mercury setup. So far, management has been formed by the company with Bob Paige, director, and Randy Harper, Paige’s assistant. Other Chess personnel changes: Donna Sumi, promo manager, replaces telephone sales department director; and Jimmy Stevens, inventory control; Arnold Ippolito, co-director of the regional promotion department, and Evelyn Green, assistant to the merchandiser and market manager.

Arnold Maxin, former MGM Records-Big Three Music, national sales manager, of North American Leisure Corp. Maxin also serves as consultant for Tesseractgrammation Records and a film production firm.... Sian McCleskey named director of television and radio promotion for Sire. Maxin was formerly promotional co-coordinator of the label’s parent company, Campbell Silver Corp., and head of casting for its animation special, “Hey Hey Hey... It’s Charlie.”

David R. Glew, general manager of Seaway Distributors, Cleveland, has been named album sales and merchandising manager of Seayco. Previously, Glew was the national account manager for the Chess division. Billen Glew was branch manager of Dot Records, Cleveland. Mark Meyerson, an associate of the Martin J. Machat law office, Chicago, has been named national sales manager for Swing, vice-president. Previously Meyerson was East Coast managing representative for ASCAP. Shel Kuss, former editor of Billboard, now is working for the Discographic Society. He will be working on product development with Jerry Greenberg, the company’s creative producer director. Caten has also produced albums for Presages and has worked as a producer for A&P. Manager, press and public information, Epic Records, Jan Hoddenbeld leaves to become New York editor of Rolling Stone.

Dale Morris named national sales manager, Little Dirtlin’ Records, and will be based in Los Angeles. Telephone’s most recent executive, he will be working in a similar capacity at Mercury. Bob Schorr, Mercury’s Cleveland promotion manager, promoted to Smash/Fondata national promotion director.... Robert A. Grunke, co-founder of Discography Corp., and Ampex Corp. A. A. Sokes named vice-president/general manager of the professional audio products division of the company.... Muslin named head of the formerly promotional production company, The B. Marks. Producer, arranger and writer, Muslin was formerly with Cy Coleman and Kama Strata Music.... Lise Kelle named vice-president of Sound Factory Recording Studio and Studio Productions, Los Angeles.

Reginald Nelson Loveng named national r&b director for Capitol Records Distributing Corp. Loveng is program music and community affairs director for New York’s WWRL and before joining the radio station worked for Sound of America. Steve Frank named a vice-president of Neil C. Reshen. Frank has been with the firm for two years as director of administration and will be responsible for the firm’s concert promotion, the area of production agreements and music publishing. In addition, he will direct the corporation’s financial and investment service for record clients. Forra Baumgarten, accountant supervisor, was formerly promotion co-coordinator of the label’s parent company, Rappin’ Raines. Manager, press and public information, Epic Records, Jan Hoddenbeld leaves to become New York editor of Rolling Stone.

Alan Honig promoted to treasurer of Music Makers Group, Inc., music-radio entertainment complex. He will continue as controller and as general manager of Andrew Scott Music, and Renleigh Music, the firm’s two parent companies. Al Supple, who has been manager of the newly formed Natural Productions, Los Angeles, independent production firm. Bud Dolinger resigned as West Coast operations manager. Supple has been with the company since 1961 and will be president of his own independent advertising agency. Ali Feilich promoted to the newly created post of director of information and research, BMI (Broadcast Music, Inc.). Feilich is director of the BMI index department, joining the organization in 1947. (Continued on page 52)
"A Time For Us"

Romeo, Juliet, Johnny,
Boston, Worcester, Bangor, Buffalo,
Rochester, Sioux Falls, Minneapolis, Chicago,
Los Angeles, San Francisco, Seattle,
El Paso, Salt Lake, Norfolk, Richmond,
Providence, Albany, Miami, Kansas City,
New York, Cleveland, Raleigh, Atlanta,
Baltimore, Washington, St. Louis,
Akron, Youngstown, Detroit, Dallas,
Philadelphia, Cincinnati, Mobile, Memphis,
Little Rock, Fresno, Sacramento, Denver,
Milwaukee, Nashville, Houston, Ft. Worth.
CAR TAPES BOWS SELF-SERVICE PACKAGE; TEST-MARKET IS SET

Continued from page 3
have a hole that can be punched out for placement in a display rack. He said there were no plans to fill the packaging for competitive products, if this was completely feasible.
Speaking of other similar approaches, a store cartridge package, Swire said, "Most of the ideas lack merchandising sense. All you see is a package. No one has thought about the package for the package to make a contribution to the sale of the product."

Levitus said, "I think we're actually wasting our money de- veloping four different packaging packages but I see no other way to convince retailers that pilferage costs retailers more than their flag as they think. I suspect that pilferage isn't costing retailers any more than 3 per cent of sales volume, but unfortunately I cannot prove this.

I have seen examples, such as at Axons on the West Coast, where tape cartridges are sold on open tables and the amount of pilferage ran less than three per cent. I think this concept resulted in 70 per cent of the merchandise being moved through the cash register.

Levitus would not elaborate on the possible marketing of tape in Burn- bey, beyond saying that the possibility of vending tape car- tridges "looks promising." He added, "I have been against the concept of closed security cases from the very beginning and I think it's a crime the tape indus- try is trying to sell this style of merchandising.

Turning to the subject of source marking tape product at the recent NAB show, Levitus said, "The problem is twofold. How can you expect store car-
t router to agree on the methodol- ogy, and secondly, how can you expect 75 stores to co-operate in 100 per cent?"

"We're kidding ourselves if we think that we can get returns on so tags from retailers tells us anything. The question is, what about the 25 per cent of the tags that don't come back?"

Car Tapes, which recently in- creased the number of its res- ident representatives to 250, is using a Kinball ticketing system- ing that allows the store clerk to call an account. "We maintain a chart on every account. If we don't hear back from the customer for a week we flag that account and find out what the reason is," he added. "I have 99 per cent of the sale of the cartridge for the store."

NARAS IN L. A. Holds Elections

LOS ANGELES — Two na- tional trustees and two incum- bent have been elected to the national board of NARAS by the local chapter of the organiza- tion. National trustees were Jerry Moss and Paul Westen. Re-elected were Irvin Townsend and Jack Feld. The two non-commercial trustees who have served four successive years are Lou Bush and Neil Taylor.

Goody Lists Peak Sales for Quarter

NEW YORK — Sun Goody, Inc., has announced that its sales for the first quarter of 1976 were $3,854,077 and earnings of 17 cents, per share, based on 22,500 shares outstanding for a three-month period ended March 31. Comparable figures for the first quarter of 1975 were $3,320, 890 in sales and 14 cents a share based on 59,701 shares outstanding. Net income for the 1959-69 period, after in-

When the music business is done promoting, hustling, selling, and singing, and their game of competition is worth or lost, what will remain behind, like a by-product (or a waste product) of the music business, is a bequest of song to the world. Right angle will be rock-inclined, but after Dylan, the Beatles and Rolling Stones, Oris Redding and a few other pop patriarchs, the rest of us have the right angle to strive for. The is still good sport for second-guessers. Some albums that deserve a gold record do not sell, and vice versa. The idea of heavy promo-

TOMORROW

BY ED OCHS

RECORD REVIEWS

"Most of the ideas lack mer- chandising sense. All you see is a package. No one has thought about the package for the package to make a contribution to the sale of the product."

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Isleys Dazzle in A Worthy Cause

NEW YORK — The Isley Brothers proved conclusively June 21 that they are one of the hottest names in show business today, by virtually bringing down the house at a benefit concert held at the Yankee Stadium.

Congratulations from BUDDAH RECORDS & ACTION TALENTS
France Undergoing Wide Distriib Change

by Mike Hennessey

PARIS—The increase in the amount of independent record production in France and the accelerating growth of rack jobbing operations have created a marked change in the record distribution set-up.

Increasingly independent labels are assigning their distribution to pure distribution companies instead of major record companies specializing in it. These companies are becoming more important.

Spearheading this evolution is Sonopresse, the record distribution affiliate of the powerful record companies instead of major record companies. It began rack jobbing in 1959, and by 1963 was handling up to 10,000 record titles each month.

However, the company’s plan to build-up its distribution network in the United States has met with little success so far. Sonopresse has done nothing to increase the number of independent records distributed by it, but it expects to build up its distribution network in the United States by adding independent labels to its roster.

Nicholas Filougas predicts that, within a few years, there will be no more than 500 or 600 major record labels—there are more and more record outlets established in department stores, supermarkets, train stations and gas stations.

Sonopresse has already signed agreements with some of the best record companies in the world, including Columbia, RCA Victor, Reprise, and Liberty.

Our aim is to build up such a network distribution system that eventually the record should be cataloged to us for distribution,” said Mr. Filougas. “In this way a maximum of catalogues can be handled by three or four representatives per region instead of a dozen as at present. There would also be a substantial reduction of paper work for retailers who are required to do so.”

Sonopresse already has exclusive distribution of the Musician’s Union records, the Odeon, the ABC, the Columbia, the Vox, the WEA, the Sirocco, and the EMI labels, in addition to the “Grand Musicien” patent-work product published by Hachette under licence to Sonopresse. The publication, containing a 10- to 12-page musical record, is sent out 35,000 copies a month—making it the top selling classical record each month.

Lerner Exits Fox To Launch Firm

NEW YORK—Howard Lerner, long-time advertising man and promotional director for Scepter Publishing Co., has formed his own firm, Pep, a promotional, editorial and production service. Its first client is located at 663 Fifth Avenue.

Pickwick Planning Major Build-Up in Price-Free U. K.

—Continued from page 1

which began 11 years ago, is expected to result in the opening of new and new outlet for records—for such outlets as supermarkets, hardware stores, drug stores, etc. As a result of the end of the RPM, the traditional record shops, estimated at 4,500, is expected to diminish by more than 1,000 outlets— but as in the U. S., independent record shops, expected to close, will be replaced by other outlets for records. Two new retail outlets for records—such outlets as supermarkets, for example, hard- ware stores, drug stores, etc. As a result of the end of the RPM, the traditional record shops, estimated at 4,500, is expected to diminish by more than 1,000 outlets— but as in the U. S., independent record shops, expected to close, will be replaced by other outlets for records. Two new retail outlets for records—such outlets as supermarkets, for example, hard- ware stores, drug stores, etc.

Similarly, Liberty/UA is not signing any foreign label for total American distribution. Although the firm has released product from a number of overseas sources on a project basis.

In order to gain a better understanding of the Fantasy vault operations, Martin Davis, the Fantasy head, and Liberty/UA Records of England, is coming to the States this June (23). He will visit Fantasy’s Oakland and Vault’s local headquarters as well as spend time in the home office. Davis will also examine the company’s distribution structure around the country.

Siggi Loch, the managing di- rector at Liberty/UA, Germany is already in the country on a three-week visit to gain a better understanding into corporate matters.

Lib.-UA Plans Expansion Of Distribution Services

LOS ANGELES—Having begun distributing Fantasy product in the country a year and a half ago, Liberty/UA is now seeking to expand its distribution services to other key labels.

The company has assigned distribution of its product to Liberty/UA is now providing handling of the company in other foreign markets.

Liberty/UA is servicing England, South Africa, Australia, Japan, Denmark, Sweden and Norway with Creedence Clearwater Revival and Billy Joe Bear product from Fantasy. The initial Vault product which will be handled by Liberty/UA’s English firm is the Planting Bridge.

Liberty/UA will only consider handling companies overseas for which a fee of 10% will be paid to the original sales for creative services and merchandising. Similarly, Liberty/UA is not signing any foreign label for total American distribution. Although the firm has released product from a number of overseas sources on a project basis.

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Complexus Set By Bohlike And Massler

NEW YORK — William Bohlike and Howard Massler have formed Complexus Inc., an association of music executives dealing in record production, artist management, publicity, advertising, motion pictures, television, concert production, promotion and public relations.

Bohlike and Massler intend to concentrate initially on the disk business and in record production and promotion aspects of the business. They are currently assem- bling a nucleus of 27 staff and assigning a number of new members to the company as it is being estab- lished. Their first group, High Tension, will be making its debut in early 1970.

Both Massler and Bohlike are 25 years old and recent gradu- ates of the University of Penn- sylvania. Massler is the son of Al Massler, president of the industry. Complexus will headquarter in Philadelphia (215-382-2941) and will be lo- cated at 663 Fifth Avenue.

SONGWRITERS HALL OF FAME SERIES

Down Tin Pan Alley With Coots as a Guiding Hand

By J. Fred Coots

"Ten Fingers in Tin Pan Alley," this will be the title of a book I am planning to write with Willard Manus, and half of the proceeds will go to the Triangle Club and the Kaufmann Astoria Studios. With the exception of the Triangle Club, we are trying to get a new building for the Kaufmanns. The Kaufmanns are going to be won back with the Kaufmanns. The Kaufmanns are going to be won back with the Kaufmanns.

Also, how I finally got a job as songwriter-producer with the McKinley Music Company of Chicago, and got to meet and live with such great writers as Al Jolson, Willie and Eugene Howard, Eddie Cantor, George Price and many others; how I saved enough money to buy a membership in the Friars Club; how I became pals with the young actor-author Eddie Dowling, who had just finished the outline for a new musical play "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helped make the song for "Joe." And how I helps...
Introducing
the Year's Most Exciting New Artist...

JOHN WHITEHAWK
"It Shows On Your Face"
LD-0064
TRUMPET STAR Miles Davis, this quartet, with his new drumless group.

ONE OF THE Festival hits, John Mayall, left, with his new drumless group.

PART OF THE Jam Session afternoon—Ian Stewart and Larry Ridley, b. and s, Moore, tenor, and Cecil Payne, baritone.

LIGHTHOUSE, Canadian jazz group.

JOHNNY WINTER, only a recent figure on the blues scene nationally, making his Newport debut.

Newport: New Records & Not All That Jazz

By JAN DOVE

NEWPORT, R. I.—On paper at least, the experiment of adding rock music to the Newport Jazz Festival 1969 came from the pen of music producer George Wein, in the program for the Festival which began Thursday (D), talked of the rock scene today, using words like creation, experimentation, while bemoaning the lack of good young upcoming jazz players.

And this altruism was reflected in the most successful Festival, in terms of audience strength, in its 16-year history.

Levy Urges 33-Speed as Solution to Save Single

Continued from page 1

which account for half of total single sales, can easily handle the small hole disk and the 33 1/3 r.p.m. speed.

According to Levy, the industry's move to one speed and to a small hole record will open up new areas for the sale of single records and could even bring the adult buyer into the single marketplace.

Hopelessly, he believes, it may also change the present attitudes of distributors who show either little or no interest in singles or don't want to be bothered at all with single records. It's at the distributor level, Levy said, and at the level of the records, the distributor's major users, that the singles image is suffering. Most records handle few singles, and many don't have slots for more than 30 disks, and even through their local radio stations have gotten behind a record, it's been dropped from the programming playlist because the station discovers that the record isn't available at the retail store.

An existing record company can cope with the changing program patterns of radio, Levy said, and so when one station has given up to a tighter playlist another has broadened its exposure or if the record company's promotion men stay on top of the situation, all evens out.

The shrinkage of singles sales in the pop, country and rhythm and blues field can be attributed, according to Levy, to the apathy on the part of the distributor which reaches down to the retail store level, and it's this apathy that the industry must overcome.

The Friday night concert, the Rock Night (when Ten Years After, Blood, Sweat and Tears; Jeff Beck and Jetro Tull were billed), drew an official audience of 22,000, a Newport record, and an audience that caused Wein to get permission to throw open an additional 3,000 seats.

The previous house record was 18,000, made last year when Dionne Warwick topped the bill.

Friday's audience was official but a couple of thousand more fans sneaked over the fences surrounding Festival Field, or slipped through the security. In fact, press passes were "overbooked" that many press people reviewed the evening standing in a fenced enclosure to the left of the stage where you could hear, and with an effort, perhaps see.

Surrounding the Festival Field, clinging to tree branches stacked in hillside ear parks were another 20,000 fans digging the show for free.

Friday night passed with some tension, a few appeals to cool it, but little real incident. Wein actually said toward the close of the evening: "It's a Festival of love out there."

But by Saturday night, the love affair was turning sour and heading for divorce. A crowd of 21,000 turned out, even more people managed to evade security, fireworks exploded in the crowd, a portion of fence was burned, and young revolutionaries stoned a gate, knocked it down and rushed in to see the headlining rock act, Sly and the Family Stone.

This time the police fences separating the press and up-front box seats were knocked down and Wein's security men driven back to a last-ditch defense of the stage.

Threats were made to stop the concert at this point, and discontent with rock at Newport probably started at this point. A Newport councilman said he would take steps in protest more rock music on the island. Wein said it was all too much and hinted at canceling Sly at Future concerts. A report that Led Zeppelin would not appear as billed on the Sunday evening Festival program was heard over the radio. This brought the group's manager Peter Grant flying into Newport with lawyer saying that the British group would appear.

Led Zeppelin did go on before an audience of 10,000. Grant later said: "George Wein panicked. It was obvious they weren't going to get everybody in. They thought there'd be about 15,000 who couldn't get in so they announced that one of the groups was ill and they wouldn't appear. This was done without our knowledge. Actually, we came over from England to do the Festival. We were very excited about it. We felt it was progressive and we were given a new audience. We feel this hurt the set a lot."

Grant said that Led Zeppelin were planning to do a free concert in the area for the "people who can't get a long distance to see us and had no way of getting in."

So Led Zeppelin closed the 1969 Newport Jazz Festival—actually with a vintage rock roll medley that started off with "Little Sally's". It is worth noting that when the Festival finished last year, Wein stated: "The public for jazz is incredible — talk of jazz being dead is just ridiculous."

Nearly 50,000 attended the four days of the Festival, with three afternoon shows — an increase of 25,000 for the year before.

ALJazz Show

This, despite a rainy start on Thursday evening when 3,500 saw an all-jazz show that featured guitarist George Benson's Quartet, the aggressive Sunny Murray group, Freddie Hubbard's quintet — trumpet player Hubbard contributed some driving electric solos — and Anita O'Day, who was making her return to the Newport Festival after nearly a decade. She was heavily featured in the "Jazz On A Summer's Day" Newport film made then. The concert was rounded out by some swinging sounds from alto saxist Phil Woods, with a European rhythm section, Young-Holt (minus regular pianist) and some strange jazz-rock space sounds from the Sun Ra Solar Space Arkestra. More small group music was provided by vere pianist Bill Evans, playing with flute, and by Denny Zeitlin — a musically set this — and the driving Kenny Burrell group.

The Friday afternoon concert provided a surprise item — the exclusive of RCA's rock-jazz group Lighthouse. They made up for their poor debut appearance — marred by sound.

HAVE NO FAITH IN BLIND FAITH

NEWPORT, R. I.—The City Council here revoked the license given to George Wein to present the Blind Faith group at Festival Field, on Friday, July 11.

The concert was to be the opening concert of the Atlantic group's U. S. tour.

JULY 19, 1969, BILLBOARD
DOGGONE RIGHT
Tamla 54183

IT'S A HIT!!

SMOKEY ROBINSON & THE MIRACLES

MOTOWN RECORD CORPORATION
'The Sound of Young America'
NEW YORK—A new group of off-Broadway theater- ers will be born this fall under the aegis of Art D'Lugoff, operator of the Village Gate.

D'Lugoff, with his partners, Dr. Iurion D'Lugoff and Seymour Kassove, have purchased two floors (50,000 square feet) of the Broadway Central Hotel at Murray Street, about three blocks from the Gate.

D'Lugoff has set an Oct. 1 target date for the seven rooms.

NATRA Regional Officers Installed

By MIKE GORMLEY

DETOUR — The new officers of the National Association of Televison and Radio Announcers Great Lakes Region were installed at Detroit's Coco Hall, Sunday (29). The officers sworn in were Ray C. Meadors, president; Earline Griffin, secretary; and Barbara Starling, treasurer.

Other officers announced but not sworn in because of their absence at the meeting were, at arms, Ed Smith, and vice-president, Rudy Green.

The new officers were sworn in by Detroit black candidate for Mayor Richard Allen who made a brief speech before an- nouncing and wearing in the officers.

National president E. Rodney Jones, served as emcee and was awarded a Golden Ear Award from Motown Records for his decay work in breaking Marvin Gaye's million-seller, "I Heard It Through the Grapevine."

Jones introduced Del Shelley, national executive secretary.

Uni Broadens Sound Scope

LOS ANGELES — Uni is moving into the middle-of-the-road music field on a project-by-project basis. Newest produc- tion which typifies this philosophy is a film called "Grass." The executive producers are Major Richard Allen and Vincent E. Vivasluff.

The producers' two associates with jazz were with vates Emil Richards, one year ago. The Aquarius' "L.P. is called "Jungle Grass."

He is negotiating for a revival of Marc Blitzstein's "Juno," to give him a new production of two Anouilh plays, and a produc- tion based on Leonard Bruce, which is being developed by Douglas International.

The room also will be avail- able for jazz, folk, rock, country, blues, revues, and other events, and there will be social clubs, also a possibility. A mini music festival also is being considered.

Referring to "Juno," D'Lugoff explained that there have been several Broadway productions of that play which might have been adapted without a license, suit you to the intimacy of off-Broadway. He cited Oscar, "Juno and the Paycock" was the original of "Juno," and "Broadway Bound." Writers, whose mate- rial could be presented ideally in more intimate surroundings.

The production of the Gate "Machinal" and the current "Jacob's Ladder Is Alive and Well in Paris" both were successful at the box office, and both have been recorded, the latter being a recent Columbia two-LP package.

D'Lugoff explained that his room would be available for his own productions as well as for rental. Food was free, even for a recording at the Gate. Rehearsal space also will be available.

Salidor Teams With Jaulus in PR, Promo Co.

NEW YORK—Jerry Salidor has formed a publicity and public relations-promo tion firm, Paul Jaulus Associates, Inc., to service major clients, known as Jaulus & Salidor, Inc.

The firm will also become active in book production which will be kicked off with the Irish Rover festoon fourth annual Sound of Ireland tour in U.S. and Canada beginning in February and ending through St. Patrick's Day (March 17).

Meanwhile, the firm is spreading into the country music area, and has set up offices in Nashville under the direction of Bar- bara Starling.

Salidor comes into the inde- pendent publicity relations field following the success of Debbie Reac- cords. For the past 10 years, he had been Decca's director of promotions.

Evelyn Fine, formerly with Decca, has been set as the new firm's northeast publicist, based in New York, which will be located temporarily at 1750 Brooaway.

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230,000 Shares Sold by GRT

LOS ANGELES—GRT Corp. has sold 230,000 shares of its common stock, a little above the number of institutional and private investors that bought $20 per share. The transaction results in gross proceeds to the company of $4,600,000.

Included in the purchase were 32,857 common stock purchase warrants, exercisable at $20 per share and expiring June 30, 1971. The transaction will result in an increase of approximately 80 per cent in stockholders' equity, enabling GRT to use its bank credit.

Goldman, Sachs & Co. acted as agent for GRT in arranging the financing.

Heritage Is Test-Marketing TV Spots in Buildup of Buc

NEW YORK — In a drive to build soap opera star Genevi- ve Bus into a superstar of the record- ing industry, Heritage Records has test-marketed 10-second TV shots boosting his record at the end of the "Love of Life" daily TV show in which he stars. The show is on 297 TV stations. The result of the spots is that Min- neapolis agents of the I.P. said, Heritage President Jerry Ross. Spots were created in Evanston and differed in 15 spots.

The build-up of Bus comes on the heels of a very profitable year for Heritage. Among the hits that were the independent label, distributed by MGM Rec- ords, were singles by the Chero- kee People, the Drifters, Bill Medill and the Rodents, and the Show- ells. The publishing firm Art III, in which Ross has sold his half interest back to Mer- cury Records and said, "I'm Get- ting to Make You Love Me!" hit by Diana Ross and the Supremes, Jerry Ross was written of the tune.

JULY 19, 1969, BILLBOARD.
Shakespeare has won his first gold record.

This is the original sound track album of Franco Zeffirelli's production starring Leonard Whiting and Olivia Hussey. (ST-2993) Already a gold record, and even higher sales in sight when the movie is released to local theaters.

Glen Weston selected the highlight for his passionately touching single, "What Is A Youth" B/W "Farewell Love Scene" (2502). Produced by Neely Plow. Album available on record and on tape.

Romeo & Juliet
LEISURE
ADVERTISEMENT

Leisure Tape, which plans (in its inaugural issue) to feature 30 titles in October, is developing special "three packs" for exclusive sale through selected dealers.

These packs are three tapes of a similar musical nature which are sold as a unit at a special package price for $3.85. Jack Wagno, Superscope Tape's general manager, is relying on his experience as a former broadcaster in programming the three pack program.

The company will offer the inaugural carton, a special established network of 20 distributors who will handle the Superscope Tape "three packs". The single cartridge price for 3-track, cassette and reel-to-reel Superscope Tapes will be $3.95.

There will be three packs covering such exciting acts as ... big jazz bands, variety shows, rock & roll, and sports. Their music is from the leased library of two Japanese firms, Nikopol International Inc. 

While Superscope Records plans releasing its first seven albums in September, with Columbia handling the custom pressing, Superscope will initially rely on Nikopol's tape library and handle the manufacturing.

Create Tape Group

In June, the first line of domestic stereo from Japanese sources, Superscope is also signing tapes and records for a 50-400,000 order from B. Banam. It has also created a new marketing effort, including a major promotion reasonably on both cartif and LP form.

The initial Sands effort is the soundtrack from the singer's Hawaii TV special which will be released nationally beginning this season. It's title is "Seasons in the Sun". The "Special Tom Lehrer" LP will also be released nationally as a single and with national promotional efforts.

The tape by B. Banam, using 10" cartridges, will be marketed under the name "California Goldrush," was recorded out of the current domestic product from B. Banam will be the "Doo-wop" by Stanley Marquardt. The tape will be cut out on Banam's mother's label.

From the Orient, Superscope will also release several new U.S. - oriented volumes for jazz.
Belair Promotes Units Via TV

LOS ANGELES — Belair, specialist in the sources portable player market, is utilizing net-
work television to promote its use of 8-track and cassette play-
ers.

The company is using a portable 8-track unit with AM/FM radio (model 401) as a contest giveaway on both daytime and evening network TV programs.

The unit is showcased via a photo, followed by a 10-sec-
ond blurb about Belair prod-
ucts.


Initially, the company experimented with TV giveaway programs as a three-month promo-
tion. However, a favorable response to the promotion at the retail-distributor level has ex-
tended the program to a full 12-month promotion, and Ed Mason, Belair president.

Mason said the network exposure is part of its program to exploit its product via national trade and consumer advertising and through local advertising programs in conjunction with Belair dealers and distributors.

The company soon will begin an advertising campaign in Play-
boy magazine.

Rod Pierce, Belair marketing vice-president, and Mason are preparing their line of portable players for three shows: the Na-
tional Association of Record Merchandisers (NARM), Sept. 5-7, in Dallas; the Premium Show, Sept. 8-11, in Chicago, and the Thurow Electronics Ex-
po '69, Sept. 13-14, in Florida.

Mason leaves in September for Japan to meet with executives of the Toyo Radio Co. to discuss Belair's 1970 product line.

In the September promotion, Bel-
air will display 10 units, in-
cluding two stereo portable casset-
tes. The Belair product line in-
cludes a cassette with AM/FM radio (model 504); cassette port-
table (model 502); two-piece 8-
track home system (model 800); two-piece 8-track home system with AM/FM multiplex radio (model 902); and a 8-track player with AM/FM multiplex (model 661); budget 8-track with automatic program switching (model 314); budget 8-track portable with six-inch speakers and automatic program switching (model 400); and 8-track with six-inch speakers, automatic program switching (Continued on page 17)

CABS MAY GET TAPE PLAYERS

LOS ANGELES—San Fer-
nando Valley residents may shortly be riding in taxis equipped with tape cartridge equipment.

A Las Vegas firm, Cab Ads Inc., has petitioned the city for a license to install its equipment.

The machines would play music and advertise the desert fun city.

The city's board of public utilities and transportation holds a hearing on the topic Thursday (17). If approved, the Valley taxi company would be the city's first to offer its riders "cartridge-
ized" music—plus commercials.

Tape CARtridge

Eastern Specialties Corp.,

M. Arizmatic, N. J., is introducing

an 8-track portable (model

TS 404) tape player. The unit fea-
tures a manual channel changer and an earphone jack. Tape auto-

matically recycle on the selected channel until changed by the user.

Motorola has named South-
western Appliance, Houston, as the area distributor for the Moto-

caria home entertainment and per-

sonal electronics products. Ochot-

neck Distributing Co. continues as the Motorola auto line distributor in the Houston market.

West-

house is offering a cassette tape recorder (model NC-4010) as part of its 1969 product line. The unit, with a suggested retail of $139.95, has an accompanying speaker sys-


tem for home use consisting of two stereo speakers. As a port-

able, the unit utilizes a bullhorn

tpeaker. The model re-


cords in 4-track stereo or mul-

tiplex, has a tape counter, inputs for microphone and radio and two microphones.

Belair has named J & J Corp., Newark, N. J., its exclusive distributor for Northern New Jersey and Staten Island, N. Y.

Pat and Bill is intro-

ducing a stereo cassette recorder (model TRA-16) at $99.50. It in-

cludes a microphone.

Zarape, Certron Win Injunction

DALLAS — El Zarape Record

ers and Certron Corp., California-based duplica-

tors, have won a temporary in-

junction prohibiting El Zarape from duplicating, advertising or selling its product.

Judge McKin of the El Paso County District Court of Odessa, TX, issued the injunction.

A. P. Ramirez, Certron is El Zarape's tape licensee.

Liberty Stereo-Tape

Continued from page 14

using the now current ex-

periment in offering new mer-

chandise by two artists "re-

maining as a state of limbo and the result of a lack of total ac-

ceptance from the field for the concept, plus the cost fac-

tors and logistics in the factory of manufacturing and packing tape in the holder.

The majority of the artists around the country have indi-

cated they will start testing the holders, Horowitz claims. The artists use the plug-in holders on counters. Inevitably the pack-

aging of records into a theft-

proof holder, Horowitz feels, will become a manufacturer's responsibility, claims Horowitz. Just like shrink wrapping.
### Tape CARtridge

**Auto Sound Pumping Tape Life Into Failed Gas Station Centers**

By EARL PAIGE

PALATINE, Ill.—Although it may seem that a site unsuit- able for a gasoline station also would be wrong for a freestanding auto tape center, Auto Sound, Inc. president Gordon Friedenberg believes otherwise.

His firm opened its third tape specialty outlet here and hopes to acquire three more abandoned gas station sites this year.

Transforming gas stations into stereo centers can amount to a cost of more than $10,000, plus purchase of the land, he said.

"To buy a site that is wrong for selling oil products won't work for stereo tape is in- correct," Friedenberg said. "A gas station may find it's on a bad corner, or that drivers won't cross a median strip, or any of several factors may force an oil company to give up on a site.

"On the other hand, we've found that people are in most cases pre-sold on stereo tape and will go out of their way to shop in our facilities. Tape isn't necessarily an impulse item such as the case with oil products. But, of course, we do get impulse business so not every abandoned filling station is automatically right for us.

"Auto Sound, Inc., formed in 1967 as a wholesale radio dis- tributor, measures a potential tape center site in terms of the area's population density, Friedenberg said. "We look for new high sales going up, industrial expansion or other signs of growth. Then we start looking for an abandoned filling station.

**Buying Land**

"Most often this entails purchasing the land, rather than nego- tiating a lease arrangement. Naturally, the oil company landlord isn't too enthusiastic about leasing if the tenant's go- ing to sell tape instead of pump- ing gas."

In Palatine Auto Sound purchased the land outright and transformed a former Sunoco station. As an example, an aluminum roof on three sides re- sembling wood shake roofing, was installed. One bay was re- modeled for use as an extension to the showroom. Eventually, the bay for installation will be doubled allowing for two such areas. The cost ran over $10,000, including our own counters and software racks," Friedenberg said.

Parking, another prime crite- rion for auto tape centers, he said, is an important consider- ation in acquiring sites.

"In general, we're happy with two installation bays. Four bays are alright, if you have the manpower. We figure on two bays and two cars every hour."

Although the Auto Sound installa- tion time record is 22 minutes, he said, many of the newer cars present installation problems and an hour now is "average."

He said: "The new 1969 Ford is impossible. We've had to go to floor mounting on the transmission tunnel. There's no room under the dashboard."

In terms of sales, each Auto Sound outlet is stocking at least 5,000 titles. Noting an increase in cassettes, Friedenberg said at least 800 of the titles are in cassettes. The firm carries no 4-track cartridges.

Hardware sales are running about 40 per cent cassette and 60 per cent 8-track in car sales, about even between cassette and 8-track in home sales, and overall, Auto Sound is moving about 35 per cent of its hardware into the home market, he said.

**Playback Lines**

Playback lines include Automatic Radio, Bell-Wood, Belair, Decca, Panasonic, Craig, Ampex and Knuco. He said there is a tendency toward more sales of players that feature easy transport from car to home, be- cause of the theft problem.

"The easy-takeout models are fastened with screws that cannot be reached easily if some- one does leave the car player in the car. It's an ideal model in that regard," he said. "We have from three to five theft re- placements every week at our outlets."

Security inside Auto Sound's stores has not been a problem. Software is displayed behind the counter in vertical shelves.

(Continued on page 77)

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### Stereo Dateline Special!

**The Doors**

The Doors are opening up great new cartridge sales. Available now! Order immediately!

THE SOFT PARADE — The Doors

**AMBERG FILE & INDEX CO.**

1st. 2nd. 3rd. 4th.

For Music On-The-Go!

JULY 19, 1969, BILLBOARD
Livingston Audio Gets Montilla World Rights

NEW YORK — Livingston Audio Products Corp., under the terms of an exclusive licensing agreement, has acquired worldwide manufacturing and distributing rights to all 4 and 8-track stereo tape cartridges under the Montilla label.

The pact, signed by Horacio Montilla, president of Montilla, and Darrel Schollen, president of Livingston, provides the company with a full line of high-speed tape cartridges.

Livingston Audio has also developed a new line of four logic circuits that allow the company to produce a cartridge that is compatible with both 4 and 8-track systems.

The Montilla label is regarded as the most popular collection of contemporary and classical Latin American music on the market today.

Commenting on the agreement, Schollen said: "The addition of the Montilla label to our product line continues the expansion of our catalog, which is designed to appeal to all segments of the buying public.

Livingston Audio has also announced the release of "Sound in" a new concept in unusual sounds ranging from cows to lions.

The brainchild of tape industry pioneer Ray Rand, "Sound in" is available on 4 and 8-track stereo, and has been successfully tested in the Chicago, Detroit and Los Angeles markets.

Montilla Goes to Foundation on New Stores

LOS ANGELES — Montilla Stereo-Pac has run into snags with its building codes and will launch its franchise store campaign with a fixed foundation store rather than an "instant store" on wheels.

The company has had three mobile trailers built in the form of stores but will have to find the right locations whose building codes allow that kind of construction for a commercial business.

So instead of starting with "instant stores" the company is about to break ground at 2400 W. Olive Street in Burbank for what will become the pilot store for its projected new franchise program.

The store will be constructed in an L-shape design and become Montilla's third company-owned outlet in the local area.

The store will sell and service players and music. Approximately 60 days will be required for the construction once the ground is broken. Montilla's two functioning factory-owned outlets are in Van Nuys and Cuniga Park, both locations in the San Fernando Valley.

Gas Station Centers
• Continued from page 16

grouped by music category within easy reach of shoppers. "We see no reason to have cartridges or cassettes strewn to browser cards for bin browsing."

Bel Air Promotes
• Continued from page 15

and AM/FM radio, and an 8-track with five-inch speakers and automatic program switching.

PHILIPS BOWS 5-POUNDER

NEW YORK — Philips has introduced a new five-pound cassette recorder. The unit, which represents a dramatic inroad by the company into the tape recorder field, boasts two new features exclusive to Philips. It has an automatic shelf; at end of play or record to eliminate belt wear, and an acoustical warning device which indicates when the tape is near its end.

The recorder also incorporates a number of other features usually found only on reel-to-reel recorders or stereo cassette units.

SCEPTER'S MRS. GREENBERG TAKING 'OPEN' APPROACH

NEW YORK — "The tape cartridge business must be approached with a calculated open mind." That's the opinion of Florence Greenberg, president of Scepter Records, which will be swinging into its own tape duplication in early 1971 after present outside contracts expire.

One of the biggest problems facing record people who are moving into tape, said Mrs. Greenberg, is in the merchandising area. "Different merchandising techniques are needed," she said, "and we, at Scepter, will be working as closely as possible with our distributors to get the most mileage out of our tape product."

The record distributor, she added, must become aware of the growing tape market and fight to get his share of it.

Mrs. Greenberg also believes that tape product requires different selling techniques from those that have been applied to records, and in this area, too, she and her executive assistants are scouting the field to bring in personnel who know how to "sell" tape.

(Continued on page 18)

THE TELEX 811R RECORDER PLAYER revolutionizes the 8-track stereo tape cartridge market.

STUDIO-QUALITY engineered for professional recording of classical and contemporary music.

FOUR LOGIC CIRCUITS—two in the record mode allow choice of auto-stop at end of any single program or end of fourth program. Two additional logic circuits in the play mode for choice of auto-stop at end of fourth program or continuous play.

RECORD/PLAY FEATURES include record gain controls for left and right channels, knife meter, meter switch for left and right channels, logic selector switch, record interlock, record indicator, manual track selector with numerical program reference and on-off pilot light.

PROFITS from TELEX are easy. Five models to sell—all manufactured by America's oldest name in the cartridge industry.

811R is not just another 8 track play thing...the R stands for RECORDER

PLAYBACK MODELS

811W complete system 811 pre amp 811A amplifier 811P portable
**BEST SELLING Tape Cartridges**

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**South's Largest Tape One Stop 4 & 8 Track Stereo Cartridge Tapes**

**Philadelphia**

**Blankety Blank Tape Cartridges**

**Don't mess about Blank make a buck with Fidelitone!**

**Fidelitone**

The TOUCH OF MAGIC

**Walter Bros.**

**GRT**

**Bluesway**

**Blue Thumb**

**Cedart Concept**

**Metromedia**

**United Artists**

**Philips Bows 5-Pounder**

**Mrs. Greenberg**

**THE 3RD TAPE CARTRIDGE FORUM IS COMING SOON . . . SEE PAGE 51 FOR DETAILS**

**SOUTH'S LARGEST TAPE ONESTOP 4 & 8 TRACK STEREO CARTRIDGE TAPES**

** Billboard SPECIAL SERVER For Week Ending 7/19/69**
Tender Loving Care.

Dubbings processes more than 50,000,000 feet of tape per week ... and every foot is handled with the kind of core that results in a perfect product. The most modern automated duplicating, editing and loading equipment are only part of the story. Add to that precise quality control, and you know why Dubbings is today's leader in meeting the growing demands of the entertainment industry for compact cassettes, 8-track and reel-to-reel. Learn more about the unique facilities of Dubbings ... write for a copy of our new facilities brochure.

Sound thinking ... leads to Dubbings.
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Produced and Directed by Bob Crewe
Arranged by Hal Flyn

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Billboard
2160 Patterson Street, Cincinnati, Ohio 45211

Again, Billboard is the leading paper of the international music-record industry. Paid circulation now totals 30,244*, breaking last year's record for the same 3 months period by 1,857.

It figures.
When you're first to give members of the industry exclusive editorials and features, first-hand reports (and scoops), insights into trends—and foreseights, authoritative charts, and analyses... when you're first to help members of the industry break records of their own,

then they help you break records, too.

*Publisher's estimate—average per issue for first three months of 1969
Brown Sets Off Rockets
Of Excitement at Garden

NEW YORK—Few artists have the magnetic appeal needed to fill an auditorium as big as the 20,000-seat Madison Square Garden. James Brown is one of them. His wildly enthusiastic imitations of most of the leading past and present performers carried off his fans. Marva Whitney, a popular fixture with the James Brown Revue, dished out a turbo range and vocal control which she utilized to advantage in "What Can I Turn To?" Also on the bill were comedians Republic of Tyrono Davis and the Young-Holt Unlimited, Young-Holt Unlimited brought to the stage in its usual high standard of performance, an innovation in the form of an amplified cello, classical instrument gaining popularity with hard rock groups. The group's treatment of "Eleanor Rigby" on this instrument was well received.

RADCLIFFE JOE

Miss Hester in Top Form

NEW YORK—The Carolyn Hester Coalition made a strong impression at the Schaefer Festival in Central Park's Wollman Rink. In the first show on Wednesday (9) as Miss Hester was in excellent form both vocally and physically.

Miss Hester, well known as a folk singer, is one of the first-rate musicians backing her. Dave Blume on bass guitar and piano, while his voile on lead guitar, and Skeeter Cannon on drums. While Blume and Blume had good solos.

The key to the group's success was the solid, appealing voice of Miss Hester, as the Coalition turned to its Metromedia album for the folk rock. "East Virginia," the bluesy "Half the World" and the rocking "Blues in the Night." Miss Hester also ran out with an exceptional jazzy version of "St. James Infirmary." while "Rode Like Phoenix" was a strong closing number. The group performed before a packed crowd of about 5,000, many of whom came from Columbia's Blood, Sweat and Tears, who gave a powerful set of their regular material.

FRED KIRBY

ScheaOer Jazzfest
At Randalls Island

NEW YORK—Teddy Powell will be "The Boss" meets actor James Earl Jones, starts a new TV series "The Great Hope." When the Bill of Rights was written, women had one of the weekend's top slots and easily received for his long set was frequently

The Gourmet's Haven
for Italian Cuisine

THIS WEEK WE SALUTE—
TROY, JG, & GUY ON
G W F RECORDS

Diners' Club
American Express
Carte Blanche

23
A fantastic new album by "The Aquarian Age" that "sells-thru" wherever it's displayed!

FEATURING:
• Aquarius
• Let The Sun Shine In
• Hair
• Good Morning Starshine
• Easy to Be Hard

and the rest of the great score from the smash musical.

Gordon Prod. Formed by 3

LOS ANGELES—Marc Gordon, manager of the 5th Dimension, Al Wilson and Theina Houston have formed Marc Gordon Productions for involvement in management, record production and music publishing. Dick Broder will be the firm's vice-president.

The management operation will include the 5th Dimension, Wilson and Houston, as well as the Young Ideas, Neal Clark, The Happy Medium, the Nile Train and Carson. Albert and White.

The record company will be known as Colos-United. Gordon and Broder will produce some of the acts and Scott Barnes has been brought in as head of the A&R department and exclusive record producer.

Gordon has formed his own two publishing firms which are Ceesar's Music Library (ASCAP) and Tunesmith Music (BMI). Writers already signed exclusively to the new publishing firms are Scott Barnes, Neal and Bonnie White.

Chicaco

Recording acts scheduled at the Kinetic Playground through mid-August consist of the opening and closing acts of Cooper (July 11-12); Led Zeppelin, Savoy Brown, and Lederer (July 18-19); Richie Havens, Jethro Tull, and Spooky Tooth (July 25-28); Jeff Beck, Fleetwood Mac and Terry Reid (Aug. 1-2); Al Cooper and Three Dog Night (Aug. 6-7); Johnny Winter, Paul Butterfield and Ten Years After (Aug. 15-16). Shows are every Friday and Saturday evening and a jam session and amateur audition night is held each Tuesday.

Female vocalist Koffie, who records on Philips, is at the Flower Pot. The act, known as James and Koffie has a single, "Different Shades." Charles Wilt and Dick Craven, 21st Century Productions, held their second concert at the suburban Northbrook Sport Complex July 3 featuring The Cryan Shames, Sir Douglas Quintet and folk guitarists Fred Holzbach, Three Dog Night, Oliver and Underground Sunshine where featured in another concert July 10.

Contest winners Jack E. Leonard and vocalist Syros Syros were at Mister Kelly's through Tuesday (15). Tricia Jawa, a group recording for White Whale Records, made its nightclub debut at the London House July 8. Young-Holt Unlimited is set for a four-week engagement starting Tuesday (22) at the London House. Vocalists Taiva

Holiday of Sparklers
• Continued from page 22

*punctuated by standing ovations.

In one number, Anderson went to mandolin, backed only by Bunker on harmonica and miniature bass drum. Martin Barnes on lead guitar and Glenn Cornick on bass guitar also were strong. Beck's virtuoso guitar was brilliant for the closing epic act which no longer had the fine piano of Nicky Hopkins.

FRED KIRBY

Streisand Launches L. V.'s New International Hotel

LAS VEGAS—The $60 million International Hotel combined fireworks, hoopla and Barbra Streisand—at $100,000 a week—for an opening that left homosexuals more impressed than entertained.

With 30 stories, 1,500 rooms and a unique off-Strip location, there was no doubt the hotel impressed even the most skeptical in this neon capital.

And Miss Streisand's voice lived up to its worldwide billing. Beginning with "I've Got Plenty of Nothing," moving onto other standards such as "People," "Happy Days," and "Don't Rain on My Parade," Miss Streisand charmed her voice was big enough for the vast showroom, 1,600 dinner seats plus a balcony.

Wearing a floor-length pink accordion-pleated chiffon gown, Miss Streisand appeared nervous. And her humor seemed aimed at an "in" crowd made up of her agents, friends and managers.

Nevertheless, the music directed by Bobby Morris and backed by 40 superb musicians was a tremendous treat. Peter Matz smoothly conducted the group.

From The Music Capital of the World

(Continued on page 38)

CHICAGO

Forros and comedy team Boylan & Peddie appears at the Playboy Penthouse Sunday (22); vocalist Jan Forrest appeared at Playboy's Penthouse during the same period; Vocalist Kim Merfield appeared at and opened a supper club July 1, Thelma Houston, Duttzib vocalist, made a recent appearance at Guy's & Gal's on WGN's radio personality, E. Rodney Jones' night, Bob Miller, writer and producer for Jethro William, in the same period, has been the proud father, Frank Guillame and Vince Layton formed G. I. Associates; a record production, management and booking firm.

EARL PAIGE

LAS VEGAS

Country-music stars have moved out of hotel lounges and downtown Casino Center showrooms to capture center stage on a half dozen of the most respected Las Vegas Strip theaters and cab rooms. Elvis Presley will follow Barbra Streisand at the new International.

Talent

While her diehard fans contended Miss Streisand's music matched the best ever heard on the Strip, her critics argued that a tape recording would have offered more showmanship. But, the Strip itself is noted more for merchandising showmanship than good music. And, in this category, Miss Streisand failed to satisfy some showgoers.

TOM WILSON

JIMMY BOWLEN, left, chats with Dean Martin after completing recording session recently in Los Angeles. Bowlen's Amos Productions is putting together Martin's newest album for Reprise.

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

Which Will Be No. 1 First?

• What Does It Take To Win Your Love
• My Cherie Amour

JULY 19, 1969, BILLBOARD
GEORGE JACKSON HAS HAD 6 HITS IN A ROW.
And you've never even heard him.


Now, he's written another hit... for himself.
George Jackson singing "Find 'Em, Fool 'Em, Forget 'Em." Funky, shoutin' soul.

Produced in Muscle Shoals, Alabama by Rick Hall. Single #1457. And the label is Fame. See your Capitol record supplier.
Talent

Procol Harum, Byrds
At Best—Dylan Style

NEW YORK—While Dylan steps in Woodstock and Monterey, a band sleeps in its big pink house, royalties and regards came pouring in from Fillmore East. So did a visitor (28), when Procol Harum the Byrds and Raven, Columbia blues group, wired their best to the self-exiled pop peerlithons to whom they owe their schooling and big post-graduate paydays.

The Byrds, who have made a living singing Dylan "straight," pleased Fillmore fans with their sweaty, countryfied harmonies on old Dylan tunes. "Flowful as an expertly tailored without imagination, the four Byrds effortlessly through 'Mr. Tambourine' and 'Lady Lay.'"

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD—When button-nosed, blood helium Helen, once flew out last week for a three-week run at the Rainbow Grill, 65 stories above hectic New York traffic, she was buoyed up by a new coldfront, new gowns and a new manager, antilable Joe Shribman.

Helen has been singing as a pro for more than 30 years. She's been everywhere, seen everything and, truthfully, she could say, "Can do it all." Back in the days of the big bands she cuturled with Jimmy Dorsey, made a half-dozen or more million-selling records and was one of only three "chirps" we knew out of maybe a couple hundred, who were genuinely loved and respected by her listeners.

RCA will issue an O'Connell Christmas album — her first — this fall. Are there any other re-orchestra singers from the '30's, as yet undiscovered, at Ohio-born Helen?

Lyrics of pop tunes today are a lot dirtier than they were a generation ago.

Don't you believe it. Frank Zappa's unblushing Mother, the Fugs, the MC5 out of Detroit and others up to their heads hold their acts around prurient "feries," admirably, but are hardly a credit to the music profession. But many of us forget the old days.

Cab Calloway, one of the most gentleminded of all maestros, persisted in his showy hawking having to do with optimism and smoking, and a behavior of a female named "Minnie the Moocher." Cab's various Minnie songs were sensational records on records and in theaters.

(Wanted on page 58)

WMS & Opryland Taps Untapped Youth

NASHVILLE — WMS, Inc., and its Opryland Record label have placed the accent on youth to bring untapped talent to the surface.

The label now has under contract, and on a road tour, 12-year-old Louise Roberts, 15-year-old John Moorer, 15-year-old Bobbie Roy, 14-year-old Tommy Jones, 17-year-old Mike Holt, 12-year-old Rocky Caldwell, and 17-year-old Billy Troy.

Together they constitute the "Young Country Show," which has a road tour, and on a road tour, 12-year-old Louise Roberts, 15-year-old John Moorer, 15-year-old Bobbie Roy, 14-year-old Tommy Jones, 17-year-old Mike Holt, 12-year-old Rocky Caldwell, and 17-year-old Billy Troy.

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Bobbie Gentry. "Touch 'Em With Love"

Produced in Nashville by Kelso Herston.
ST-125. Available on record and on tape.
NEW YORK—When it comes to producing a commercial, many radio salesmen don't use radio stations, especially at those outside the major 15 or 15 market cities, to find out what will work as salesmen in a major market, believes Maurice Webster, director of sales for CBS, who heads the CBS radio division for division service.

Webster, who started in radio as an announcer on KVI (now in Seattle) when it was located in Tacoma, Wash., feels the reason that local salesmen are able to find highly effective commercials is that these salesmen are able to work closely with the individual store owners themselves.

If there is any weakness to the commercials on these radio stations, according to Webster, it is not that they know more about radio than advertising. Webster pointed out, of course, that the store owner's relationship with the store is too low in knowledge of real radio. The agencies are not as effective as radio stations can do as they should be," Webster said.

Weber's past was in radio and was a friend of personality of Western Video Production, he'll work closely with Richard M. Boone, president of Abbi Music, who has signed an exclusive agreement with "The Stern show," a commercial for the Stern Show. CBS has just opened branch offices in Los Angeles at 6515 Sunset Blvd. Bill Blachly, CPM, Catalyst, and Albert B. Shepard, president of the company, is now working with the board and president, respectively, of the International Radio and TV Foundation.

** * **

One of the most-played dynamic sounds you'll be hearing on the air the next few months is "Do It on the Radio," a new single to sell radio as an ad medium. It's for the spot, which will be heard on many radio stations, were written by Chuck Bore and Don Richman and the music by Stan Hoffman. The contemporary rock sound that Chet Plack from Detroit to tape a new spot for Ford Motor Co. ... George S. Halper, vice-president of sales for NBC Radio, New York, will present in the annual NBC TV Society's giving house on April 25 at the Fifth Avenue Hotel. The workshop brings together sales, programming, and creative executives from radio and television stations. Their goal is to improve their stations and make more people able to improve and manage more professionally. It's a good thing.

Allan Mirels, one of the owners of Aura Recordings, claims that Bill Davis, music director of McCann Erickson, recently supervised a Coke jingle at National Recording Studio.

** * **

"I'm a little lanky. "Boy" White-

He's been heard on about 3,000

spots and as many others, he

has signed an exclusive agreement with the Stern Show for radio-TV spots. He'll work closely with Richard M. Boone, president of Western Video Production; he'll work closely with Richard M. Boone, president of Abbi Music, who has signed an exclusive agreement with "The Stern Show" for commercial production.

Webster has held most of his commercial business for Western Video Production and has been named assistant production director of the company at KNX in Los Angeles before World War II. A leader in the commercial business in the early 1950s, he has named assistant production director-differences in the medium.

He has been the most important -played in the field of advertising. His success in his work as a producer of commercials has been recognized by the advertising industry.

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Weber's past was in radio and was a friend of personality of Western Video Production, he'll work closely with Richard M. Boone, president of Abbi Music, who has signed an exclusive agreement with "The Stern show," a commercial for the Stern Show. CBS has just opened branch offices in Los Angeles at 6515 Sunset Blvd. Bill Blachly, CPM, Catalyst, and Albert B. Shepard, president of the company, is now working with the board and president, respectively, of the International Radio and TV Foundation.

** * **

One of the most-played dynamic sounds you'll be hearing on the air the next few months is "Do It on the Radio," a new single to sell radio as an ad medium. It's for the spot, which will be heard on many radio stations, were written by Chuck Bore and Don Richman and the music by Stan Hoffman. The contemporary rock sound that Chet Plack from Detroit to tape a new spot for Ford Motor Co. ... George S. Halper, vice-president of sales for NBC Radio, New York, will present in the annual NBC TV Society's giving house on April 25 at the Fifth Avenue Hotel. The workshop brings together sales, programming, and creative executives from radio and television stations. Their goal is to improve their stations and make more people able to improve and manage more professionally. It's a good thing.

Allan Mirels, one of the owners of Aura Recordings, claims that Bill Davis, music director of McCann Erickson, recently supervised a Coke jingle at National Recording Studio.

** * **

"I'm a little lanky. "Boy" White-

He's been heard on about 3,000

spots and as many others, he

has signed an exclusive agreement with the Stern Show for commercial production. Whiteside has a lot of experience in the business and has been named assistant production director-differences in the medium.

He has been the most important -played in the field of advertising. His success in his work as a producer of commercials has been recognized by the advertising industry.

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Radio Plugsm of LP's Avalanching

Radio Shorts For Blacks

NEW YORK—A two to three minute radio series for black audiences has been launched into syndication by Barry Beere and John F. Small of American Black Communications Inc. Show is titled "Focus on Black." About 100 of the short shows will be aired weekly to 500,000 listeners. Guests interviewed will include Dionne Warwick, Pearl Bailey, James Brown, Count Basie, and Nancy Wilson. Johnny Nash will appear regularly as a representative of the entertainment industry.

TV Series Set From Steel Pier

ATLANTIC CITY, N. J.—"Steel Pier Swings," an hour color variety show originating from the Steel Pier and hosted by Ed Hurst, has been launched as a summer TV series. The show will be seen on channel 9 in New York. Among the re- cord artists who'll be featured on the summer show will be Leslie Gore, the Brooklyn Bridge, O. C. Smith, the Beach Boys, the Cowsills, the Baja Marimba Band, the Ohio Express and Count Basie.

McKeon program director of KQV in Pittsburgh, felt that record company com-
mercial personal were increasing on his station. "If the record company are using radio more and newspapers less, Regional record man know radio creates the in-
dividual demand for the records. So, they are going to see the product at all, why not put where the product sells?" he pointed out that some record companies know promotion men are changing and "paying" and that they are learning of merchandising and advertising of their prod-
cuts.

WIXZ, Pittsburgh, is reported to be billing quite a lot of record companies on their own and on behalf of Liberty Record Shops in town.

Not every station comes in for advertising. Art Simmers, general manager of WTRY in Allentown, Pa., said: "The record companies have not been doing this sort of thing, and nothing can take the place of a personal, potential customer for his order." The mere psychology behind asking people to go out and buy something accelerates sales, he said.

While it is felt that "an intellige-
thucent" advertising campaign ad-
dressed to singles might bore to top 40 men, though, he didn't want to pass himself off as an expert in the record business, he added the advantage that a single has is its "now-
ness. It's right now and it's new and the radio is the medium for exploiting this type of im-
mediate..

One of the things discussed in the meetings with record company executives, he said, is the RAB-developed "accumulative audience chart." On these charts, if you have the audience rating of the station you're planning to buy and the number of spots of you're placing, you could multiply them to get a good ratings. Through this, the RAB could judge what percentage of the listening audience you're reaching in a week and how many times each listener.

THE ALBUM QUESTION

Chang's Would Be Technical

It is obvious, first of all, that program directors and producers must do everything in their whole trick to accommodate the record industry. I., for one, will refuse to program an en-
tire LP if the music industry decides to eliminate 45's. I'm certain that other programmen who have devoted precious time, energy and money to LP's, are determined the best method of garnering attractive numbers will be for all of us to begin all over again. This is what will happen: First of all the com-
petition between 45 and LP will be tripled, due to the com-
pany pressure that every coup-
er artist are to be programmed. Each artist can have up to 15 cuts a week or as time. Program dis-
(Continued on page 32)

WHAT'S HAPPENING

-KRIZ, Phoenix—"Sing a Simple Song of Freedom"—Tim Hardin, Columbia.
-LET'S YOU AND ME—Friends, RCA.
-I Will Take You There—Hall Frayer, Roulette.
-Baby, What's Wrong With Them—First Therman, Epic.
-Questions 67 & 68—Chicago Transit Authority, Columbia.
-KLI, Dallas—"Merit Cash Express"—Crosby, Stills and Nash, Atlantic.
-William & Lyle—Atlanta—Dusty Springfield, Atlantic, which cut per-
er artist are to be programmed. Each artist can have up to 15 cuts a week or as time. Program dis-

Radio- TV programming

-MOBSTER, Mayo—"The High and the Mighty"—Brooklyn Bridge, Buddah.
-"The High and the Mighty"—Four Tops, Motown.
-"Instant Groove"—King Curtis, Atlantic.
-"The Color of My Love"—Jefferson, Capitol.
-One Night Affair—O'Jays, Neptune.
-"Working on a Groovy Thing"—Fifth Dimension, Soul City.
-WOP, Hartford—"Tom Jones"—Barry Keith, VMC.
-"She's Mine"—Spayge and Our Gang, Mercury.
-"Alabergavenny"—Shannon, Heritage.
-WIXZ, Flushing—"A Boy Named Sue"—Johnny Cash, Columbia.
-"Sing a Simple Song of Freedom"—Tim Hardin, Columbia.
The First Hit From “Goodbye, Mr. Chips”

“You AND I”

PETULA CLARK

“Goodbye, Mr. Chips”

Peter O’Toole · Petula Clark

costarring Sir Michael Redgrave

Screenplay by Terence Rattigan
Directed by Herbert Ross
Produced by APJAC Productions
Associate Producer Mort Abrahams
Music and Lyrics by Leslie Bricusse

Words and Music by LESLIE BRICUSSE

published by Hastings Music Corporation
Changes Would Be Technical

radio- TV programming

Programming Aids

Programmings keys from local, public service stations, including Best Beats, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

**HOT 100**

New York, N. Y. (WOR-FM)
Subchorus Show, Program Director
B.F. Dunlop, Program Director
Joe Wright, Morning Host.
WOR: "Out of Sight, Out of Mind.
Sandy, N. Y. (WABC)
John Anthony, Program Director
B.F. "Buck" Ericks, Program Director
Amanda "Annie" Martin, Host.
Sandy, N. Y. (WGBI)
Terry H. Smith, Program Director
B.F. "Jack" H. Tomboe, Host.
Columbia, S.C. (WJCL)
Tom Childers, Program Director
B.F. "Gray" Blue, Program Director
DaKalo, Ill. (WGBK)
Jerry Mass, Program Director
B.F. "Jack" H. Timboe, Host.
Mo. (KMOX)
T. J. States, Program Director
B.F. "Gray" Blue, Program Director
Miami, Fla. (WMCL)
Walter H. Verner, Program Director
B.F. "Gray" Blue, Program Director
Mound, Tex. (KTRK)
David T. Wiersma, Program Director
Worley "Bill" Howard, Host.
Nashville, Tenn. (WBON)
W. J. Cameron, Program Director
B.F. "Jack" H. Tomboe, Host.
New York, N. Y. (WOR)
B. F. Dunlop, Program Director
B.F. "Jack" H. Tomboe, Host.
Seattle, Wash. (KOMO)
B. F. Dunlop, Program Director
B. F. "Jack" H. Tomboe, Host.
St. Louis, Mo. (KBRA)
George "JJ" Johnson, Program Director
B. F. "Jack" H. Tomboe, Host.
Syracuse, N. Y. (WOFY)
Jerry Long, Program Director
B.F. "Gray" Blue, Program Director
Trenton, N.J. (WTPR)
Terry P. Smith, Program Director
B.F. "Jack" H. Tomboe, Host.
Washington, D.C. (WIBD)
Bill S. Cuthbert, Program Director
Worley "Bill" Howard, Host.
William, Mo. (KRBN)
Jerry Mass, Program Director
B.F. "Gray" Blue, Program Director
Winnipeg, Man. (CKSN)
Terry P. Smith, Program Director
B. F. "Jack" H. Tomboe, Host.
**RHYTHM AND BLUES**

Memphis (WAMS), B. F. "Gray" Blue, Program Director
Edgar "Juke" John, Program Director
"I'm The One," One Network, TV.
"Sixty Million," One Network.
"Voice Of Nashville," One Network.
"Memo To You," One Network.
"Voice Of Nashville," One Network.

**PROGRESSIVE ROCK**

Soo Gally, Flor, (WTA), Pat Jackson, Program Director, Personality
"Good Times Are Coming," One Network.
"Who's Got Your Back?" One Network.
"I'm The One," One Network.
"Sixty Million," One Network.
"Queen Of Soul," One Network.

**COUNTRY**

Ardley, Ky. (WNYE)
Harry Hamilton, Program Director
B.F. "Gray" Blue, Program Director
"I'm The One," One Network.
"Sixty Million," One Network.
"Queen Of Soul," One Network.
"I'm The One," One Network.
"Sixty Million," One Network.
"Queen Of Soul," One Network.

**H.I.P. M.O.R.**

Melbourne, Victoria, Australia
"Beat Me," Music Director
"Beat Me," Program Director
"Beat Me," Personality
"Beat Me," Station Manager
"Beat Me," Audience.

**COLEGE**

New York, N. Y. (WABC)
Bob Vann, Program Director
B.F. "Jack" H. Tomboe, Host.
"Beat Me," Program Director
"Beat Me," Personality
"Beat Me," Station Manager
"Beat Me," Audience.

**TOP**

New York, N. Y. (WTOE)
Bob Vann, Program Director
B.F. "Jack" H. Tomboe, Host.
"Beat Me," Program Director
"Beat Me," Personality
"Beat Me," Station Manager
"Beat Me," Audience.

**JULY 19, 1969, BILLBOARD**

Notes to Bob Wood, WEL,
Charlestown, Vt. "You're right. I thought we had the Florence, but too busy to answer letters. But if you need any South last in that you requested. As far as the other things—keep the faith. Note to Fred Hardy Jr. at WVJ, Jackson, West Virginia. Thanks for all your things—keep the faith. Note to Fred Hardy Jr. at WVJ, Jackson, West Virginia. Thanks for all your things—keep the faith.
“If you can believe your eyes and your ears, the next grouping of supers you hear will be Donovan backed by The Jeff Beck Group. Mickie Most, regular producer for both Donovan and Beck, called the blend ‘a calculated gamble that paid off handsomely.’”
VORTEX Jox

* Continued from page 32 regular books. I'd even start a chart... Program director Tom Sparshatt with this WKPX in Poughkeepsie, N. Y. "We program entirely by sound." Good. I think it's about time that stations started depending more on the sound of what they're playing. It's much more exciting to listen to what other stations are playing and what they're saying than what other stations bring to us. So let's go back to the Beethoven's "5th" and see what happens. And the new world is open to everyone. A new world of music."

Just a quick note about the new world of music. I think it's a great idea. It's a great way to get people interested in music. And it's a great way to get people interested in other stations. And it's a great way to get people interested in other stations.

Will Allen, Jr., director of the new world of music. I think it's a great idea. It's a great way to get people interested in music. And it's a great way to get people interested in other stations. And it's a great way to get people interested in other stations.

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The most popular female singer in Italy

1965
Tu sei quello
Voglio dirti grazie

1966
Quando la prima stella
Lara's Theme

1967
Io, tu e le rose
Solo tu

1968
Non illuderti mai
Se m'innamoro di un ragazzo come te

1969
Quando l'amore diventa poesia
L'altalena

The greatest hits by Orietta Berti are published by:

* Allievi Edizioni Musicali s.r.l.
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  Tel. 32.76.241

* Gruppo Editoriale Sugarmusic
  20122 - Milano, Galleria del Corso, 4
  Tel.: 79.48.41
Introducing the Boyce & Hart.
The World's First Multi-Million Dollar Television, Recording and Song-Writing Machine.

At long last "The Boyce & Hart" is a reality. The world's first and only television, records and song-writing machine is now completed with all systems go.

This week, the multi-talented team of Tommy Boyce & Bobby Hart has concluded an unprecedented agreement with three companies within the Columbia Pictures Industries, Inc. organization.

The agreement calls for Screen Gems to develop and produce a network television series starring Boyce & Hart.

... and the creation of Boyce & Hart's Aquarian Records, a new label that will be distributed world-wide by Bell Records and the renewal of a long-term music publishing contract with Screen Gems-Columbia Music.

The Tommy Boyce & Bobby Hart
Presented by:
Screen Gems
Boyce & Hart's Aquarian Records (Bell Records)
Screen Gems-Columbia Music
WSM & OPRYLAND

Continued from page 26

on the "Young Country" tour.

Tommy Jones is a classical guitarist from Franklin, Tenn., who also made his first "Opry" appearance in June after first performing in local television shows.

Mike Holt and Ricky Caldwell, 9 and 11 years old, work as a team. They were winners of the TV contest along with last fall, and since have appeared on numerous television shows. They are the youngest members of the "Young Country" cast.

WSM's Irving Waugh said he felt the station could make a double contribution by giving young talent the opportunity to prove themselves and to prove the interest in country music by young people.

Hotel's giant showroom booked up weeks ahead. The young Vincente Robinson enjoyed a solid success with his Nashville sound in the country category. Harry Hopson represented Tennessee's Ernest Ford, a Sahara Hotel Como Room regular, wound up a run that nearly broke attendance records for his benefit show. In this case, it was held for July 8. The sound is in, for big bands and little rooms alike.

The Silver Slipper opened the first country dance hall on the Strip. The San Francisco-based group of dancers, led by Pat Boone, using a style rooted in country, replaced Tom Jones.

At the Frontier Hotel's Music Hall, Jimmee Bond brought country to the Frontier's main stage, in a show with Glenn Ash and the Imperials. Earlier, Virgil Gifford and the Country Stars starred at the Frontier Lounge where Vernan Dyke pocketed the Sahara Cashier Theatre.

In downtown Las Vegas, Frankie Lane brought his solid country format back to the Frontier and the Sahara to the 50s, while the Golden Nugget remained Nashville-oriented.

The opening of the International Hotel spells a new era for Las Vegas. The $60 million remodeling project will open a two-story 2,000 seat room, the International Theatre, the largest hotel showroom. The Casino Theatre seats 500 and is known as one of the most popular on the Strip. Plans call for a large stage in both rooms (Peggy Lee was the opener in the Casino Theatre). The Caesars Tower Theatre, a general lounge policy of no-cover, no minimum with no cover charge, was never opened. The International plan will open a 1,000-seat Theatre Royale, a true legitimate theatre. It is slated for completion by August. The hotel's Crown Room atop the 20-story sky scraper offers a lounge and spectacular music venue.

The Deaf-Mute-Shack Greeter troupe broke every attendance record at the Riviera Hotel, Torte Fielders replaced the Grinder in the lounge with Ed Ames following Martin. Tommy Bennett opened at Caesar's Palace's huge in-room shows with a private visit to the home of Memphis Belton and his 17-piece band.

Expansions in every direction marked the July opening of "Praise 70!" and all that Jazz, "Baby Baby" from the Crocodile In, and the addition to the backstage was constructed to hold new acts. Stage hands total 50 in the Deans Arden speakeasy. Jim Flanagan was the music director.

Tom WILSON

NEW YORK

Budha's Colosseum will begin its first U.S. tour on Aug. 11. According to Brooks, the four-week itinerary will be followed by a second tour in November... Plantation's Jeanette and Caprice and Buck Owens are to headline the Canadian National Exhibition in Toronto Aug. 28... Polydor's Golden Earring have a second U.S. tour slated for October... Elroy Webster is recording his second album for Tegrammazioni in Rome, RCA's Eddie Arnold will headline NBC-TV's "A Special on Aug. 24... Nov. 5, Jan. 7 and Feb. 23... Columbia's Strings are taking a tour of Europe to appear on "The Jukebox" show with "Peggy Lee..." and "Our Edith" tour. There is an additional addition to the backstage to hold new acts. Stage hands total 50 in the Deans Arden speakeasy. Jim Flanagan was the music director.

From The Music Capitals of the World

(Continued from page 24)

Barbra to Sing at Riviera in March

LAS VEGAS—Barbra Streisand will fulfill an engagement she received for the Riviera Hotel next March. She was signed to appear in the new International Hotel just July 2. The vocalist made her local debut in July 29, 1965, on the bill headlined by Liberace.

July 19, 1965, Billboard
Honesty Is Back

"It's the most beautiful white gospel R&B sound I've heard since I fell out of my cradle in 1946."

MICK JAGGER – THE ROLLING STONES

"Whew!" JIMI HENDRIX

See and hear Delaney & Bonnie & Friends this summer with Blind Faith

July 11 – Newport, Rhode Island
July 12 – New York City, New York
July 13 – Bridgeport, Connecticut
July 16 – Philadelphia, Pennsylvania
July 18 – Toronto, Ontario
July 20 – Baltimore, Maryland
July 26 – Milwaukee, Wisconsin
July 27 – Chicago, Illinois
August 1 – Detroit, Michigan
August 2 – Minneapolis, Minnesota
August 3 – St. Louis, Missouri
August 5 – Seattle, Washington
August 8 – Vancouver, B.C., Canada
August 9 – Portland, Oregon
August 13 – Phoenix, Arizona
August 14 – Oakland, California
August 15 – Los Angeles, California
August 16 – Santa Barbara, California
August 20 – Denver, Colorado
August 22 – Salt Lake City, Utah

Available on all tape configurations from Ampex.

EKS-74039


Personal direction: Group III Management
7850 Faireholm Drive, Los Angeles, Calif. 90046 Telephone: (213) 876-5239
Backhaus is Dead at 85

VILLACH, Austria — Wilhelm Backhaus, who recorded for more than 60 years, died at a hospital here on July 5. The veteran pianist was 85.

In 1945, Backhaus began recording all 32 Beethoven sonatas in stereo for London Recordings. He had previously recorded the entire cycle in monaural. Only "Interior Violin Sonatas" (the "Eighth" violist) remained to be done at the time of his death.

While Backhaus was considered a matchless Beethoven interpreter, his recording of the Bach Brandenburg concertos include Bach, Brahms, Mozart and Schumann. His last New York recital was in 1962.

BOOK REVIEW

‘Aspects of Wagner’ Is Engrossing, Controversial

(Aspects of Wagner. By Bryan Magee. Stein and Day. publisher. 126 pages. $35.95 list.)

NEW YORK — Bryan Magee, a British theater critic, novelist, and playwright, has written a book about Richard Wagner with "Wagner's Theory of Opera," the most straightforward of his works. "In 'Met: Not the least in Music," Magee deals with Wagner's antipathy and, while condemning it, the author justifies many aspects of careful selection.

Perhaps the most useful section is 'The Influence of Wagner," where Magee details the composer's influence on literature, music, painting, and other cultural aspects. "Wagnerology," deals with pro and con of the Wagnerian operas, the strongest view that Wagner operas are pre-eminent. (This is one of many of the composer's most notable interpreters, such as Toscanini, made his famous Karajan, and the Wagnerian operas during the last half of the 19th century.)

Some of Magee's strongest views come through in "Wagner in Performance," which also has "The Influence of Wagner," and "Wagner's Philosophy." Magee's book, "The Influence of Wagner," shows that the Wagnerian operas included in the least successful, which the Wagnerian operas also produced a well-received work on the Wagnerian operas. The book is a critical survey of the few Wagner operas that have been issued by RCA's Tchaikovsky and "Wagnerolatry," and other labels, as well as the Columbia's Mahlerian operas, also conducted, Georg Solti's set of Verdi's "Requiem" on London during his last 10 weeks. Richard Bonynge with a DGG recording.

Other albums, which scored for the last of the Columbia's "Wagner on Tele- vision" with Vladimir Horowitz; "Wagner and the German Heroines" with Beverly Sills; and "The Glory of Gabriel," with Bogen on Columbia's "Royal Family of Opera," and "Columbia Bernstein Greatest Hits" with the New York Philharmonic.
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ware, the cases have red flocked interiors with individual compartments equipped with lock and key.

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RECORD CORPORATION
4622 CRANE STREET, LONG ISLAND CITY, N. Y. 11101

JULY 19, 1969, BILLBOARD

41
S. D. Retail Firm Exemplifies Music Store Diversification

BILLY PAGE

SIOUX FALLS, S. D.—While music stores everywhere are steadily diversifying and broadening inventories, few store owners show any more significant expansion into all areas of music and home entertainment than Williams Piano Co. here, an 82-year-old firm that opened its fifth store and is becoming a fast-growing retail chain in this State. The new store is designed exclusively to home entertainment products, a segment of the music business that has been important for Williams' original outlet, which recorded its stock of over 5,000 album titles by bringing in its inventory of pre-recorded tape up to 1,000 different selections.

Co-owners John F. Warren and James Stovick admit that the diversification has at times caused them to debate the advisability of maintaining the name of the original company, opened here in 1887 and moved only once during all of its history. The second addition for the two owners, Rapid City Piano and Organ Co., did reflect a gradual shift from the piano image. Stovick said that a Magnavox franchise opened here the summer before as a complete break and called the outlet Western Magnavox Home Entertainment Center. The Rapid City store was opened six years ago. Another outlet in Aberdeen, opened two years ago, features pianos and organs.

Other examples of the firm's broad approach to music and home entertainment include one of the largest inventories of sheet music in the Midwest, comprising a $100,000 stock of over $55,000. Mrs. Mary Dunkelberger, assisted by a staff of four salespeople, handled the department here and the section has steadily been re-designed for self-service. The firm is also expanding its music instruction programs, including music therapy, which has 10 teachers involved in organ and guitar programs.

The new home entertainment center will handle color TV, stereo phonographs, radios, tape recorders and players and component systems and comprises a $100,000 section that includes several features wall-to-wall carpeting and is near a shopping center.

A significant addition of Williams' approach to records, according to manager Allan Stratton, involves such facets as full mark-up, a stock that features a large number of imports and a smaller order offering to demonstrate records for customers. "I think demonstrating records is an absolute must," she said.

"Having a turntable available has several advantages. For one thing, the clerk learns individual customer tastes and preferences. After this is known, a record can be put on when a customer isn't even in our store and we can draw them over. I suppose this is a little mean, but it helps sell merchandise."

"We're not a discount store and we have no problem getting full list for records. We feature personal service and devote our full unlimited inventory to looking for records. We do a terrible special business, too."

The store stocks cassettes, 8-track cartridges and open reel tape and track-acceptance for approximately 80 percent of total retail volume.

Mrs. Strauss said that the 8-track cartridge business has "great potential" but that she expects cassettes to rival 8-track "once there are enough good cassettes on the market." She added, "I haven't seen a corresponding rise in the sale of open reel tape, but I've heard that when 8-track and cassette has become so important. Open reel seems to be holding its own." She said the department does not carry singles.

Other persons with long se-

nvironment at Williams include Dorrel Schwikkert, manager of the original store here. Ron Stephenh, manager at Rapid City and Marvin Schmitt, manager of the new Magnavox center, Williams employs between 65 and 70 people.

RHYTHM MAGIC II, a new autom-

atic rhythm machine, is now being produced by the Gould Organ Co. The unit is small and compact and can be used on any piano, organ, amphibian or record player. The suggested list is $99.

Endorsement

LOS ANGELES—The Box Tops and the Illusion have signed an endorsement contract to use Marshall Amps exclusively. Merion Musical Prod-

<table>
<thead>
<tr>
<th>dealers use own column as sales aid</th>
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<td>CHARLESTON, W. Va. — Taking advantage of the fact that the musical instrument dealer is the hub of news regarding local groups. Jack Cook, manager of the instrument department at Galperin Music Co. here, has started a regular column in the local newspaper. Because the column is a paid advertisement. Cook is at liberty to salute local groups who make good, crack jokes, congratulate area music teachers and spread around the local rock gossip in addition to plugging such Galperin lines as Marshall, Coen, Maestro and Hohner. The weekly Galperin column appears in the paper's youth page, which features articles about local and national recording groups and bands. Dealers in markets where no newspaper has such a page could similarly utilize their column run on the paper's entertainment page.</td>
</tr>
</tbody>
</table>
**Jukebox Firms See No 45's 'Shortage'**

*Continued from page 1*

The singles crisis a "tempest in a teapot" and said he had not heard any complaints from one to one on a shortage of singles. Resulting in a report that singles now represent only 14.2 per cent of total retail sales (July 19, July 12, Palmer said, "14 per cent makes the difference between profit and loss. We wouldn't throw it away.

"There are some 450,000 jukeboxes operating across the country," he explained. "If each one changes only every three records per week, that means over one million sales a week. Nobody is going to let that market die,"

Although he does not think it likely that the supply of singles from the record manufacturers will decline to a dangerous level, Palmer was confident that "someone will make singles for the jukebox operators."

Palmer said he "would not suggest in any way, shape or form" that music machine companies were out of singles with tapes on jukeboxes. "Victorite was having an investigation being conducted for the past 15 years and has not found a practical method yet," he said. The problems of maintenance and repair would be (at greater on tape jukeboxes than on the present type of machine, he explained.

Efforts to combine tapes and records on the same machine have been made, said, but the taps would be for background music only while the disk would handle music. Also, since the combination would make a machine too expensive for mass sales.

"The 4-inch, 50-cent American disk is also impractical for jukeboxes at the present time," he said. The similarity of the records is not clear enough for jukebox phone operators, but the insertion of any piece of money or coin or other object such machine or device is caused to operate or be used for purposes not intended by the user can receive or become entitled to the proceeds of such operation for his own benefit, and by reason of any element of chance or of other outcome of such operation, without the consent of, or the cooperation of, the user, the user may receive or become entitled to the proceeds of such operation.

The measure, H.B. 198, was introduced May 15 in the Florida House of Representatives. In part, the theory of the measure is that "any machine or device is a slot machine or device within the provisions of this chapter if it is one that is adapted for use in such a way that, as a result of

**FAMA Studies Pinball Bill**

TALLAHASSEE, Fla. — The Florida Amusement & Music Association (FAMA) will decide at its Sept. 14 meeting whether to support a state bill that would have the effect of legalizing bona fide, flipper-type, amusement pinball games.

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**COIN Looks At Tourneys**

OMAHA, Neb. — A major topic of discussion at the Aug. 3 meeting here of the Coin-Operated Industries of Nebraska, Inc. (COIN) was the Neb. pool tournament scheduled for Oct. 9.

According to secretary-treasurer Howard Thomas, the association hopes to get a tournament under way this fall with finals set for a better part of November.

A one-day COIN meeting will be held in Holland about a business session scheduled for 1:30 p.m., followed by a refreshment hour at 3:30 p.m. and a banquet at 6:45 p.m. Door prizes will be donated by distributors and a record one-stop.

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**Balloon Vending a Success; More Firms Making Units**

By BRUCE CORY

CHICAGO.—Operators, distributors and manufacturers surveyed the market to determine if the future of balloon vending looks promising. Lee Smith, Merchants Machine Co., New York, has apportioned the Pinball Machine of the Month to T. C. Smith’s Columbia, N. C., reported "phenomenal success" with 200 machines he has sold to this operator. He said he would recommend the device to others and describe it as a "winning combination" for his own operation. He said that if more operators will adopt the device, the manufacturer is confident that a large market is available for bulk operators because this type of operator specializes in heavy traffic locations.

At least three companies are in the balloon vending field. Both Paramount Textile Machinery Co., Chicago, and Miner Industries, New York, manufacture machines which use helium in inflating the balloons. Miner has entered Paramount in a dispute over patent rights to their machines. (Continued on page 48)

**Montana Set For Meeting**

WHITEFISH, Mont.—A Music Operators of America (MOA) public relations panel, headed by president Howard Ellis and executive vice-president Fred Granger, is tentatively scheduled for Saturday’s (9) summer meeting here of the Montana Coin Machine Operators Association (MCOA).

The day-long program, which will be held at the Viking Lodge, will include a directors meeting, and a general session, with a cocktail hour and dinner in the evening. Reservations may be made by calling the lodge at (406) 462-3547.

**On the Street**

By RON SCHLACHTER

D. Gottlieb & Co. will be closed until July 28 for its annual two-week vacation period. Alvin Gottlieb reports that his vacation will conclude with a "staying around the factory..." . . . Janie Maser is back at her desk at Leaf Brands after attending the Kimberlin open house in Kansas City, Mo. . . . Charles Maehlberg has returned to W & J Sales in Toledo, Ohio, following a trip to Las Vegas. Leonard Queen of Confection Products, Columbus, Ohio, was a recent visitor in Chicago . . . Tom Emm, general manager of Graff Vending Supply Co., recently visited the company’s various offices throughout the West.

Seeburg service schools were held June 25 in Billings, Mont. (Continued on page 44)
You'll Get a Bang With Our Buys!

We're shooting for the biggest value savings in our value-full history. Revolutionary buys on all machines. Real bang-up savings. SEND FOR COMPLETE MACHINE LIST.

Exclusive Rowe AMI Distributor
E.P. S., Juneau, Wisc. M.D.E.

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Coin Machine News
On the Street

and June 27 in Great Falls, Mont.
Leo Helper conducted both schools at the Holyday Inn in Billings and the Office Makers in Great Falls. The afternoon sessions were de-
gned to William games while the evening classes focused on Seeburg anologies. Kent Loomer represented

Buy

Fama Studies Pinball Bill

pariut, or device, even though it may, in addition to any ele-
ment of chance or unpredictable outcome of such operation, be
sufficient or present some con-
clusion, indication of weight, entertainment or other thing of
value, provided, however, that
n herein contained shall be tak-
en or constructed as applicable to
an arcade amusement center having amusement games or ma-
chines which operate by means of
the insertion of a coin and which
re-applications of skill may en-
able the person playing or op-
tering the game or excluding
cash and alcoholic beverages
provided that the merchant-
ship or price awarded in exchange for
such points or coupons shall not
exceed the cost of seventy-
five cents on any game played.
Concerning the bill. FAMA
executive director Julius Sturm said:

"If, as seems likely, FAMA
decided to go all out in support
of this bill, an attempt will be
made to have an identical bill
introduced in the Senate as soon
as possible. It would then have
support for its position in favor
of both bills.

"The effect of the bill would be
to codify the legal principle
enunciated by the Florida Su-
preme Court in Deit v. Budwe-
iser. At the same time, bingo,
arcades and other gambling
devices would be prohibited as
at present. Legitimate amuse-
ment pinball games would be
differentiated from gambling
equipment for once and for all."

Wurlitzer Vacation

NORFOLK, Va.—The Wurlitzer Co. will be closed for vacation from July 21 to Aug. 11. Final parts shipp-
ments were to be made July 18. There will be no shipments dur-
ing the vacation.

Correction

LONDON—A recent article reporting the death of Josephine
here was erroneously dated and should have carried the by-
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cle: "U. K. Games Business
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equipment for once and for all.
ticker tape profit parade

The Wurlitzer AMERICANA III has been on the market long enough to establish its position as the top phonograph of the year — a real blue chip investment.

See your Wurlitzer Distributor now. He is celebrating the Summer selling season with a trade-in allowance policy definitely in your favor.
Get and hold the best locations with Victor’s Selectorama Console.

**Guaranteed Used Machines**

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<tr>
<th>Machine</th>
<th>Description</th>
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<tbody>
<tr>
<td><strong>Bulking Units</strong></td>
<td>For Balloon-O-Mats, from SCHOENBACH CO., Chicago.</td>
</tr>
</tbody>
</table>
Vending and Coin Machine News

Balloon Vending a Success
- Continued from page 46

Willy Marchano (left), chief engineer, A. C. A. Sales and Service, Los Angeles, Calif., is shown giving maintenance pointers to Suburban Vending service man, Earl Eppler, and Larry Von Rueden. The scene was at a recent service school on NSM equipment at Sussex, Wis.

Vending was recently awarded a plaque for its excellent export program. The government committee was made in a ceremony attended by various officials and was shown on television nationally and received other media coverage. Key department heads at Sega were above with president David Rosen, who presented the plaque. Shown from left (seated) are Yoshito Yamagata, Rensei, and George McCaney, standing from left), Hiroshi Nikawa, Takeshi Omodera, Makoto Murakami, and Shin Katayama.

On the Street

FRED BRAUN (center), president, Suburban Vending, Sussex, Wis., showed visitors the NSM Prestige 160 and Consul models during a recent school. The visitors (from left), Richard Allen, Thomas Ashenbrenner, Durl Weiden, and Dick Gruenberger, all with Cigarette Service, Appleton, Wis.

If your competition is giving you location trouble

You may find the answer to this problem by operating the most advanced ideas in bulk vending—the all new Victor.

SELECTORAMA® 77-88

Console

With six different combinations to select from to fit any of your locations, Will vend a variety of merchandise in collections—1, 5, 10, 25¢.

Front door operation saves 50% to 75% service time. Bigger display, more profits.

See your distributor for information and delivery date.

VICTOR VENDING CORP.

1701 W. Grant Ave.

Chicago, Ill. 60639

1970-71 model

SUPER 77 in 3-2-1 cycles

173-33 capacities

1970-71 model

SUPER 77 in 2-1 cycles

173-23 capacities

THE MOA EXPOSITION AND BOOTS RANDOLPH

After Boots Randolph received a standing ovation last night, we thanked him for being with MOA once again. His reply: "When you take it out you oughta put some back!"

When at your request he was the first artist to sign up for this year's MOA Show, he said: "The jucobos are our friends and they are responsible for my success in singles. If they want me back, I'll be back."

If any artist makes for a swinging show, it's the great Boots. He'll be back for his fourth year in a row.

Boots Randolph! The greatest thing that ever happened to a sax and to MOA Expositions.

COME TO WHERE THE ACTION IS!

Boots Randolph, Monument Artist

The 1969 Exposition—an International Trade Show for the coin-operated Music and Amusement Industry—will be held in the Sheraton House Hotel, Chicago, September 5, 6 and 7. Sponsored by

MUSIC OPERATORS OF AMERICA

228 N. LaSalle Street, Chicago, Illinois 60601

Phone: (312) 726-2810
THE MOA EXPOSITION WITH HANK WILLIAMS, JR. AND THE CHEatin' HEARTS

The MOA Exposition an International Trade Show for coin-operated Music and Amusement industry will be held in the Sherman House Hotel, Chicago, September 5th and 6th. Sponsored by MUSIC OPERATORS OF AMERICA.

On the Street
Continued from page 47 and philosophical organizations in Philadelphia.

Drive-in film series and lectures sponsored by the Tokyo Metropolitan Police were shown recently at the SECA headquarters. Attendance was officially noted in individual drivers' licenses.

The demonstration was held at the Sherman Hotel, and was attended by over 30 operators and representatives of the industry.

The demonstration was held at the Sherman Hotel, and was attended by over 30 operators and representatives of the industry.

On the Street
Continued from page 43

The SOUND of MONEY

Tape Jukebox Future Dim

planned, but neither is it practical to try selling 30-minute tapes to jukebox operators. There would be no real problem, however, in developing the machinery for selective-track tape machines, he added. Rowe has investigated the possibility of making tape jukeboxes. Bartol said the tapes would probably be produced if the demand were great enough.

The jukebox is invaluable as a promoter of hits, he said, and believes that the record industry will generally follow the pattern of capitalizing on a popular single with an album by the artist. "I'm convinced," said Bartol, "that the jukebox is a great threat to the singles business and added that Rowe has kept abreast of all new developments in the tape field.

Referring to the possibility of tape music jukeboxes, Bartol said, "The time is not right for a now, but if a ever we we won't be caught asleep. We're flexible." Selectivity is the main drawback in putting tapes in jukebox machines now, he said. It is not practical to manufacture or distribute 25-minute tapes now, he said.

All Machines Ready for Location

SPECIAL AND MINT WITH dollar bill in slot, chrome trim,挥手 in. See page 639.

SPECIAL AND MINT WITH dollar bill in slot, chrome trim,挥手 in. See page 639.

All Machines Ready for Location

SPECIAL AND MINT WITH dollar bill in slot, chrome trim,挥手 in. See page 639.

THE CHEatin' HEARTS

Writer-singer-actor Hank Williams, Jr. and the Cheatin' Hearts have been signed for the MOA stage show September 7th.

This famous son of a famous father is a star in his own right. In a few short years, Hank Williams, Jr. has produced an amazing record of fine records both singles and albums. "We are delighted to have Hank Wil- lams, Jr. and the Cheatin' Hearts," says MOA president Howard E. Barton. Hank Wil- liams, Jr. is one of the greats of country music and a great favorite with jukebox operators.

Hank Williams, Jr.—a star for today's generation—will entertain the Cheatin' Hearts at the MOA Exhibition.
AMERICANA SERVICE.
IT'S LIKE EATING YOUR WAY BACK INTO AMERICAN HISTORY.

If you were sitting around the table in 1775, you could have feasted on juicy Boston Brisket of Beef. The way Paul Revere loved it. In rich, brown herb gravy. But since you missed that opportunity, we're giving you another one. Fly coast to coast with us in 1969, and you can enjoy that Boston Brisket just the same. Or maybe you'd prefer a sizzling steak, the way Diamond Jim Brady loved it. Or a steaming plate of stuffed Chicken New Englander, in sherry wine sauce.

We're giving everyone a choice of three real American dishes. Cooked while you fly. Also a big fresh salad and a hunk of pie for dessert. And there's a stewardess dressed in the spirit of the American Revolution to serve it all to you. It's part of our new Americana Service coast to coast. Just ask your Travel Agent about it. From reservation to baggage pick-up. Americana Service means a little extra for everyone on board. No matter where you sit. It's the best way to get from sea to shining sea.

Fly the American Way Coast to Coast. American Airlines.
PLAN FRANCHISE

New Record Store Features ‘Zipper’ Front, Smashing 78’s

By BRUCE CORY

CHICAGO — The first of what is planned as a nationwide franchised chain of record shops opened last week with such unique features as a sliding entrance, the width of the building, a series of rolling machines dispensing singles and an amusement stand where customers win free albums by showing sawdust-filled baseballs at 78 rpm records revolving on special machines...

trolled the records chined along the south wall...

...shop, Break-a-Rec-Ord-Store, takes its name from the co-owners' desire to offer bargain hunting...but the owners quite solemnly intend to stock a wide selection of all types of pre-recorded music, playback equipment and musical instruments.

When co-owners Don Pollack, Jack Katz, Marvin Kaufman and Ed Visnack said the store was "open to the public" they pointed it out was wide open. Customers literally fall into the store, Pollack said. "Instead of crowding them through a narrow front door, we have them 20 feet of admittance." (The store's customers are actually expected to walk on the outside of the store along the south wall of the adjacent building."

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Old Town is Chicago's main "underground" neighborhood. "Break-a-Record" does not specialize in underground music. "If we did that, we'd just be one more record store in the neighborhood," said Pollack, "and who needs that?" Sellers have been good in pop, R&B and rock, but said there is a strong enough customer demand for classical music to make the owners consider expanding their supply. The store also has the advantage of being located near the large and expanding Chil Sandburg Village high rise complex.

The store stocks the top 40 singles and Billboard's top 200 LP's and tries to carry "whole type of music," according to Pollack. "If someone wants Arabian music, Hungarian music—anything—we want to have it for him.

Pollack worked in sales and distribution for Mercury Records during the early '50's, before becoming one of the execs of the Waltham Watch Co., Chicago, which was sold to Swiss International Co. in February. Katz formerly owned a record store here in Lincoln Village shopping center. The co-owners bought the sit in February and have been renovating the building since. "It is a look, a lot of thought and a lot of money," said Pollack.

The store hours are tailored to fit Old Town's life style; noon to midnight, Monday-Thursday, and noon to 1-2 a.m. Friday. The store has a staff of six, including sales personnel Helen Wert and Penny Kuczka. "No one is a clerk here," said Pollack. "Everyone is on the floor doing intelligent, low-key sales.

Pollack believes that the store's varied merchandise, its attractive and move features, and the "invincible" aid of Terman guarantees the success of the new retailing concept. He would not elaborate on how soon other outlets will be opened but said he and his partners definitely considered a franchising plan from the beginning. "We want to be sure this store works first," he said.

BREAKING 78's is part of the fun at a new record shop in Chi-

cago that hopes to franchise its merchandising approach. Here, a young girl spins at a record still spinning on a special, custom-built machine, for $1 customers get three throws.

SLIDING DOOR (partly closed at left) opens to expose the entire front of the store.

Junk Sale

NEWARK, Ohio — Martin's Jewelry Center here recently celebrated its 21st anniversary with a "Fun Sale." The sale of odds and ends was conducted in a vacant sentege a few doors east of the store's main Arcade location.

when answering ads...

Say You Saw It in

BILLBOARD...
REGISTER NOW FOR
BILLBOARD PUBLICATIONS' 3RD TAPE CARTRIDGE FORUM
Sponsored by Billboard, Merchandising Week & Photo Weekly
August 3-6, 1969
at Hotel Mark Hopkins, San Francisco, California

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
Recro 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

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. Samkowski
Marketing Manager—Audio Products
Bell & Howell Video and Audio Products Division
Skokie, Illinois
Training in Effective Merchandising Techniques
Speaker to be announced

SESSION 5 PINPOINTING THE TAPE AND EQUIPMENT MARKET
The Consumer—Who is He? What Does He Buy?
Where Does He Buy It?
Andrew Csida
General Manager, Special Projects Division
Billboard Magazine
New York, New York
Forecasting Equipment Sales — Portables, Home, Automotive
James R. Gall, Vice-President, Marketing
Lear Jet Stereo, Inc.
Detroit, Michigan

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

SESSION 7 CHANGES IN STORE LAYOUT, DISPLAY AND SELLING THAT IMPROVE TURNOVER
Setting Up a Self-Service Section for Pre-Recorded Tape
Speaker to be announced
Effectively Displaying, Demonstrating and 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 Jilden
International Manager of Cassettes
Philips Phonographie Industries
Baarn, Holland
SESSION 16 IMPORTANCE OF SERVICING IN BUILDING SALES OF EQUIPMENT AND TAPE
Responsibility of Manufacturer, Distributor, Retailer in Setting Policies on Returns and Defects
Jack K. Sauter, President
Caletron
San Francisco, California

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

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

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

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

SESSION 21-B TRENDS IN INTERNATIONAL MARKETING OF TAPES AND EQUIPMENT
The Future in Canada
Gary Salter, Vice-President
International Tape Cartridge of Canada, Ltd.
Downview, Ontario, Canada
Growth in Latin America
Manuel Camaro, President
Tape Car Gravaciones Guanabara, Brazil

12:30 p.m. - 1:30 p.m.
LUNCH
Robert W. Galvin, Chairman of the Board
Motorola, Inc.
Franklin Park, Illinois
Topic to be announced
REGISTER NOW FOR THE 3RD TAPE CARTRIDGE FORUM

Aug. 3-6
Hotel Mark Hopkins
San Francisco
Billboard’s Buyer’s Guide
Communicates

Your message travels
directly throughout the
world, throughout the
industry, throughout the
year to all the major
music capitals, to all your
major buying influentials.

A decade in print,
Billboard’s BUYER’S GUIDE
continues to be the most
comprehensive, authoritative
business directory touching
every phase of this
multi-million dollar market.

Portable, Reliable, Concise—
Billboard’s BUYER’S GUIDE
is your direct line to
the ever widening world
of music in one handy volume

Communicate to your
industry. Be represented
in BUYER’S GUIDE 1969-70...
schedule your ad now.

Deadlines: International—July 21
Domestic—July 31
Country Music

Country Foundation Spreading To Academic Library World

NASHVILLE — A program of archival development, library expansion, and an affiliate relationship with the Joint University Libraries was announced this week by the board of directors of the Country Music Foundation on behalf of the library and media center of the Country Music Hall of Fame and Museum.

The program, which has been praised by local librarians and the academic world, will be "organized and attractive," according to Edwin S. Gleaves, library consultant for CMF. Not only will the expansion program provide additional space, but will initiate an affiliate relationship which will make available to scholars 1,200,000 volumes as a back-up collection for research in the field.

The Joint University Libraries consist of the collections of Vanderbilt University, George Peabody College and Scarritt College. The music library alone at Peabody has 14,000 volumes in the music field.

Dr. Frank Grisham, director of the Joint University Libraries (JUL) said he would estimate the three libraries provide some 20,000 books in the field of music. It was Grisham who was asked by the board of CMF to serve as building consultant for planning and construction of the CMF library expansion. Gleaves, with Thomas Warren, will develop the building program. Grisham specifically represents the interests of CMF with the architect and the eventual contractor. Contracts will be let soon, and there can be no estimate of costs until bids are received.

Grisham worked out the affiliate relationship with the JUL board of trust, establishing a program whereby the libraries could make available the invaluable collection to organizations such as CMF for an established fee.

Grisham said the Library of Congress (now called officially the National Library) is "envious" about the project, which probably will attract hundreds of scholars to this central location (Nashville) for study.

"This will make the Hall of Fame a centralized research center," said he (Continued on page 58).

Craig ‘Opry’ Founder, Is Dead in Nashville

NASHVILLE — Edwin W. Craig, the man who began and promoted the "Grand Ole Opry," befriended artists over the years, and perhaps more than any man helped country music survive its lean days, died June 26.

Craig, former chairman of the board of the National Life and Accident Insurance Company, the parent firm of WSM, first put that station on the air in 1925. A few months later he gave the go-ahead for the "WSM Barn Dance," which became in short order the "Grand Ole Opry."

In the difficult years in which lesser shows floundered and quit or placed on sporadically, Craig saw to it that the "Opry" continued on a regular basis. With the critics of the city, the city of his policy holders, and the doubts of the critics, firmly believing that country music would come back stronger than ever.

He would never estimate what this determination cost the company in dollars, rather he would only point to the success of this art form. A multimillionaire and one of the nation's most successful businessmen, he always stayed "close to the people" and in direct association with the hundreds of artists who had played the "Opry." He knew most of them intimately, and always went out of his way to speak words on their behalf.

Although not musically talented himself, he was a cousin of the late Frances Craig, author of "Near You," "Be Your Partner," and other successes, and his son Neil, now an official of National Life, has written recorded songs.

PROPOSED plans for expansion of the Country Music Library and Media Center, part of the Hall of Fame and Museum in Nashville.

Another Great Hit by...

FARON YOUNG

"WINE ME UP"

MERCURY 72934

Exclusively on Mercury Records

BOOKING BY:
MOELLER TALENT AGENCY
815 16th Ave. South, Nashville, Tenn.

PROMOTIONS BY:
LITTLE RICHARD JOHNSON
Box 2, Belen, New Mexico
<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Weeks on Chart</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>2 I LOVE YOU MORE Today</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>11</td>
</tr>
<tr>
<td>2</td>
<td>Johnny B. Gooden</td>
<td>Heart of Mine</td>
<td>Atlantic Records</td>
<td>9</td>
</tr>
<tr>
<td>3</td>
<td>2 ORE HAS MY NAME</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>8</td>
</tr>
<tr>
<td>4</td>
<td>2 STATE OF A FOOL</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>11</td>
</tr>
<tr>
<td>5</td>
<td>2 ALL I HAVE TO OFFER YOU (Is It Me)</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>2 BE GOOD</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>7</td>
</tr>
<tr>
<td>7</td>
<td>2 CLOWN BABY</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>12</td>
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<td>8</td>
<td>2 RUNNING BEAR</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>11</td>
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<tr>
<td>9</td>
<td>2 DON'T LET ME CROSS OVER</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>9</td>
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<tr>
<td>10</td>
<td>2 LEAVE MY DREAM ALONE</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>12</td>
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<tr>
<td>11</td>
<td>2 BIG WIND</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>6</td>
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<tr>
<td>12</td>
<td>2 ALL FOR THE LOVE OF A GIRL</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>10</td>
</tr>
<tr>
<td>13</td>
<td>2 GAMES PEOPLE PLAY</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>15</td>
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<tr>
<td>14</td>
<td>2 SMOKY PLACES</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>11</td>
</tr>
<tr>
<td>15</td>
<td>2 MY CROSS IS GREEN</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>7</td>
</tr>
<tr>
<td>16</td>
<td>2 C'MON ACROSS SHOREY</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>21</td>
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<tr>
<td>17</td>
<td>2 YESTERDAY WHEN I WAS YOUNG</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>17</td>
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<tr>
<td>18</td>
<td>2 OLD FAITHFUL</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>14</td>
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<tr>
<td>19</td>
<td>2 THE DAYS OF SAND AND SHOVELS</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>21</td>
</tr>
<tr>
<td>20</td>
<td>2 WHAT'S GONNA TAKE THE GARBAGE OUT?</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>6</td>
</tr>
<tr>
<td>21</td>
<td>2 REEK DRUNKEN MUSIC</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>5</td>
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<tr>
<td>22</td>
<td>2 IT'S NOT FOR YOU</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>4</td>
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<tr>
<td>23</td>
<td>2 I'M DOWN TO MY LAST I LOVE YOU</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>9</td>
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<tr>
<td>24</td>
<td>2 WORKIN' MAN BLUES</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>3</td>
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<tr>
<td>25</td>
<td>2 THAT'S WHY I LOVE YOU SO MUCH</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>5</td>
</tr>
<tr>
<td>26</td>
<td>2 SPRING</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>8</td>
</tr>
<tr>
<td>27</td>
<td>2 I CAN'T SAY GOODBYE</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>4</td>
</tr>
<tr>
<td>28</td>
<td>2 I'M DYNAMITE</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>37</td>
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<tr>
<td>29</td>
<td>2 CHILDREN OF THE NIGHT</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>35</td>
</tr>
<tr>
<td>30</td>
<td>2 YOUNG LOVERS</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>9</td>
</tr>
<tr>
<td>31</td>
<td>2 THE RUB</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>5</td>
</tr>
<tr>
<td>32</td>
<td>2 I AM A GOOD MAN</td>
<td>Johnny Cash</td>
<td>Decca Records</td>
<td>28</td>
</tr>
</tbody>
</table>

**WES BUCHANAN  "Never Forget" 4-4-4970**

A new single produced by Marty Robbins

On Columbia Records
THE most waxed about song of the year
for Once In My Life

Lyrics RONALD MILLER  Music ORLANDO MURDEN
Stein and Van Stock, Inc.
<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>IN THE YEAR 2225</td>
<td>George &amp; Terry</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>SPINNING WHEEL</td>
<td>Blood, Sweat &amp; Tears (Sly &amp; Robbie)</td>
<td>6</td>
</tr>
<tr>
<td>3</td>
<td>CRYSTAL BLUE PERSUASION</td>
<td>James Ruff</td>
<td>7</td>
</tr>
<tr>
<td>4</td>
<td>GOOD MORNING STARSHINE</td>
<td>I.R.S.</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>WHAT IF</td>
<td>Elton John</td>
<td>51</td>
</tr>
<tr>
<td>6</td>
<td>DOGONE RIGHT</td>
<td>Barry White</td>
<td>17</td>
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<tr>
<td>7</td>
<td>WITH PEN IN HAND</td>
<td>Captain &amp; Tennille</td>
<td>6</td>
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<tr>
<td>8</td>
<td>MRS. ROBINSON</td>
<td>The Isley Brothers</td>
<td>19</td>
</tr>
<tr>
<td>9</td>
<td>ALONG CAME JONES</td>
<td>The Righteous Brothers</td>
<td>12</td>
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<tr>
<td>10</td>
<td>MOONLIGHT</td>
<td>The Isley Brothers</td>
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<tr>
<td>11</td>
<td>POP COLUMNS</td>
<td>The Isley Brothers</td>
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<td>12</td>
<td>BROADWAY THEATRE</td>
<td>The Isley Brothers</td>
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<td>13</td>
<td>THE BALLAD OF JOHN AND YOKO</td>
<td>The Isley Brothers</td>
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<td>14</td>
<td>MY CHERIE AMOUR</td>
<td>The Isley Brothers</td>
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<td>15</td>
<td>LOVE THEME FROM ROMEO &amp; JULIET</td>
<td>The Isley Brothers</td>
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<td>16</td>
<td>BAD MOON RISING</td>
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<td>17</td>
<td>PART 1 MOTHER POPCORN</td>
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<tr>
<td>18</td>
<td>BABY, I LOVE YOU</td>
<td>The Isley Brothers</td>
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<tr>
<td>19</td>
<td>GET BACK</td>
<td>The Isley Brothers</td>
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<tr>
<td>20</td>
<td>IN THE CHETTO</td>
<td>The Isley Brothers</td>
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<td>21</td>
<td>BLACK PEARL</td>
<td>The Isley Brothers</td>
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<td>22</td>
<td>RUBY, DON'T TAKE YOUR LOVE TOOWN</td>
<td>The Isley Brothers</td>
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<td>23</td>
<td>QUINTEN'S THEME</td>
<td>The Isley Brothers</td>
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<td>24</td>
<td>LOVE IS BLUE (My Song)</td>
<td>The Isley Brothers</td>
<td>12</td>
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<td>25</td>
<td>I TURNED YOU ON</td>
<td>The Isley Brothers</td>
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<tr>
<td>26</td>
<td>SWEET CAROLINE (Good Times)</td>
<td>The Isley Brothers</td>
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<td>27</td>
<td>MOODY WOMAN</td>
<td>The Isley Brothers</td>
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<tr>
<td>28</td>
<td>MY PLEASURES OF LOVE</td>
<td>The Isley Brothers</td>
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<td>29</td>
<td>GOOD OLD ROCK 'N ROLL</td>
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<td>30</td>
<td>THE POPCORN</td>
<td>The Isley Brothers</td>
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<tr>
<td>31</td>
<td>YESTERDAY WHEN I WAS YOUNG</td>
<td>The Isley Brothers</td>
<td>12</td>
</tr>
</tbody>
</table>

Hot 100—A to Z—(Publisher-Licensed)
THE ROLLING STONES

Honky Tonk Women
You can’t always get what you want

Produced by Jimmy Miller
Manufactured by Nanker Phelge Music Ltd.
An Aldco Record Company
.players. The works have been recorded for a total of eleven volumes, including the first two volumes of this noted composer's works. People who have followed the composer's career will not be surprised by the exceptional performances of these two albums. The result is a "sound stew."
THE BEST IS ALWAYS THE WINNER (IL MIGLIORE VINCE SEMPRE)

AL BANO

PENSANDO A TE (THINKING OF YOU)

(1st Prize in the contest)

A RECORD FOR SUMMER

EMI

E.M.I. Italiana S.p.A
MILAN-ITALY
Italy has been hit by a big storm Lisa!! Lisa! Lisa! Lisa! Lisa! Lisa dagli occhi blu!

A n. 1° record by Mario Tessuto an exceptional song!

Released by [logo] Published by [logo]
ITCC Executive Post to Martin

TORONTO — Bob Martin, one of Canada's top disk men, has been appointed assistant vice-president of the international Tape Cartridge of Canada Ltd. Before joining ITCC, Martin was merchandising manager for Handel and director of promotion and publicity for Columbia Records of Canada.

MOTHERLODE, Buddy Deal

TORONTO — Motherlove, one of Canada's top recording groups, has signed with Buddy Records in a deal for world-wide record distribution.

ARCHIBALD, London Pact

TORONTO — London Records has signed a distribution agreement with Ed Archibald, Inc. of Montreal. The announcement was made by Jacques Duquette, classical pro-"
Greece Wins Olympiad With 'Oh God' Tune

ATHENS—The winner of the Second Olympiad of Song, June 23-27, was the host country, Greece, with "Pou Nau O Jeklos Sun Tho" (Where Is Your Shadow, Oh God), sung by Greek singer Kiko Delamar, and a welcome choice with the 40,000 audience at the finals in the massive Olympic Stadium. The Greeks on Greek winning were high, with 10 songs entered as opposed to a maximum of two or even three other countries competing.

Second place went to Libya with "Weekend" (The War Is Over), sung by Manuel, with Bulgaria's Maria Mihova claiming third place with "Lo Alces Des Amoureux" (Lovers Lane).

The songs of singing singers, each received an honorarium modal plus $2,000, $1,000 and $500, respectively. In their order, respectively, the main prize went to Greece, Libya and Bulgaria, the last three, respectively, the winner of the first three of the winning song. Jack Jacobson.

The report added that records by Helen Gamboa, Nora Aunor, Norma Ledesma, Bobby Gonzales, Pauline Sevilla and others will be completely banned soon in association's market.

Greece Wins Olympiad With 'Oh God' Tune

ATHENS—The winner of the Second Olympiad of Song, June 23-27, was the host country, Greece, with "Pou Nau O Jeklos Sun Tho" (Where Is Your Shadow, Oh God), sung by Greek singer Kiko Delamar, and a welcome choice with the 40,000 audience at the finals in the massive Olympic Stadium. The Greeks on Greek winning were high, with 10 songs entered as opposed to a maximum of two or even three other countries competing.

Second place went to Libya with "Weekend" (The War Is Over), sung by Manuel, with Bulgaria's Maria Mihova claiming third place with "Lo Alces Des Amoureux" (Lovers Lane).

The songs of singing singers, each received an honorarium modal plus $2,000, $1,000 and $500, respectively. In their order, respectively, the main prize went to Greece, Libya and Bulgaria, the last three, respectively, the winner of the first three of the winning song. Jack Jacobson.

The report added that records by Helen Gamboa, Nora Aunor, Norma Ledesma, Bobby Gonzales, Pauline Sevilla and others will be completely banned soon in association's market.
"A new single from those nice boys next door"

POOR MOON SIC'EM PIGS

CANNED HEAT

PRODUCED BY SKIP TAYLOR

# 56127
Decca Ltd.-RCA Group Product Captures 8 Grand Prix Awards

PARIS—British Decca-RCA gained a resounding victory at the 1969 French National Radio Grand Prix competition with 6 records. Five of the other major companies, Pathé-Marconi took four of the “Grand Prix” awards, France 3 and Philips two.

Here, Philips clinched off the major award, the Prix Gustave Charpentier for the best recording of the week. The French jazz trio “La Spinetta” by Francesco Zavagno was selected, conducted by Gianfranco Rivero.

Angel artist Theo Adam won the Prix Francis Poulenc for his performance of Wagner’s “The Flying Dutchman” (Gardner) with the London Philharmonic Orchestra, B.B.C. Concert Orchestra, conducted by Benjamin Britten.

RCA won the Prix Arthur Rubinstein—Marcel Deny (best integral recording of a foreign work); “La Gioconda” by Giacomo Puccini, performed by the Metropolitan Opera in New York, conducted by George Szell, with Luz Frontalier, Renata Tebaldi, Robert Merrill, etc., orchestra and chorus of the Saint Cecilia Academy, Rome, conducted by Ricardo Cantoral.

The Prix Gustave Charpentier (best lyrical recording); “La Spinetta” (de Almar) with Gianfranco Rivero, Chamber Orchestra, Gianfranco Rivero (Philips). Prix Francis Poulenc (best lyrical performance). Prix Gustave Charpentier (best lyrical recording); “La Spinetta” (de Almar) with Gianfranco Rivero, Chamber Orchestra, Gianfranco Rivero (Philips). Prix Francis Poulenc (best lyrical performance).

GRT Names New Staffers

TORONTO—GRT of Canada, after recently announcing its entry into the Canadian record market with acquisition of rights to Chess, Checkers and Ceder labels, has appointed new staff members. The announcements are designed to strengthen the company’s Canadian sales manager, who will supervise Canadian music industry for record companies in the country. Special promotions manager, who will supervise custom tape manufacturing for record companies in Canada, has been appointed. Sales manager for GRT’s Canadian operation will supervise warehousing and distribution of records.

Jazz Concerts at Czech Festival

PRAUGE—The sixth International Jazz Festival, postponed this year to Oct. 30 to present the Duke Ellington Orchestra, was rescheduled by the Radio Pragia Jazz Orchestra featuring foreign groups and soloists. For the first concert on Nov. 24, the American gospel group Spirituals of Faith, led by Jimmy Carter, will be the featured group. They will be followed by the Ronnie Scott Band and the Klaus Doldinger Big Band, which will conclude the festival.

The Prague Festival will open Oct. 30 with two concerts by the Ellington orchestra. The band will be joined by the legendary saxophonisterie saxophonist on stage.

Legal Wrangle Settled

- Continued from page 68

The legal wrangle centered in the Northern Song publishing company.

The $1,000,000 worth of record sales, the dispute over the Beatles’ last single, the name “Fabian” for the current project, is expected to be uncopyrighted and split 75/25 in favor of the Beatles.

Finally, Triumph, in return for reducing its royalty stake to 5 per cent after 1972, will receive a cash payout of $1,900,000.

Healy (best interpretation): Muir Faucett as Orpheus in Orphée en Underworld (Gluck), Vienna Opera Orchestra, Charles MacDowell (Classic Sound). Prix Reynaldo Hahn (best initiative or collection): Three discs—Hahn: “Le cygne” (Montecarlo symphonic concert), Hahn: “Orphée en Underworld” (Gluck), Vienna Opera Orchestra, Charles MacDowell (Classic Sound).

The Supraphon Record Club to Bow U.S., U.K. LP Batch

PRAUG—Supraphon’s Record Club, with reportedly 24,000 members, will release a new batch of American and British records produced during the next six months.

The albums are sourced from the catalog of companies with which Supraphon has regular licensing contracts, such as Columbia, Atlantic, and Tami/Technicolor. The pop releases include albums by Barbra Streisand, Frank Sinatra, and the Four Tops, the Hollies and a two-album set on country music.

The jazz albums include Enrico Caruso’s “Concerto” and “Symphonies” and several albums by the same artist which will be combined into one record.

Compared with a few years ago, when Western records were practically unobtainable in Czechoslovakia, the Supraphon LP batch has achieved immense popularity in the Soviet Union, and only the American LP product. The item is now available in the U.S.

Antibes Jazz Fest to Include 2 R&B Nights

PARIS—This year’s 10th Antibes Jazz Festival, claimed by organizers to be the best in world importance to the Newport Festival, will include two new nights devoted to rhythm and blues.

The festival, running July 23-29, will feature blues on the opening two nights, with Marion Williams, John Lee Hooker, the Chicago Blues All Stars, Les jazz Olympique (a French group), and the Graham Collier Sextet.

Star jazz performers are Miles Davis Quintet, who will give two performances July 23 and 25, the Oscar Peterson Club, which will be on stage from July 25 to 27, and Ellis Edwards, who will close the festival.

Other performers are the Bobby Hackett-Hard Land Quintet, Eliot Ivery and the O’Rama Koko’s, Nina Simone and the Tho Loewentheil Consort. The French radio network, ORTF, will once again present the Festival, giving nightly live radio transmissions and covering several concerts direct on TV. Some 15 foreign broadcasting companies are expected.

The festival is the first of the form, and Jacques Heify and Jacques Soupleau, the latter president of CBS France, and the Mayor of Antibes, an important new collection of jazz recordings has been released on the French market in time for the festival by the new independent producers Byg, who are distributed by EMI and CBS.

The 200-page compilation, entitled “Archive of Jazz,” features a wide selection of old recordings, including Louis Armstrong, Sidney Bechet, Duke Ellington, Fats Waller, along with collections of New Orleans, ragtime, boogie woogie, blues and down-home styles.
Decca Ltd.-RCA Group Product Captures 8 Grand Prix Awards

PARIS—British Decca-RCA group won the 1969 French National Lyrical Recording Grand Prix by winning all eight awards in the competition. Of the other major companies, Philips took fourth in the contest for the third time with four prizes, led by Tommy Pearson of the London Philharmonic Orchestra. Decca, Philips, and EMI Records each won two awards.

Lennon Bed-In on CBC Radio

TORONTO—CBC Radio this week featured the national network broadcast of a interview conducted by the CBC's Fred Pien with John Lennon of the Beatles. The interview was taped by the CBC's Fred Pien at the Queen Elizabeth Hotel, following the group's first longest radio interview conducted by Lennon during his visit.

Entitled “Give Peace A Chance,” the interview (the title of the Beatles’ next single), the program featured Beatles’ music along with the interview. The program intends to syndicate the special in the U.S.

Jazz Concerts At Czech Fest

PRAGUE—The sixth international jazz festival, held July 15-28, 1969, was postponed this year Oct. 30 to present the Duke Ellington Orchestra (Terry Lee), directed by the Rio de Janeiro Jazz Orchestra featuring foreign groups and soloists.

For the first concert on Nov. 24, the American gospel group Soul of Faith, have also visiting. Negotiations are under way with interest to major concentration.

The Cobra Prague Festival will be held from Oct. 30 to present the Ellington Orchestra. The Festival will be closed by the Duke Ellington Orchestra and the Samba Kubem of the group.

Legal Wrangle Shotted

• Continued from page 60

cement interest in the Northern Song publishing company.

The •1,000,000 worth of rec- ordings were made by the future legislation of a recent court battle, a suit to determine de trio did not meet its royalty slie to 5 per cent after Oct. 1972, will receive a cash payout of $1,000,000.

Herb Albert, second from left, visits the recording studios of Hispanav, the A&M distributor in Spain, and met recording group Los Angeles, yesterday. Los Angeles has installed Spain's first 12-track recording equipment in the studio.

Supraphon Record Club to Bow U.S., U.K. LP Batch

PRAGUE—Supraphon's Record Club, which will open in the U.S. and U.K. market, will receive two new batch of Supraphon's British LP stock product during the next six months.

The albums come principally from the catalog of companies with which Supraphon has regular licensing contracts, such as Columbia, Atlantic, and MGM.

The pop releases include albums by Barbra Streisand, the Byrds, Tom Jones, the James, Frank Sinatra, the Four Tops, the Hollies, and a two album set of country music.

Jazz albums include Eddi Gormer's "Concert by the Sea," and several from various recording by Reba Smith, Dave Brubeck, Charles Parker, Gerry Mulligan and Benny Goodman.

Supraphon has engaged experts to select tracks from several albums by the artist which will be combined in one new album.

The albums were produced and timed so that when Western records were practically unobtainable in Czechoslovakia, the Supraphon LP Record Club is achieving impressive results with British and American LP product. "The Best (Continued on page 71)
From The Music Capital of the World

- Continued from page 67

campus nightly, booked RCA guitars for "Meet the Cats," and "Fire..." Dennis March, a local manager at RCA's offices in Ottawa's National Arts Centre.

Ottawa's National Arts Centre.

6 record of to Saturday (24

JOHANNESBURG

Driscoll with several albums) 1000 and

Ameba first to the

LM

bell Brothers. Variety Pro-

frìanalent,is

Continued

JULY 19, 1969, BILLBOARD

Continued

Stars

the Beatles" attracted 20,000

Afrikaans each

The concert, organized in

association with Blackburn Enter-

prises, ran for one night only. The per-

formance of the group, Rick Jaggers,

Bonnie Scott, and the City of Hamilton

music band, was taped for an "American

Airing show, with the Beatles being

broadcast live from the stage. The tape

was released later in the year.

The concert was also

recorded locally and broadcast on the

Ontario's Provincial Arts Network.

RITCHIE YORK

JULY 19, 1969

The South African Press Club presents its 1969 Artistic Festival, July 21-26, at the Civic Theater, which will include many leading local artists, Art appearing in the festival are Spanish, Al Dedho, Eddie Cutler, Vivian Louth, and Michael. An album will be produced from the performances. The festival is sponsored by the Communications Commission, organized by English and Afrikaans newspapers.

Robert Morris, the minister of education, has left the South African Broadcasting Corporation to take up a new business career. A popular radio and television personality, Morris has been involved in various programs on a part-time basis.

Joan Baez returned from London, where she performed at the Royal Albert Hall, and Dickie Loader's band, "Bring Me Flowers," are also in the area.

COLOMBO;

ANTONIO CONTRERAS

MANILA

The U.P. Madrigal Singers of the University of the Philippines were joined by the U.S. Madrigal Singers for a one-time tour of the U.S., being sponsored by the Young Men's Christian Association. The tour included an appearance at the University of Pennsylvania and a performance at the University of Maryland. The tour was a great success, and the U.P. Madrigal Singers were invited to return to the U.S. for a full-scale tour in the future.

Blood, Sweat and Tears (CBS) has announced that their new album, "You've Made Me So Lonesome," will be released on November 1. The album features songs by the band's lead vocalist, Alvin Lee, and includes such hits as "Raindrops Keep Falling on My Head," "I Want to Be Named a Citizen of the World," and "The Windmill of Your Mind." The album is expected to be a hit, and the band is currently preparing for a tour in the U.S.

RIO DE JANEIRO

Philips is recording singer Cac- tano Veloso and Gilberto Gil in Brazil for their upcoming album. The project is being overseen by producer Sandro Cavazza, who is also working on the first album of Brazilian pop singer Djavan. Cavazza is well known in Brazil for his work with Caetano Veloso, and the album is expected to be a major hit.

San Juan

Joe Cuba Sintex (Tico) returns to Cuba after a successful tour of South Africa. Jazzateo is scheduled to perform at the Festival de la Musica in Havana.

Gallo (Africa) are planning an album of their hit song "Funk D'Jah Nasty" with singer James Peker, a well-known figure in the African music scene.

Frank Zappa has signed with Atlantic Records and is scheduled to release an album in the near future.

Varela-Freguin is scheduled to release an album in the near future, and is working on a tour of South Africa.

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Varela-Freguin is scheduled to release an album in the near future, and is working on a tour of South Africa.
SPECIAL MERIT PICKS

POPULAR

RECOMMENDED - BY POPULAR REQUEST

LOW PRICE POPULAR

LOW PRICE RELIGIOUS

LOW PRICE JAZZ

LOW PRICE CLASSICAL

RCA Victor—Easter Offering for Jazz, Vanguard, RCA Victor 14445 (5)

JOHNNY LITTLE - Eggs for the Duke, Vanguard, RCA Victor 14445 (5)

JAZZ

LOW PRICE POPULAR

SEVEN DAYS - Sing Along, Decca, RCA Victor LK 1273 (5)

LOW PRICE JAZZ

LOW PRICE RELIGIOUS

LOW PRICE POPULAR

A Harmonious Offering of Hymns, Caplet, RCA Victor LK 1178 (5)

JAZZ

LOW PRICE POPULAR

SIX MUSICAL SUNDAYS-FAIRMONT THEATRE, Capitol, RCA Victor LK 1273 (5)

LOW PRICE RELIGIOUS

A Harmonious Offering of Hymns, Caplet, RCA Victor LK 1178 (5)

LOW PRICE JAZZ

LOW PRICE RELIGIOUS

COUNTRY

SPECIAL MERIT PICKS

Bill Monroe & His Blue Grass Boys-Blue Grass Boys, Capitol SM 200 (5)

Beverly Roberts—Close-Up, Capitol SM 200 (5)

Johnny Duncan - Don’t Bring Me Those Flowers, Columbia, Columbia SM 200 (5)

Ken & Jeanie—Ring from the Old Guitar, Capitol SM 200 (5)

RECOMMENDED - BY POPULAR REQUEST

LOW PRICE POPULAR

SPECIAL MERIT PICKS

Bill Monroe & His Blue Grass Boys-Blue Grass Boys, Capitol SM 200 (5)

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Johnny Duncan - Don’t Bring Me Those Flowers, Columbia, Columbia SM 200 (5)

Ken & Jeanie—Ring from the Old Guitar, Capitol SM 200 (5)
**Top 20**

**POPTOP POP SINGLES**

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

ARETHA FRANKLIN—SHARE YOUR LOVE WITH ME
(Fred. John Farrow) (Writer: quick/delay) (Wax) (BMG)—follows up on million seller "Spirit in the Sky" at the top of the charts with this strong new hit. "Talk to me, love, share your love with me..." (Folke, BMG) (9:10)

**DENNIS YOST and the CLASSICS IV—CHANGE OF HEART**
(Prod. Steve Cropper) (Writers: Dennis Yost, Jon Lissick, Tom Lewis) (BMG) (9:20)

JOHNNY CASH—A BOY NAMED SUE

**PETULA CLARK—LOOK AT ME**
(Prod. Tony Hatch) (Writers: John Mac (_. (BMG) (9:40)

ROBIN GIBB—SAY GOODBYE TO DOUGLAS
(Prod. Sonny Bono) (Writers: Sonny Bono, Robert Green) (BMG) (9:50)

GARY LEWIS & PLAYBOY BROTHERS—DISTINCTION
(Prod. Bill Sargent) (Writers: Gary Lewis, Ken Blackstone) (BMG) (10:00)

**ANDY WILLIAMS—LIVE AND LEARN**
(Prod. Jerry Goldstein) (Writers: John D. Loudermilk, Don Schirle) (BMG) (10:10)

JOHNNY TAYLOR & CARLA THOMAS—JUST KEEP ON LOVING ME
(Prod. Bill Bell) (Writers: Al Mosley, Bill Bell, Johnnie Taylor) (BMG) (10:20)

**JERRY SMITH & HIS PIANOS—SWEET N' SASSY**
(Prod. Fred Cash) (Writers: Jerry Smith, Bruce Rossetti, Bob Miser) (BMG) (10:30)

BOBBY VEE—LET'S CALL IT A DAY GIRL
(Prod. Steve Verl) (Writers: Steve Verl, Carl Ligatika, Bob Miser, Jerry Smith) (BMG) (10:40)

**RAY PRICE—RAINING IN MY HEART**
(Prod. John D. Loudermilk) (Writers: John D. Loudermilk, Don Schirle) (BMG) (10:50)

BOBBY BARE—BRAHMS NO. 1 SONG
(Prod. Jack Gantner) (Writers: Jack Gantner, Bobby Bare) (BMG) (11:00)

LEON ASHLEY—AINT GONNA WORRY
(Prod. Leon Ashley) (Writers: Bobbie Johnson, Lewis Price) (BMG) (11:10)

**RAY PILLOW—RECONSIDER ME**
(Prod. Steve Cropper) (Writers: Johnnie Taylor, Carla Thomas) (BMG) (11:20)

**CHART**

Spotslights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

CHRIS COWLEY—WELCOME, OH, WELCOME
(Prod. Bill Sherrill) (Writers: Chris Cowley, Joe Westbrooks) (BMG) (12:00)

**BILLY PRESTON & THE MAMAS & THE PAPAS—IN A WEEKEND IN SEPTEMBER**
(Prod. Carl Wayne) (Writers: Carl Wayne, Sonny Bono) (BMG) (12:10)

**JOHNNY CASH—A BOY NAMED SUE**

**THE JAPANS—WHO AM I TO LOVE YOU**
(Prod. Bill Sherrill) (Writers: Bill Sherrill, Sonny Bono) (BMG) (12:30)

**RAY PRICE—RAINING IN MY HEART**
(Prod. John D. Loudermilk) (Writers: John D. Loudermilk, Don Schirle) (BMG) (12:40)

**BOBBY BARE—BRAHMS NO. 1 SONG**
(Prod. Jack Gantner) (Writers: Jack Gantner, Bobby Bare) (BMG) (12:50)

**LEON ASHLEY—AINT GONNA WORRY**
(Prod. Leon Ashley) (Writers: Bobbie Johnson, Lewis Price) (BMG) (1:00)

**RAY PILLOW—RECONSIDER ME**
(Prod. Steve Cropper) (Writers: Johnnie Taylor, Carla Thomas) (BMG) (1:10)

**CHART**

Spotslights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

**CHARLIE WATTS—WELCOME, OH, WELCOME**
(Prod. Bill Sherrill) (Writers: Chris Cowley, Joe Westbrooks) (BMG) (1:40)

**BILLY PRESTON & THE MAMAS & THE PAPAS—IN A WEEKEND IN SEPTEMBER**
(Prod. Carl Wayne) (Writers: Carl Wayne, Sonny Bono) (BMG) (1:50)

**JOHNNY CASH—A BOY NAMED SUE**
(Prod. Bob Johnston) (Writers: Steve Sholes, B.J. Thomas) (BMG) (2:00)

**THE JAPANS—WHO AM I TO LOVE YOU**
(Prod. Bill Sherrill) (Writers: Bill Sherrill, Sonny Bono) (BMG) (2:10)

**RAY PRICE—RAINING IN MY HEART**
(Prod. John D. Loudermilk) (Writers: John D. Loudermilk, Don Schirle) (BMG) (2:20)

**BOBBY BARE—BRAHMS NO. 1 SONG**
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(Prod. Leon Ashley) (Writers: Bobbie Johnson, Lewis Price) (BMG) (2:40)

**RAY PILLOW—RECONSIDER ME**
(Prod. Steve Cropper) (Writers: Johnnie Taylor, Carla Thomas) (BMG) (2:50)
THIS SUMMER WILL BE SUNNY, WARM AND DEEP PURPLE.
The new Deep Purple single is a lot more than just the new Deep Purple single. It's the best thing they've ever done. "Hallelujah (I Am The Preacher)"
TETRAGRAMMATON RECORDS.
<table>
<thead>
<tr>
<th>Album Title</th>
<th>Artist</th>
<th>Record Label</th>
<th>Genre</th>
<th>Release Date</th>
<th>Chart Position</th>
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</thead>
<tbody>
<tr>
<td><strong>SOUTHERN COMFORT</strong></td>
<td><strong>TOM JONES</strong></td>
<td>Columbia</td>
<td>Pop</td>
<td>June 1964</td>
<td><strong>2</strong></td>
</tr>
<tr>
<td><strong>REMEMBER THE TIME</strong></td>
<td><strong>BOB SEGER</strong></td>
<td>Warner Bros.</td>
<td>Rock</td>
<td>June 1976</td>
<td><strong>8</strong></td>
</tr>
<tr>
<td><strong>PRETTY LITTLE THING</strong></td>
<td><strong>GREG GRIFFIN</strong></td>
<td>Capitol</td>
<td>Rock</td>
<td>June 1975</td>
<td><strong>13</strong></td>
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<tr>
<td><strong>LIVE A LITTLE</strong></td>
<td><strong>TOMMY HILFIGER</strong></td>
<td>RCA</td>
<td>Pop</td>
<td>June 1977</td>
<td><strong>5</strong></td>
</tr>
<tr>
<td><strong>A JOURNEY TO THE CENTER OF THE EAR</strong></td>
<td><strong>DEEP PURPLE</strong></td>
<td>Atlantic</td>
<td>Rock</td>
<td>July 1979</td>
<td><strong>6</strong></td>
</tr>
</tbody>
</table>

**Continent**:

- **Europe**:
  - **KENNY ROGERS**: Label: A&M | **#2**
  - **ELVIS COSTELLO**: Label: Warner Bros. | **#8**
  - **JOHNNY CASH**: Label: Columbia | **#13**

- **North America**:
  - **BOB MARLEY & THE WAILERS**: Label: Island | **#2**
  - **TOM JONES**: Label: Columbia | **#8**
  - **DEEP PURPLE**: Label: Atlantic | **#13**

- **Asia**:
  - **TOMMY HILFIGER**: Label: RCA | **#1**
  - **KING CRIMES & HIS KINGDOMS**: Label: Epic | **#8**
  - **BOB MARLEY & THE WAILERS**: Label: Island | **#13**

**Country**:

- **USA**:
  - **BOB MARLEY & THE WAILERS**: Label: Island | **#1**
  - **TOMMY HILFIGER**: Label: RCA | **#8**
  - **DEEP PURPLE**: Label: Atlantic | **#13**

- **UK**:
  - **KENNY ROGERS**: Label: A&M | **#2**
  - **ELVIS COSTELLO**: Label: Warner Bros. | **#8**
  - **JOHNNY CASH**: Label: Columbia | **#13**
ROCK ACTS ROCKED FROM WEIN'S R.I. CONCERT BAND

NEWPORT, R.I. — No more rock concerts at Newport. That was the decision reached by concertaper Bill Wein, who closed the Festival area to recondition for better protection, crowd capacity to be cut from 22,000 to 18,000, and field and parking area to be better lit and with additional toilets. The concertaper claimed “rebellious and destructive” youths for the damage during the rock sessions.

Gospel Blooms in Pop. Garden

The late Sam Cooke

The much heralded success of “Oh Happy Day,” by the Edwin Hawkins Singers, and its gospel-like format, has resulted in a new awareness of gospel music. But the big hits of Sam Cooke, Lou Adler, for example, are among the mainstays of the industry today. The move to shift gospel into the pop market was the inspiration for the creation of the “Happy Day”

Check LP

Check out the latest LP which is a cross pollination of gospel and pop titles. Lou Adler really recorded an LP which is essentially the choruses which appeared on the Dunsill album. The LP features a collection of the best-known gospel choirs of the Southern Cali.

Capital Release

The LP which has generated much spiritual music, has just issued the LP “The Vipers” by white male quintet. This group’s delivery is not in the freestanding class of the black gospel.”

Jazz trumpeter Dixie Gillespie, who has tried interpreting pop songs in the past, is now preparing a LP with gospel material for his first album on Tribulations.
8-TRACK CARTRIDGES ARE NO. 1 IN STEREO TAPE

AMPEX IS NO. 1 IN 8-TRACK CARTRIDGES

The profitable 8-track cartridge business is big news these days. And look who's leading the way. AMPEX. The big name in 8-track cartridges... the No. 1 name in sound and selection!

There's just no doubt about it. We've got the biggest, most complete selection for all your 8-track cartridge customers. All the best sellers—all the latest hits. Pop, rock, folk, jazz, soul, classical, showtunes and spoken word. 'Course, we've got it all on 4-track cartridge, open reel and cassette, too.

And we give you more than just "selection." We give you artist posters, window banners and other dynamic P.O.P. materials. Then we offer your customers our new 1969 Ampex Stereo Tapes Catalog to help them find their kind of music on 8-track tapes. And, we pre-sell Ampex Stereo Tapes for you in PLAYBOY, in LOOK, in STEREO REVIEW, and on AM and FM radio.

It's obvious that we care. One thing more. When you think of 8-track cartridge... and all the money you could be making... think of AMPEX STEREO TAPES.

After all, you'll feel more secure with the No. 1 guy behind you. Right!

Contact your local Ampex distributor and he'll show you how you can be No. 1 in Ampex 8-track cartridge sales!

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Ampex Stereo Tapes Division
Ampex Corporation • 2201 Lunt Ave.
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You've heard about the heat wave.

The wave of incredible recording artists and groups who scorch the charts with overnight hits. The hot performers and their instantaneous market.

GRT is the company that puts the hot records on tape the minute they start to move.

The company that gets those tapes to distributors almost immediately.

Isn't that the kind of wave to ride?
A Billboard Report

The World of Stereo 8

The Growth of an Industry
By OSCAR KUSITIO
Vice President of General Manager
Automotive Products Division
Motorola Inc.

The world's largest selling tape system.

Eight-track is the world's largest selling tape player system. In 1969, automotive and home equipment sales will approach a retail value of $500 million. Eight-track cartridge sales will total $200 million. A total market for 8-track alone of $625 million. And this is just the beginning. By 1972, 8-track sales may well exceed $1 billion.

The 8-track system is well established as the standard for the automotive and home entertainment markets. The entire U.S. auto industry offers factory or dealer-installed 8-track systems exclusively. Many track and foreign car manufacturers, and many major auto accessory firms, are selling 8-track systems.

1969 model year factory installations will approximate 450,000 units. Aftermarket units will exceed 2,000,000 units.

During the seventies, there will be an upsurge in 8-track sales, in the sale of tape equipment and accessories of all types. This consumer demand will be supported by an affinity never paralleled in our history. The youth of today are growing up with tape as their medium, and the young people buy heavily.

The consumer, whether American or foreign, is demanding improved performance, increased reliability, home-auto compatibility (cartridges interchangeable), and extensive libraries of prerecorded music. Eight-track is the tape system that fulfills all these requirements.

Fantastic Growth

The future of 8-track stereo in the international market is very bright. All major auto manufacturers of the world, including those where tape systems are well established, 8-track is growing at a fantastic rate. The sleeping giant, awakening. Motorola alone sells 8-track in 26 countries outside the United States.

The 8-track system is doing extremely well in Italy and France and a surprising course in Norway. The market is rapidly developing in West Germany. Major recording companies are establishing complete duplication facilities abroad to support their international activities.

Motorola recently established a wholly owned subsidiary, Motorola Automotive Products, Ltd., near London to produce 8-track equipment for European markets. This facility is completely autonomous with engineering, marketing, sales and production personnel on the staff.

Japan Goes 8-Track

In Japan, recorded tape producers have doubled their activity to 8-track and the home applications of 8-track are rising rapidly. Motorola's joint venture company in Japan, Alps-Motorola, manufacturers 8-track units for world-wide distribution. This facility supplements Motorola's other facilities in Quinley, Ill., Aichi-Motorola has been expanded twice in the last two years in response to consumer demand and a third major expansion is under way.

Brazil and other South American countries are developing an 8-track market, with many countries of the world, radio transmitters are widely scattered and programming is limited and the need for self-contained entertainment systems great.

The potential international market is so vast and untapped that it is hard to estimate its size. The challenge and opportunity of serving this virgin market world is one of the great opportunities of our time. The market belongs to those who serve it.

By J. P. McCLOWRY
Option Programs Manager
Ford Division, Ford Motor Co.

Are in-car stereo systems really growing in popularity? I talked to a guy last week in Dayton, Ohio, and he was asking how long a drive it is from Dayton to Chicago.

"Let's say," he replied, thinking about it, "I guess it's just a little bit more than two tapes."

"What you are making mistakes by 80-minute tapes," I'd have to say we're more than pleased with the growth in interest in stereo in the past few years.

Ford Motor Co. has been the industry leader in in-car entertainment systems. Stereo-8 tape systems, now exclusively offered on American-built cars, were first offered by Ford in 1965. Tape sales have had their ups and downs since then, but they are moving up now and no one in the industry expects them to do anything but continue to rise.

In 1969 automotive and home equipment sales of Stereo-8 will approach a retail value of $350 million. Sales of the 8-track cartridges will exceed $275 million, for a total 8-track market of $625 million. By 1972, it's expected that 8-track sales will exceed $1 billion.

Sales Increase

"We expect our own stereo sales to increase by at least 25 per cent next year. Our stereo sales this year are about 30 per cent ahead of last year's pace, although admittedly stereo was down last year in November through January of this year we ran a special Stereo-9 promotion with our dealers. It was a fantastic success. We sold 27,273 units during the period — 10,500 higher than any three-month average in 1968. The per unit rate for Stereo-9 equipment is 3.6 per cent for the Ford, 9 per cent for Mustang and 16.6 per cent for Thunderbird this year.

The tape market is expanding faster than ever with demand for the compact cassettes not only in cars and trucks but in the home, on the boat, in the camper, on the beach and in the backyard.

Stereo tape systems can do much more than entertain. While they are generally bought by drivers who want to select their own music, be it the New York Philharmonic, Lawrence Welk or the Beatles, many stereo buyers not using their equipment to listen while they drive.

The American Medical Association is now recording all of its journals on Stereo-9 so that doctors can keep up with the times while driving to and from the office. Engineers, lawyers and salesmen also can learn as they go with new tapes being developed in each of their fields.

I like to learn some French for your upcoming trip to the continent? Stereo-8 tracks can turn any car into a modern language laboratory on wheels. The driver can listen to a foreign language through one speaker and hear it translated through the other. If he wants to do his own translating, he simply turns the volume of one speaker.

We have a unique solution to our own "Ford Family of Fine Music" tape this year, too. Four waterproof safety messages are sandwiched in with the music to remind the driver that he can't really cut it in a concert hall but he can have the wheel of a car and had better pay attention to the road.

"Makes Sense"

The "Ford Family of Fine Music" tape is included at no charge in every stereo-equipped Ford Motor Co. car. A sample of the safety message is: "A tap on the horn, flashing headlights, beaklights or turn signals will help you make sure other drivers see you. After all, you're entitled to a little recognition.

Tally's tapes make it a little more fun than the early ones. Since they're interchangeable from car to being driven to the portable for the beach, the cost of the tapes is more easily justified. And with tapes you don't have to the needle problem or the scratches. If you break a tape, it's simple to punch up again. Try that with a record.

You want a tape fan, and let me tell you, they're really fabulous. They love those things, it's like a whole new world when they start talking.
Stereo 8 Captures Imagination—and Profits—In Short, Four-Year History

Keynote address given by NORMAN KACUSIN, division vice president and general manager, RCA Stereo, delivered first at RCA Europe Convention, July 8, 1969, RCA Italia, Rome.

I would like to welcome you not only to Rome and RCA Italia, but also to the profitable world of tape for those of you who have not yet explored it and to those who have already made a beginning.

In order to review your minds at the outset, I am not here to purport that the stereo 8 for—nor does one have to be made. The new, more published prices of the tapes tell that story much more eloquently than I can.

For many years, RCA has manufactured several series of recording tape to appeal to the first- and new customers. During those same years, we have come to realize that the buyers of these inventors did not, as a group, become significant follow-up customers for recorded tape.

Ten years ago RCA introduced the first cassette cartridges which, in concept, are at least identical to today's cassettes, and were designed for use on stereo 8. As a result, customers did not respond in any great numbers to recorded cassettes.

Four years ago we introduced stereo 8 for use on 8-track phonographs (for players). If you prefer, and I don't have any to suddenly a recorded tape story success was written.

I met a few figures. Ten years ago total established manufacturers estimated the industry hovered in the vicinity of $5 million annually. Last year, with stereo 8 accounting for more than 60 per cent of the total, recorded tape sales reached an estimated $250 million. The $130 million of sales is in stereo 8 cartridges. This represented an increase over the previous year of more than 100 per cent. The trend to date suggests another substantial increase in 1969.

These sales warrant a quick comparison. A few seconds earlier, we could have bought 10 million worth of reel-to-reel tapes to 10 million tape recorder owners. Last year, stereo 8 sales consisting of some $150 million were made to 8-track tape phonograph owners averaging between 3 million and 4 million.

Music Business

The picture is instantly clear—the person who purchases a stereo 8 phonograph for his car or home thereafter becomes a customer for cartridges. More significantly, he becomes a repeat customer.

I should like to bring you up to date on what is happening in the tape business in the United States and in Europe as well as what you are buying, and finally to explore the relevance of these trends to your company.

It seems particularly appropriate that this meeting is being held today in this same month that we are introducing stereo 8 for use on an RCA tape recorder. RCA is one of the many groups of companies who are entering this world of recorded tape.

The definition of this new opportunity is rapidly developing. There are some who were surprised by the announcement that we would enter the recorded cassette market. Many had interpreted our support of 8-track cartridges as opposition to recorded cassettes. Some even felt that we had bet on a losing horse.

Neither could be further from the truth. More than four years ago, before the first stereo 8 cartridge was manufactured, we stated publicly that we would sell recordings in any format that offered potential for expansion, and which in our opinion would serve the public well. However, we also wanted to serve our industry—the recorded music industry, as a consumer product which was based on the concept of expanding the business, one which was playback oriented rather than self-record oriented. We were using new places, times and situations than had been either with a disk or other forms of tape. It seems so obvious now (albeit wasn't to many people at the time) that we had to get the consumer's attention to attention is being established by the fact that stereo 8s this year, four years after its introduction, will achieve an annual sales volume for the disk business in excess of $50 million. This year we expect stereo 8 tapes to top 1 million dollars in sales.

Who are the people that are buying this product? In ever-increasing numbers, 50 per cent higher than traditional disk? After one year of marketing stereo 8 tapes we launched our first national consumer survey of stereo 8 buyers. We went to the people and listened to a third survey. I should like to tell you about these people in the hope that you will find some relevance in your markets.

One of the surprising aspects of these surveys was the fact that about 50 per cent of the questions (which incidentally were four pages of very small print) were completed in each survey involving a very high level of interest on the part of the respondents.

Survey Profiles Customer

Several things have not shown any significant change during this period. For example, the buyers are primarily male about 85 per cent in each survey. There have not been any significant changes, however, in the first survey about three-fourths of the buyers were married. Although the people currently responding for the first time this figure has dropped to 57 per cent. Similarly, in the past, they were 30 years old. Today, among the first-time respondents, 50 per cent are under that magic age.

Although income levels of stereo 8 owners have remained higher than average they have shown a consistent decline, shopping among first-time respondents about 16 per cent—and this during an inflationary period. From an education standpoint: little change has been noted, with about 80 per cent of the respondents having graduated from college. This is particularly interesting to note, however, that with the lower average age of first-time respondents, only 24 per cent have graduated from college. It is interesting to note that whereas three years ago 34 per cent fell into these categories.

Two significant elements emerge from the study which seem to crystallize the direction in which the market is headed. These are: the growth of the 'Young Market,' and secondly, owners of home units.

The Young Market which we define as under 25 years of age accounted for 36 per cent of the first-time respondents compared to only 13 per cent in the first survey. They represent the highest owners and buyers of Stereo 8 tapes, buying on the average of 1.3 tapes per month.

Importance of Young Market

The Young Market does all things more often, uses and listens to Stereo 8, more than any of their were returned in each survey and account for their purchases. They prefer the music, according to our study, and listen to stereo 8 for more-in, one of the reasons, is that they are listening to more-instrumental, and less rock, roll and soul music and pop instrumental, small groups and vocalists, while the older buyers were not so concerned. Stereophonic is of greater preference for big bands, Broadway shows, soundtracks, and light classical or semi-classical recordings. There are no major differences from the buyers.

Interestingly, almost all groups indicated a majority interest in Carole King, for example, 12 and 18 months later, ownership of tapes was almost double that on the previous survey.

Most owners of home units use their machine practically, and they are therefore generating a need for themselves to acquire more tapes.

Business Significantly Increased

Almost nine out of 10 plan on having a Stereo 8 unit and most of these are planning to trade in their old cars with the players they will automatically be increasing the size of the market.

Let's look at some significant conclusions rising from these few facts, which were drawn from a much more comprehensive survey: 1. Stereo 8 is growing at a rapid rate.

2. People are willing to spend more for the special values and convenience of the tape cartridge.

3. The market is larger and buy more than disk buyers.

It can logically be concluded that the growth rate of the music business has been increased significantly and that the extent the tapes purchase from direct sales to total market will be increased rather than reduced. However, I want to emphasize that we are not interested in getting people to switch, but rather to use recorded music more—in any form.

What kind of music are these people going to buy?

One could almost guess the results of the survey. The young people prefer rock and roll, soul music and pop instrumental, small groups and vocalists, while the older buyers were not so concerned. Stereophonic is of greater preference for big bands, Broadway shows, soundtracks, and light classical or semi-classical recordings. There are no major surprises. Interestingly, almost all groups indicated a majority interest in Carole King, for example, 12 and 18 months later, ownership of tapes was almost double that on the previous survey.

Almost every best selling record and tapes for RCA to introduce stereo 8, it is obvious that the creative needs of both markets are the same and that we can get greater mileage out of our best product. For example, in a recent issue of Billboard 12 of the top 20 Stereo 8s, the majority are rock and roll, and the same of the top 20 cartridges were in the top LPs. This correlation was not so evident in the sales of cassettes where we had the top 15 were also in the top LPs. This may indicate some differences in the profiles of cassette and record buyers. With respect to RCA product only, 13 of our 20 best selling tapes were also in our top 20 LPs. This is the basis for the title of this talk, 'If you're in the groove, you're on the track.'

Across the Ocean

What about this record business we seem to be treading on? I do not have to remind you that RCA also has a significant contribution which has been the responsibility of the general purpose music reproduction yet developed. Today's quality high is displayed, and with the same state of the art, commercially distributed reproducible device known. For these reasons it will continue to be our policy to sell to the buyers for many years to come. Its cost per cent will be the most important factor in its long life and possible continued growth for the short term. And for many years to come. A market that can develop the same in the future, we are now preparing to introduce the launching pad for introducing and developing new tape—the actual viability of our business.

Technological advances which have been made, the cost factors involved in attempting to launch new talent on tape only made makes sense for the short term. At the very least, it would require radical new approaches and techniques in promotion and engineering. The future of stereo 8 and stereo 26 music and stereo 26, and stereo 26, and stereo 26 continues to be a major factor in its long life and possible continued growth for the short term. And for many years to come. A market that can develop the same in the future, we are now preparing to introduce the launching pad for introducing and developing new tape—the actual viability of our business.

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Now let's look for a moment at the total market for music. How many people own the tape according to the survey? How many people use the tape according to the survey? How many people use the tape according to the survey? How many people use the tape according to the survey? How many people use the tape according to the survey? How many people use the tape according to the survey? How many people use the tape according to the survey?
In the big, booming, blossoming world of 8 track stereo, ROLA is the biggest name in the world.

The world of 8 track is big.
- It's a $300,000,000 market in players alone.
- It's worth $280,000,000 in 8 track cartridges.
- It'll account for 2,500,000 units this year alone.

The world of 8 track is booming.
- Since 1965 stereo tape sales have increased 500%.
- More than 65% of all tape sales this year will be 8 track.

The world of 8 track is blossoming.
- In America alone there's a virtually untapped market of 95,000,000 cars without 8 track units.
- It's highly youth oriented. The people who are buying 8 track fastest are under 27 years old... half the population.

Motorola is the biggest name in the world of 8 track.
- Detroit auto manufacturers use 8 track stereo exclusively, and Motorola is their largest supplier of 8 track units.
- Motorola is the world's largest supplier of 8 track systems from plants around the world—U.S.A., United Kingdom, Japan and is selling in over 25 countries.
Around the world, in car, boat and truck
Stock and sell these Motorola systems to get

**TM 704S**
This is one of the best values on the market today—feature and pricewise. Solid state tape player has two 5 1/2" speakers—a feature not found on most tape players in this price range. Also has dual channel amplifier, balance control, track selector, dual volume control, and a protective "door" for cartridge opening. Operates on 12 volt negative-ground system.

Suggested retail list price: $69.95

**TM 705S**
You'll be able to sell this model to the listener who wants something better in performance. It's all solid state with a lighted program indicator, a dual channel amplifier, a channel selector, slide-action balance and tone control, plus two 5 1/2" speakers. Operates on 12 volt negative-ground system.

Suggested retail price: $84.95
Motorola is the big name 8 track stereo. 
your share of this huge mobile market.

**TM 711S**
Here's one of Motorola's latest models. It's all solid state with many innovative features. There's a program indicator, numbered one through four. As a listener changes from program to program on the tape cartridge, the appropriate program number lights up. In this way, the listener is always informed of what program he's tuned to. Also has slide lever action balance and tone controls. One to adjust sound level, the other adjusts the highs and lows. Operates on 12 volt negative-ground system.

Suggested retail list price $99.95

**TM 713S**
Here's the ultimate in automotive listening pleasure. An 8-track stereo tape player with built-in FM stereo converter. When this model is combined with Motorola models FM68M (FM Tuner), FM108M or FM210A (FM/AM receivers) it will convert the FM band of these radios to receive an FM Stereo broadcast. This conversion is accomplished by a single plug-in connection. Has all the features, too. There's solid-state circuitry for extra reliability, two 5½" speakers, slide-action balance and tone controls, lighted program indicator, and a dual channel amplifier. Operates on 6 or 12 volt negative-ground system.

Suggested retail price $119.95
Around the world,
in car, boat and truck

Stock and sell these Motorola systems to get

**TM 704S**
This is one of the best values on the market today... feature and price-wise. Solid-state tape player has two 5½" speakers... a feature not found on most tape players in this price range. Also has dual channel amplifier, balance control, track selector, dual volume control, and a protective "door" for cartridge opening. Operates on 12 volt negative-ground system.

Suggested retail list price  Installation extra

$69.95

**TM 705S**
You'll be able to sell this model to the listener who wants something better in performance. It's all solid state with a lighted program indicator, a dual channel amplifier, a channel selector, slide-action balance and tone control, plus two 5½" speakers. Operates on 12 volt negative-ground system.

Suggested retail price  Installation extra

$84.95
Motorola is also the big name in the booming home and portable 8 track market.

It's a portable tape player.
It's also a stereo phonograph.

CP500
It's a home unit tape player. It's a portable tape player. It's also a stereo phonograph. Imagine the appeal this item will have on your sales floor. Easy to operate . . . to play tapes, a listener merely switches the selector switch to "tape", and slides in a tape cartridge. Has a solid-state dual amplifier, and two 6 1/2" speakers in swing out, detachable speaker enclosures.

Suggested retail price **$159.95***

CP7C
8-track stereo tape deck plugs into any console stereo with a tape jack. Uses the sound system of the stereo console and the same tape cartridges used in mobile 8 track units. So the same music can be enjoyed at home or on the go.

Suggested retail price **$75.95**

CP10F
An 8 track stereo tape cartridge drop-in player for most Motorola Console Stereos. Can be added at time of purchase or later. Just drops into the record storage bin. No special wiring needed. Plays the same tapes used in standard auto units.

Suggested retail price **$79.95**

Motorola Export Portable
Here's an 8 track portable that is putting music into the hands of young swingers the world over. Light enough to carry anywhere, yet produces high fidelity sound. A real versatile music machine that can be played in the car, in the home, anywhere.
Here's what the future holds for the 8 track stereo industry:

**IN TAPE PLAYERS!**
- New innovations in tape players. For instance, Motorola now has or will have in the near future, tape players with such outstanding features as: track identification, fast forward, complete pre-selection of cartridge track and musical number.

**IN TAPES!**
- Creative programming which will include: foreign languages, children's stories, briefings for salesmen as they drive from point to point, doctors can be brought up to date on the latest developments in medicine as they make calls, audio digests of current events, points of interest for tourists as they drive along scenic or historical highways, and many others.

**8 TRACK STEREO TAPE SALES WILL SOON REACH AN ANNUAL RATE OF HALF A BILLION DOLLARS!**

*MOTOROLA, THE BIGGEST NAME IN MOBILE 8 TRACK STEREO SOUND IS MOVING TO GET A BIG SHARE OF THAT MARKET.*

- **WE'RE BUILDING NEW 8 TRACK PRODUCTION FACILITIES.**
- **DESIGNING NEW 8 TRACK PLAYERS.**
- **EXPANDING OUR PRODUCT LINE.**
- **MOTOROLA IS OUT TO STAY THE BIGGEST NAME IN THE WORLD OF 8 TRACK.**

**Want to join us?**

**FOR MORE INFORMATION ON MOTOROLA 8 TRACK STEREO WRITE: DEPT. AC-9, MOTOROLA INC., 9401 W. GRAND AVENUE, FRANKLIN PARK, ILLINOIS 60131**
RCA's Tarr—Committed Exec in the 8-Track Revolution

BY BRUCE WEBER

One thing about Irwin Tarr, RCA divisional vice-president, is he is always willing to "tell it like it is." And his "thing" is the wonderful world of Stereo 8.

He is a committed executive. A worker in the tape cartridge vineyard and a believer in the tape industry—present AND future.

Tarr has no burning shelves to explain, no colorful claims or casual statistics. He is not the U Thant of the tape cartridge business.

He is open-minded and practical. He has cleared enormous hurdles in selling the tape industry. Tarr sees the advantages of Stereo 8, but admits the tape business in the U.S. has "shifted down to two serious systems: 8-track and cassette.

While Tarr doesn't discount cassettes, he feels a kind of Stereo 8.

"The beautiful idea of 8-track stereo tape cartridge did not simply emerge one morning full-blow like a Venus on the half shell," he said. "It evolved gradually and painstakingly after several false starts from many developments in technology and careful consumer motivational studies over a period of years."

Field Crowded Today

If the Stereo 8 stage was a rather lonely place in 1965, it is certainly crowded with manufacturers, importers, distributors and retailers today. Tarr remembers well the early days. "From the beginning, the RCA Record division's approach to the marketing of 8-track has been a total one," he recalled. "Its foundation has been an intensive research and development program on tape formulation, cartridge development and duplicating techniques unrivaled in the recording industry."

Advertising companies, whereas RCA stood alone in October, 1965, today the music and artists of every significant label is available in Stereo 8 tapes, he stated.

Tarr feels the tape cartridge business is booming in the U.S., today because the industry has succeeded in satisfying and creating consumer desires. If the business is to enjoy a similar growth in other countries, Tarr is convinced it will—it will happen only because consumer desires have been both satisfied and stimulated.

Tape Revolution

Thus, enter the "tape revolution."

Last year, according to RCA's estimates, the total retail U.S. volume in Stereo 8 players and cartridges was about 350 million. Adding the value of player sales, one can project a total 8-track industry of more than a half billion dollars this year.

(Retail sales of 8-track tapes this year will approximate the record industry's total sales in 1959.)

And the 8-track tape revolution continues. More than 85 percent of auto buyers indicate they either have already installed Stereo 8 in other cars or definitely intend to have it again in their next car. Less than 5 percent indicate they do not intend to do so, according to the RCA statistics.

He also believes that the growth of cartridge tape will require the employment of more operating capital, additional managerial supervision, more careful inventory control and worldwide promotional efforts and more creative merchandising.

"Excitingly promising as its prospects are, innovative as its marketing techniques may become, the industry also needs the strength and support of the record industry," Tarr says. "The tape industry cannot grow and prosper in an atmosphere divorced from the promotional efforts and investments of the record companies. It cannot be healthy if record business is not healthy."

Although he believes in Stereo 8, Tarr, in no sense, considers future innovation frozen—far from it. "I do not mean to suggest that the recorded cartridge tape market is not a virgin field," he said. "Those systems which will survive as viable entities in the recorded cartridge field will be those which offer truly significant consumer benefits, and are backed with substantial investments in repertoire and consumer advertising."

"They must be marketed by firms who fully appreciate the existing problems of the music industry and are prepared to assume the responsibility of creating player penetration and cartridge turnover sufficient to justify the stocking of the broad merchandise assortment necessary for continuing retail success."

A few years ago, RCA ploughed ahead, convinced that the consumer would accept Stereo 8. More important, RCA, EMI, MCA and CBS backed that conviction with cold cash where it counted—in the consumer marketplace.

By MIKE GREEN

There's been a gradual change in the philosophy of advertising Stereo 8 since RCA Records pioneered the field in late 1966. According to William H. Lucas, RCA's manager of advertising sales and promotion, the advertising intent at the beginning was aimed at selling the Stereo 8 concept, now the stress is on the product.

Stereo 8 is at a point now Lucas said, where the cartridge and the cartridge player (tape car or home) is familiar to the consumer and he's more interested in the new repertoire than in the technology of the unit. The advertising, which is now being handled by RCA, states: "From radio time buys are being geared to specific markets and the type of material (middle-of-the-road, contemporary, classical, country) are programmed by each radio station."

In addition, Lucas points out that the radio spots, which run about 60 seconds, pitch the new product as well as highlight Stereo 8's popularity in the car and/or home. Lucas explained that at the outset, RCA's drive on Stereo 8 was centered on car use, but now that the consumer marketing base has broadened, Stereo 8's potential for home entertainment is being put into the spotlight, too.

Lucas is also broadening his advertising efforts on behalf of Stereo 8. The radio spots have been cut to 50 seconds and are being sent distributors as a promotion tool for their dealers. In addition, the home office is encouraging distributors to make tie-in with local djs.

Print Media

On the print media level, Lucas also is reaching a specializes approach because of the broadening of the consumer market. He's now aiming at magazines that give the right balance of the audience buying level. As the market continues to broaden, Lucas will continue to look for new print outlets that are reaching the new Stereo 8 audience.

In addition to advertising, RCA is pushing Stereo 8 through a series of promotion campaigns that includes giveaway money clips and playing cards and special display pieces and streamers for dealer in-store use.

According to Lucas, RCA which has already committed many millions of dollars in Stereo 8 advertising, is still carrying the bulk of the advertising effort for Stereo 8. Our pitch on Stereo 8, and Lucas emphasized, is "tied to the market place and the potential consumer. We're also doing a job within the industry and we plan to continue to tell the Stereo 8 story wherever we can."

Lucas is assisted in his efforts on behalf of Stereo 8 by Mort Barsett, RCA's Stereo 8 sales manager.

JULY 19, 1969, BILLBOARD

New for '66 RCA Victor Stereo Tape Music in your car


The change in emphasis in RCA's ads for Stereo 8 is represented here with A) one of the ads in which the concept of Stereo 8 was stressed and B) a current ad in which the product is stressed.

Our best rock and soul music is now on the world's best Stereo 8 Cartridge Tapes.
8-Track Vs. Cassettes—An Engineer’s View

By ROBERT A. WOLF
Product Manager
Entertainment Products
Automotive Products Division
Motorola Inc.

An objective evaluation of 8-track versus cassette in automotive applications yields conclusive evidence that 8-track is technically superior. However, before I give specific details, I want to relate some history of Motorola’s 14-year dedication to automotive tape system development.

Motorola introduced one of the first endless loop cartridge systems to the Ford Motor Co. in 1956, shortly after Chrysler had found that the disk playback system for the motor vehicle was not commercially feasible. At the time we submitted our cartridge player to Ford Motor Co., the product was ahead of the market, and very little interest was generated. Because of the economics, neither Ford nor the recording companies were of the opinion that the market existed for a cartridge automotive tape player at that time.

In the early 1960’s, Earl Murtz introduced the 4-track cartridge system on the West Coast. Virtually alone, he created a new business, setting up tape centers to sell and install players and to duplicate and market tape cartridges. The 4-track system had enjoyed a limited success, mostly regional, but it was done by fulfilling a need at the marketplace.

The 4-track players are sold as an aftermarket product. They are generally inexpensive, ranging from $29 upward. They are less sophisticated and lack the automatic features found in 8-track players. Top tunes are available at a very modest 99 cents. It is very apparent that these two price factors appeal particularly to the young adult market.

Car Excitement

For 12 years our automotive division had continued the study of cartridge tape systems before moving into the market commercially. The majority of the automotive division’s business is with the automotive manufacturers as a contractual supplier, so we obviously are tuned to their interest. It was not until the 8-track concept had been proposed that there was any excitement in cartridge tape players generated by the automotive industry.

In fully understanding why this occurred one must consider the basic problem of the automotive manufacturer in tailoring the design of this product to satisfy a wide range of customer interest. They have to develop the happy compromise for comfort accommodation suited to the five-foot individual or the six-foot-six. They have to provide styling variety which will satisfy the young adult market or the very sedate and conservative older.

The power train is geared to provide the compromise between good performance and economy. This is the fundamental approach that the automotive industry takes in evaluating their basic product or an accessory which they market as a part of the vehicle. This fundamental design philosophy created the stumbling block which prevented consideration of early cartridge tape systems until a more favorable compromise was developed to satisfy the wide range of market requirements.

The system had to accommodate pop tunes and the full music of a Broadway show, or an opera, with a minimum of discontinuity in the program material.

Because of the pressures for safety, the system had to be simple to operate, with a very minimum of manual control and resultant distraction to the driver.

The tape speed had to be such that it could provide the high frequency response required for the presence and life-like characteristics which are a basic foundation requirement for good stereo effect. In addition, for a new product of this type to be ultimately successful, there had to be compatibility between automotive and home type units. The customer could then justify the sizable investment in his tape cartridge library.

Move to 8-Track

This, in essence, is the rationale that supported the decision to move in the 8-track direction, with full realization that 4-track systems had been evaluated completely, as well as all other tape system approaches including the cassette which was developed in 1962.

Motorola’s decision was a very objective evaluation to establish the most practical compromise to satisfy the broadest market base. The top management, the product planners, and the engineering group of each of the automotive manufacturers shared the same opinions and conclusions. Ford, Chrysler, American Motors, General Motors and Volvo-U.S. all offer 8-track cartridge tape player systems. Additionally, virtually all major home equipment manufacturers market 8-track home and/or portable type playing equipment in their 1970 model lines. An extensive library is available from all major music producers.

The 8-track system was designed to meet the automotive needs in terms of rugged environment, with simple operation, and audio quality to satisfy the more discerning home listener. The 8-track system possesses features which appeal to the broad market—simple operation, compact size, long playing time (up to 80 minutes), a degree of selectivity, superior sound quality, reliability, and, most importantly, auto and home compatibility.
Introducing ITCC Palisade
New $4.95 Line

REMEMBER DION and the Belmonts
CHAD & JEREMY
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AL MARTINO
THE HAWK
GREAT!!
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SURELY
TRIO SAN JUAN
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SELECTIONS FROM CAMERLOT
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Rack up sales with the Quality Line!

Stock up on the Quality Line, your customers will do the rest!
Superb artists on quality Stereo-8 Tapes. Selected for universal appeal.

Order now for immediate delivery!

Johnny Paycheck
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John Lee Hooker

Reach for the Quality Line Now!

The Cast Away Strings
Play the Peter, Paul & Mary Songbook

The Quality Line, priced for the buying group!

Manhattans & Martinis

Young at Heart

Display and sell the profit line!
The Stereo

(Year round best sellers)

*Manufactured and Distributed by RCA Records*
Wally's Tape City—No Saturation Yet

Wally's Stereo Tape City has been awarded Lear Jet's Stereo 8 "Dealer of the Year" citation for its outstanding merchandising, advertising and public relations efforts in the advancement of Stereo 8 during the year ending April 20, 1969. The presentation and presentation were made at Lear Jet's annual convention and exposition of its 1970 line of tape equipment held at the Barbiton Plaza, New York, N.Y. on June 14.

Harry Wally, founder of the 47-year-old organization, flew in from his home in Rome to accept the award for his company. Coinciding with the Lear Jet citation was the opening of Wally's new Stereo Tape City at 47th Street and 11th Avenue on Manhattan's West Side. An open house, mini exhibition also held on Saturday, June 14, marked the opening of the new outlet.

The new store, fully air-conditioned and designed by Ben Curette until to make a minimum use of the 47,000 square feet of available space, features counter-mounted tape decks to facilitate customer appraisal and selection of tapes prior to purchase.

35,000 Tapes

It also offers more space for stocking tape cartridges and equipment than the original store at 54th Street, thus eliminating the need for additional store rooms. As a result the company's complete stock of over 35,000 tape cartridges from more than 8,000 different selections are advantageously displayed and easily accessible.

With its current inventory, Wally's can fill at least 98 per cent of all its orders directly from stock, as well as reduce the time element and complexities of installation of automotive steroes to a minimum.

Wally's stereo Tape City is regarded as the largest exclusive auto-home cartridge player sales and installation firm in New York City and perhaps on the entire East Coast. The company sells an average of 500 tapes a week, takes inventory every two days and orders new stock with equal regularity.

In addition to its over-the-counter sales, Wally's operates a mail order service and has a list of 1400 customers who get regular mailings of new release sheets on tapes. According to manager Harold Wally, son of the founder, the list is increasing daily as more and more people turn to the world of tape for musical entertainment.

Wally's secret

The secret of Wally's Stereo Tape City success lies in the company's intensive promotion program and customer service facilities. No customer is hurried into buying any particular configuration, brand or artist. He is allowed to browse and listen freely before selecting the cartridge or player of his choice. He is also assured of one full year's guarantee on every unit he purchases, home or automotive.

With its new and spacious workshops and additional technical personnel, the company now offers same day installation services at low cost.

Wally points out that these services have helped promote his company much more than newspaper or other forms of advertisement. "People," he said, "come in and do business with us, and satisfied, they pass the word around to their friends and more business is sent our way.

If you've had your ear to the ground, you're aware of the increasing consumer acceptance and demand for Lear Jet 8-track tape players. You're probably also aware of a coming generation that most newer players are 8-track. With this growing popularity and huge sales potential of 8-track stereo home units, you can't help but make a bundle with Lear Jet Stereo 8.

So stock up on Lear Jet Stereo 8 Home and Portable Units and join the party. Because this year we're inviting everyone to throw a party for their ears...with a Lear Jet Stereo 8 Tape Player. You customers will enjoy the big, brilliant, full dimensional sound of Lear Jet Stereo 8. And you'll enjoy the happy sound of your cash register ringing.

You've got a lot to celebrate this year with Lear Jet Stereo 8. We've got the most complete line ever. The widest variety of portable (from $32.95 to $99.95) and the best selection of home units in the entire industry (from $59.95 to $289.95). So turn up your sales volume and enjoy a record-breaking year with Lear Jet Stereo Eight.

The 1970 Lear Jet Home and Portable Show.
Atlantic's Tape Sales Better Than Expected

The sales experience at Atlantic Records indicates that the hottest sellers on tape and since the entire pop music market today strongly favor rhythm and blues oriented, the r and b-flavored product on tape is selling better than the company anticipated.

At Atlantic's recent June sales meeting, the best-selling tape among all those available was "Aretha's Gold," an anthology of Aretha Franklin's million-sellers. This tape alone accounted for nearly 10 per cent of the 8-track tape orders at the sales meetings.

The other big tape items for this release are like a roster of Atlantic's leading pop r and b artists: "Love Man," by Otis Redding; "Feelin' Alright," by Clarence Carter; "There's Gonna Be a Showdown," by Archie Bell and the Drells; and "The Best of Carla Thomas."

8 Track Demand

However, it is not just the new product that is selling strongly on 8-track. Almost as soon as Atlantic entered the 8-track field, its distributors began calling for 8-track versions of best-selling catalog items—many of them recorded long before r and b became a significant factor in the mass music market. In response to the requests, Atlantic has introduced a number of the older hit albums, including "The Drifters Greatest Hits," "The Best of Booker T. and the M.G.'s," "King Curtis Plays the Great Memphis Hits," and earlier albums by Wilson Pickett, Otis Redding, and Aretha Franklin. These albums are earning a new sales life on 8-track.

So far, the biggest revelation in Atlantic's experience with 8-track is the way Herbie Mann's "Memphis Underground" and Yusef Lateef's "Detroit" albums have shattered the notion that "jazz won't sell on 8-track."

In some ways, in fact, these two albums, each drawing in its own way on the heritage of soul music in America, have attracted pop and r and b tape buyers to the additional pleasures of jazz.

Reports from the field indicate that 8-track car stereos players are enjoying growing popularity among the black middle class, traditionally the most appreciative of jazz and r and b. This is perhaps one reason for the great success of r and b on 8-track.

Introducing the most complete line of stereo-8 tape player auto units ever, Lear Jet Stereo 8 has everything from a budget priced tape player ($39.95) to the top of the line at $225.00.

All the Lear Jet Stereo 8 Tape Players install quickly and easily in any car. One works off the power from the cigarette lighter. No matter what your customer's needs, Lear Jet Stereo 8 has an auto unit that will fill his ears with big, brilliant, full-dimensional stereophonic sound. He'll get perfect sound even when he's miles away from everything.

For the performance buff, we've got the "King of the Road." A super stereo-8 for the discriminating driver who won't settle for less than the ultimate. For the business exec, we've got a new deluxe model that records, too. So he can dictate to his secretary on the way to the office.

Right now, Lear Jet is inviting everyone to test-hear a Lear Jet Stereo 8 Auto Unit. We're telling them to go to their local dealer and throw a party for their ears. When your customers are on the move, give them moving music. And since the 1970 Lear Jet Auto line will really move, be sure you've got enough on hand to meet the demand.

"The Stereo 8 market will continue to widen out just the way the nation's interstate highway system is widening out." That's the demonstration of Ed O. Welker, RCA's manager of tape recorded merchandising. And, although his analogy points up the growth pattern of a "country on wheels," Welker sees a widening of the base of Stereo 8 into the home market developing soon.

It's Welker's opinion that Stereo 8 for the home is just about where Stereo 8 was two years ago and that consumer interest will follow the same pattern.

As far as Stereo 8 for the car goes, Welker said that a new group of consumers has come into the market since the advent of Stereo 8 in late 1966. "The player is now priced for availability to a lot more people," he said, "and the automotive manufacturers are shooting to attract a Stereo 8 consumer that falls into the 'under 29' age group. Also, Welker noted that the market has been broadened because of the fact that many of the original cars that had Stereo 8 tape players built in are now on the used-car lot circuit and available to a consumer with less money to spend.

Expansion

The expansion of the Stereo 8 consumer base has also resulted in a broadening of the Stereo 8 repertoire. Now that it's virtually a mass market item, Welker said, the demand is growing steadily for out-of-market-priced Camden label, and for our Real Seal product and for our country music repertoire.

"There are more different kinds of travelers on the road these days," he said, "and travelers need all different kinds of music."

In support of a statement that "car people" were more interested in Stereo 8 than ever before, Welker pointed to the fact that the Stereo 8 caddy built to hold eight-to-10 cartridges were now being replaced by the car-caddy that can hold as many as 21 cartridges.
Classical Product Also Gets Joint Release

A growing tendency toward simultaneous release with record companies is evident in the classical Stereo 8 picture as record companies catch up with catalog material.

RCA heads the classic list with nearly 200 titles, but acceleration is seen by other labels. Angel, which has about 75 titles, plans a 33-tape release in September, mainly of catalog items. Vanguard, which has a few cartridges through Ampex, plans to go into duplicating in the fall with simultaneous releases. Ampex has some 120 classical tapes, including about 60 on Deutsche Grammophon, 25 on London, and 15 on Nonesuch. Other Ampex labels, in addition to Vanguard, are Audio Spectrum and Westminster.

Mel Price, national sales manager of Columbia Tape Sales, called the classical market a steady, but small one. Columbia has about 55 classical titles with a marked increase in simultaneous releases, especially composers' "Greatest Hits" and material of Leonard Bernstein and Eugene Ormandy. The Mermon Tabernacle Choir also has done well for Columbia.

Gauss Multiplied Profits

with Series 1200 Ultra High Speed Tape Duplication Systems! The average reading time for these two paragraphs is about 60 seconds. In that same amount of time, a Gauss 1200 Tape Duplication System can make 40 copies of a 30 minute cartridge program, or 1,824 copies of the same 30 minute program in one brief hour! Gauss duplicates at 240 IPS (a 32.1 ratio for 1/2 IPS masters) with unequalled copy fidelity ... and no master rewind or re cue! Technical advancements make Gauss the new, internationally accepted and acclaimed standard of the industry.

We've prepared some technical data and a simple graph. Show the specifications to your engineers and the graph to your budget director. They'll be amazed and so will you ... with immediate and long lasting profits that come with Gauss Ultra High Speed Tape Duplication Systems.

ENGINEER'S CHECK LIST:

\[
\square \text{ Converts from one format to another quickly.}
\]

(1) A basic ten slave system including slave re-reading time with one operator.

*TM - Gauss Electrophysics, Inc.

Jack Woodrum, product manager for Ampex, however, said he was surprised at how well classical material sold.

In addition to regular titles, RCA has some specialty packs, such as "Great Moments from Grand Opera," specially packaged for export. Some titles include Arthur Fielder with close to 30 active titles, Van Cliburn with about 20, and the London Philharmonic according to Elliott Horne. RCA's manager of recorded tape production, Manhattan, has done well for Columbia.

The Expanding 8-Track Market

By T. K. NORTON
Manager, Special Product Sales
Automotive Products Division of Motor Inc.

The 8-track market is expanding at a phenomenal rate. Today's mobile society, particularly its younger segment, has a strong desire for high fidelity sound in a simple to operate and convenient format. The 8-track system is the only system that fulfills its needs simultaneously.

A wide range of 8-track players are on the market for use on boats, in campers, or on the beach, in the car, right at home or in the back yard. Completely complementing systems — car, home, or portable — along with the world's largest catalog of pre-recorded tape titles, makes 8-track the only system that answers the consumer's demand.

If your home is recording, 8-track has home recording, too. Several models are currently available and many more will be introduced in the near future.

The Total TAPE Market

Attend the 3rd Tape Cartridge Forum August 3-6.

Hotel Mark Hopkins, San Francisco, California
Sponsored by Billboard / Merchandising Week / Photo Weekly

JULY 19, 1969, BILLBOARD
8-Track in the Future—Sophistication, Maturity

By FRED P. HILL

Asst. Division Manager of Engineering
Automotive Products Division,
Motorola, Inc.

Today, 8-track is only in its fifth year, and yet it has achieved a technical sophistication and maturity rarely achieved in such time. However, there are many innovations in our R&D laboratories which will bring 8-track to perfection in consonance with consumer demand. Some of these operating features are:

1. Accuracy. Although always technically feasible, record was not introduced initially. This was done because the original 8-track system used only automatic automotive players where quality and safety top priority. As a result, record capability. Today, several high-quality home recorders are on the market with many more to follow.

2. Selectivity. Several automatic track and individual song selection techniques are being employed to handle multiple cartridges compatible with existing 8-track cartridges and will not obviate any equipment but rather simply add the "juxtaposition" feature to new 8-track players. The implementation will be mainly electronic with only small mechanical security features. This capability will be available by 1972.

3. Fast Forward and Reverse. These functions also are under development. If the consumer wishes, fast forward can be implemented within the 8-track system by using a 3-track synchronized pickup. The reason is that all cartridges can be played simultaneously by a 3-track pickup.

4. Compact Size. Both 8-track cartridges and players are getting smaller. Motorola, for instance, has announced a mini-cartridge which is 40 per cent smaller than earlier cartridges. Inside the player, the pickup will be even smaller, and in the same amount (incorporate additional capabilities such as automatic track and selectivity. Some engineers have estimated that the pickup cans never be adapted to handle 8-track cartridges. These adapters would allow 8-track players to handle 4-track cartridges. Low-priced pop tune and hot singles can then be played as well as longer selections such as Broadway shows, variety packs, etc.

World Growth Is Spectacular

By DARIO SORIA

Diviise Vice-Presicent
International Department
RCA Victor, Inc.

Today's success story of Stereo 8 outside the United States is similar in many respects to its story inside the United States. Once it takes hold it grows at a spectacular pace. In countries where phonograph records are being sold for mass distribution the 8-track cassette market is exploding. This is especially true of Canada, Japan, Italy, the Scandinavian countries, Mexico, Brazil and Argentina.

RCA is actively engaged in engineering and experimentation to supply the demands of all these growing foreign markets. Last week, at the first RCA Eurotape Convention, we marked the completion of our tape manufacturing center in Rome, which will supply all RCA European licensees. A Stereo 8 cartridge assembly plant is also now being established in Canada. It will be in operation next month.

RCA Assist

In countries where there are no local 8-track cassette cartridge assembly facilities—such as South Africa—we are establishing local tape plants for producing their own plants. There is an interesting side-light on how Stereo 8 has captured the imagination of the world. Last year we delivered Stereo 8 cartridges in remote areas of Central Africa, where phonograph records were still unknown.

In Stereo 8 bypassing the photograph to bring entertainment and education to new markets, just as jets and helicopters are bringing transportation to areas never reached before.

8-Track Conquers French Market

Since the Paris Motor Show in October, 1968, when the Italian company, Voxon, exhibited its range of car stereo players, the Stereo 8 tape system has made a powerful impact in France. There are now estimated to be between 25,000 and 30,000 car and home 8-track units in use in France and 8-track cartridges are selling at the rate of 2,000 to 3,000 a week.

All of the major record companies with the exception of Philips are exporting the releasing product on 8-track by the dozen. Car and home 8-track units are selling at the rate of 2,000 to 3,000 a week.

Most of the major record companies are predicting a 200 per cent duplication of sales in the near future. This tremendous growth will be seen in France, Italy, the United Kingdom, Germany, Australia, Japan, Brazil, Mexico, and Argentina.

One important feature of the revolution of the 8-track market in France is the direction taken by 10 car dealerships sales per 8-track unit. This is because the level of sales per 8-track tape unit can be as high as 30. Stereo Jacks are independent companies which control 50 per cent of 8-track sales in France. In addition, volkswagen imported Japanese car stereo units and 200 home units a month and is duplicating cartridges at the rate of 10,000 a week, import-
TO:  
FORD MOTOR COMPANY
BILL LEAR
RCA

Gentlemen:

Less than five years ago, when the three of you introduced the "STEREO 8" concept, very few people had confidence in what you were attempting to accomplish. Despite the skepticism on the part of many music and tape people, it was your confidence and foresight that has made STEREO 8 the most exciting thing that has ever happened in the history of the music industry.

Today I am proud to say it was your initiative that prompted me to jump on the "STEREO 8" bandwagon less than three months after the introduction of the first 8-Track Cartridge. For almost a year, the writer of this letter and RCA were the only people who had enough confidence to not only offer 8-Track product, but to champion the cause.

My sincerest thanks to the thee of you for pioneering this great industry and today NAL is proud to be one of the leaders in this "WONDERFUL WORLD OF STEREO 8".

Most sincerely,

Larry Finley
TODAY NAL OFFERS:

OVER 40 TOP NAME BUDGET CARTRIDGES & CASSETTES TO RETAIL AT ONLY $4.95

OVER 40 TOP LABELS WITH OVER 100 TOP NAME STARS TO RETAIL AT REGULAR PRICES

OVER 40 TOP-NAME TWIN-PAKS TO RETAIL AT $6.95

OVER 400 DIFFERENT 8-TRACK CARTRIDGES & CASSETTES

World wide distributor inquiries invited:

1776 Broadway, New York, N.Y. 10019
An Explosion of Stereo 8 Sales in Norway in 1969

By ESPEN ERIKSEN

Managing director Arne Bendiksen of Norwegian record company EMI Bendiksen says that the sales of the latest stereo 8-track cartridge player have taken a big upsurge in the last few weeks.

According to Bendiksen, there is a special reason for the increased demand for the stereo 8-track cartridges. He explains that the EMI cartridges have been launched in a brand new, distinctive package that makes them more attractive to the consumer.

The demand for the EMI cartridges is so high that the company has had to increase its production in order to meet the demand. As a result, the prices of the cartridges have also increased.

The increased demand for the EMI cartridges is not only in Norway, but also in other European countries. The company has reported a similar trend in other European markets, indicating that the demand for stereo 8-track cartridges is increasing worldwide.

Motorola Mounts Biggest Drive Yet on 8-Track Market

By GREG ANDREWS

Motorola has announced a major drive to promote its 8-track market, which is expected to have a significant impact on the industry. The company has invested heavily in advertising and promotion, and is working closely with retailers to increase sales.

The 8-track market has been growing in popularity in recent years, and Motorola has been a major player in the industry. The company's latest drive is expected to further boost sales and establish Motorola as a dominant player in the market.

The total TAPE Market

Attend the 3rd Tape Cartridge Forum

August 3-6

Hotel Mark Hopkins
San Francisco, California

Sponsored by Billboard / Merchandising Week / Photo Weekly

The biggest drive ever mounted on the British market to promote 8-track cartridges has been launched, and will swing into high gear in October.

Behind the drive is Motorola, which is ending its licensing deal with Smiths Industries in Britain. All 8-track cartridge production will now be conducted at Motorola's factory in Staines, Middlesex, 40 miles from London.

Motorola's control systems division has been operating there for two and a half years from this facility. Previously, 8-track cartridge production was handled by Leitz Ltd at Uxbridge, operated under Motorola's licence.

The latest drive is seen as a major step forward for Motorola, which has been working hard to establish its name in the British market. The company has invested heavily in advertising and promotion, and is working closely with retailers to increase sales.

Motorola is also pushing its 8-track market in other European countries, with similar drives planned for France, Germany, and Italy. The company is looking to expand its market share in these countries, and is working to establish a strong presence in the European market.

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Distrib Scene is Changing in Italy

Most Italian record companies distribute their own tape products through record wholesalers and retailers. But several major record companies are turning to other devices.

RCA, for example, launched its Stere-o-8 cartridges via an agreement with Agip, Italy's giant state-controlled oil concern, and Vaxson, Italy's major Stereo-8 auto-player manufacturer, for sale of Stereo-8 cartridges in 1,000 Agile service stations located along Italy's most important internationally traveled tourist routes (Billboard, May 18, 1968). The promotion/distribution campaign also allows Stereo-8 cartridge owners to exchange their tapes for a small 500 lire (80-cent) charge.

Giuseppe Ornato, managing director of RCA, Italy, said that in the near future in Europe, as in the U.S. and Japan, more Stereo-8 cartridges than cassettes will be sold in a market which has grown for both systems. In view of this, RCA has set up a European production center in Rome, said Ornato, to satisfy the growing demand for RCA tape products.

According to Ornato, RCA has sold over 130,000 cartridges whereas in 1967 about 25,000 were sold. And in the first half of 1969 over 165,000 cartridges have been sold against $5,000 for the same period last year. The production capacity of RCA Italy for the second half of 1969 will be 200,000 Stereo 8 cartridges.

Finland Launch Encouraging

By KARL HELOPALTIO

The 8-track cartridge system was introduced in Finland a few months ago but it has already caused remarkable interest. Most companies involved say that it is a little early to make comparisons between 8-track and other configurations but they consider the launching has been very encouraging.

Some companies are predicting that 8-track is going to exceed reel-to-reel sales. Reel-to-reel annual import figures are almost twice the amount for records.

The price level for 8-track cartridges and playback machines is rather high, about $11, while a normal 12-inch LP costs $5.75. Playback machines are priced from $45 upward.

This means that 8-track promotion is mainly done among higher income groups rather than teen-age consumers. Custom charges favor very strongly the trade between EFTA countries, which includes England, Austria, Denmark, Norway, Sweden, Portugal and Finland as an associated member.

 Efficient Promotion

The 8-track playback machines are efficiently promoted. EMI is importing its own mini 8-track machine via its Scandinavian head office in Sweden, while Sakkola/Discom, which represents RCA and Warner Bros./Seven Arts, among others, has joined forces with Radiopari ky, which imports Auto/Sonic Stereo 8 machines. Finlevy is mainly dealing with Nippon-oriented product.

The selection on 8-track cartridges is widening all the time and includes almost all important international labels. Record companies involved with 8-track importations at the moment are EMI, Sony/Minemato; Finlevy and Sakkola/Discom/Discomjen, while PSO and Scandia Musiikki have not really started yet.

There rather small markets, Continued on page 3-24

O.K. go ahead!

If someone told you, you could buy a list of 450,000 tape and player buyers you'd probably say, "Aw! Cut it out."

You sell cartridge tapes, cassettes, players and accessories. And you know the market is mushrooming but you can't find a magazine that prints it on the right people.

Maybe you've wasted money on the big general magazines that cost a lot and found that they only reach a few of the people who are interested. Now...try The Glass List.

It's the only magazine that carries the most complete, updated listing of the cartridge and cassette tapes on the market. It's bought, subscribed to and read by over 450,000 tape buyers and equipment owners. Its articles, tape reviews and listings make it the only magazine of its kind on the market.

Send for the facts and a free coin today. It's like sending for your one and only.

* Based on 4.2 pass-along of average SNRB circulation
Fit

RCA Italy Sales 100 Per Cent Jump

By MARC MESSINA

Eight-track cartridges are making steady headway on the Italian market in terms of repertoire, duplicating facilities and tape players, but the market is still dominated by cassettes utilizing the Philips musicassette system.

According to reliable industry estimates, cassettes commanded 85 per cent of the Italian tape market in 1964, followed by 8-track cartridges with an estimated 13.5 per cent and 4-track cartridges with an estimated 1.5 per cent.

Reflecting this picture, while 1968 sales of "Made-in-Italy" prerecorded tape for 8-track cartridges amounted to an estimated $65,000, 1968 sales of "Made-in-Italy" prerecorded tape for cassettes amounted to $202,000—or more than three times the amount produced by 8-track cartridges.

Viewed on a purely numerical basis, the situation tends to be misleading—of the 24 Italian record manufacturers issuing tape product, 19 have 8-track product, 21 have cassette product and 14 have 4-track product.

RCA's Rome Potential

The most important 8-track manufacturer and distributor on the Italian market is RCA which duplicates and distributes the 8-track catalogs of Ricordi, Clari, Det, Durtion, Tamia-Motown, POMO and RJE as well as its own repertoire.

RCA's Rome facilities have a potential of over one million tape cartridges a year, according to company spokesmen.

Giuseppe Ornato, managing director and general manager of RCA SpA, says sales of RCA's Stereo-8 cartridges are going exceptionally well, with sales during the first five months of 1969 showing an over 100 per cent increase compared to the same period last year.

"In view of the present demand and future potential and the Italian and European market, our company completed its new Stereo-8 cartridge manufacturing facilities in Rome ahead of schedule," Ornato said. "The new facilities should enable us to meet present demand which we believe will soon be on a sharp rise!"

Hertz Goes Stereo-8

One big recent Stereo-8 deal was the decision of the Hertz Italian rent-a-car company to equip 3,000 Fiat cars of its fleet with "Soran" Stereo-8 players, produced by Vecchio of Rome.

The second most important 8-track distributor on the Italian market is Ecofilm of Milan which duplicates the 8-track repertoires of Belloeke, Everett, RCA, Meazzi, Sabel and Tiffany. Ecofilm claims a daily productive capacity of 3,000 musicassette and 1,300 8-track cartridges.

Mound Sabet, general manager of Komet of Milan, Italy's second largest 8-track distributor, is also optimistic about the future of 8-track cartridges in Italy and Europe.

"Until now, 8-track in Italy, practically speaking, meant RCA. But today many other important Italian record companies are entering the field—EMI-Italiana, CGD, CBS, Ri-Fi, Fonit-Centra, Vedette, etc.," Sabet told Billboard.

"I would say 8-track already accounts for 20 per cent of the Italian market compared to less than 15 per cent a few months ago, with the Philips cassette system accounting for the remaining 80 per cent of the market, compared to the 95 per cent it held a few months ago," Sabet says, adding that the 20 per cent-plus price cut in RCA Stereo-8 cartridges—from 5,000 lire ($3.76) plus tax to 3,600 lire ($2.80)—announced just a little over a month ago, should help spur sales.

Two Markets

Looking ahead, Sabet says the RCA Stereo-8 and the Philips cassette system cater to two different markets.

"The Philips cassettes are bought by those Europeans who buy Philips-type portable record players or cassetaphones which cost only 30,000 lire ($48) or so. The growth in sales of cassettes is more or less in direct proportion to the growth in sales of portable tape players," Sabet says.

"Stereo-8 in Europe is almost 100 per cent directed to the automotive market, and players still cost at least 100,000 lire ($160). But in car owners think nothing of buying six or eight cartridges at once. Cartridge sales run far ahead of player sales," Sabet told Billboard.

The third most important 8-track distributor is probably STI of Turin which duplicates the 8-track repertoire of SAA.

Finland Launch

Encouraging

Continued from page S-23

all companies expect to start domestic 8-track production soon.

First Finnish small cars, licenced from Swedish Saab, are produced this summer by Valmet Oy. However, 8-track playback machine isn't included, because "it would come too expensive," according to a company spokesman.

JULY 19, 1969, BILLBOARD
Problem Is Delivery Of Stereo 8 Players

In terms of players, the most important Stereo-8 manufacturer in Italy, and according to company spokesmen, the largest in Europe, is Voxon of Rome.

Robert Timosci, general sales manager of Voxon, told Billboard: "Sales of Voxon Stereo-8 players have increased more than threefold throughout Europe over the past year."

Voxon, which says it accounts for roughly 95 per cent of the Stereo-8 player market, expects to be producing at a rate of 300,000 sets a year for autos alone by mid-1970.

"We really have no competition. Our only problem now is delivery," says Timosci. "If we could produce twice as much, we would sell twice as much."

Stereo 8 Captures Imagination—And Profits—in Four-Year History

Continued from page 5-S

years of its existence. In the first survey almost half the buyers purchased at auto dealers and only 28 per cent at record stores. Seven per cent at department stores and 5 per cent at discount stores.

This pattern has reversed itself with only 9 per cent buying at auto stores and almost 40 per cent in record stores. 40 per cent in discount stores and almost one-third of all buyers purchasing at department stores.

In addition a brand-new retail business has developed which can be defined as a cartridge tape center where a fourth of all respondents buy cartridges. Four years ago such outlets were virtually nonexistent.

So far, limited efforts in some European markets have met with fair to good success. The experiences in Italy, France and Scandinavia are excellent testimonials to the opportunities which lie ahead of us. May each of you in your own way and within the framework of the peculiarities of your own market requirements take full advantage of these opportunities. In some cases economic differences may make the full development slower than in the United States and some other European markets, but come it will, and you have the chance to be there at the beginning.

Let's talk for a moment about cassettes.

A Look At Cassette

Unfortunately, we don't really know at this point in time what the full potential of the cassette as a music medium is. We do know that a large number of recorders have been sold. We do know that most of the owners of these recorders bought them initially to do their own recording. We do know that as a playback device it has neither the quality nor the convenience of either the disk or the Stereo-8. We do not know that some small percentage of these owners have been buying pre-recorded cassettes. We do know that most dealers tell us that a reader or recorder is a player. We do know that read-to-reel recorder owners never become a solid market for pre-recorded tapes.

If we take all of these things we know and put them in the pot, stir them continuously, season with a dash of better promotion and tastefully, drain off the fat of exaggerated claims and then serve steaming hot—we will have a product or just water from the river Rhine? We honestly aren't sure, but we do intend to find out. We believe there is a sufficient market to produce a profit so long as the product is priced in relation to its cost. I would like to comment briefly on the pricing aspect.

When we costed out our cassettes we discovered that they cost as much as or more than Stereo 8 cartridges to manufacture. It was quite logical, therefore, to price cassettes at the same level as Stereo 8 cartridges despite the fact that competition was lower. After all, even at these prices, margins are still lower than disk and since we are in business to make a profit there was no point in competing with ourselves at the sacrifice of profits.

At least one major competitor has seen fit to follow our lead. Perhaps others will do likewise. Naturally each of you will have to determine what is required in your respective markets, but it's no fun if you can't make a profit.

We are not in the disk business, or the tape business, or the cassette business, or the cartridge business. We are in the music business—and we want to sell at much of it as we can to as many people as we can at the best profit margins we can make in any shape or form. Let us shape the new opportunities while we continue to exploit the old ones.

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The 8-Track Future Never Looked Brighter

By JAMES R. GALL

The 8-track future, a market explosion in all three fields—automotive, home, and portable—never looked brighter. In view of the tremendous marketing possibilities Lear Jet Stereo has already made the decision to build and begin operations as soon as possible of two new manufacturing plants located in Tucson, Ariz., and Nogales, Sonora, Mex.

With the addition of these two new manufacturing plants we will be in a position to distribute product from three locations—San Francisco, Detroit, and Tucson.

The one important fact, I feel it necessary to apply additional effort, is in a dealer educational program which Lear Jet is embarking on presently.

A sales training and dealer development department is being created to offer our distributors and dealers the kind of support necessary to assist them in taking full advantage of the market potential.

Within the next two years the tape cartridge method pre-recorded programming should equal or surpass the total dollar volume of the record industry.

LEARN JET
FIRST IN STEREO
THROUGH ITS USE OF
FINER MATERIALS

Japan Racks Up Healthy Tape Sales

Experienced observers of the Japanese tape scene believe that the country is on the brink of an 8-track cartridge explosion—despite the fact that the industry is still in its infancy and that sales channels are still complicated and confused.

And they have some healthy figures to back up these claims. Total tape sales in 1968 accounted for $18,000,000 retail. In 1967 the retail sales figure for total tape, all configurations, was $5,500,000.

Of this 1968 figure it is estimated that 87 per cent of the sales went to 8-track, 10 per cent to the cassette and the remaining 3 per cent to reel-to-reel tape.

However, despite the low figure for cassette, the number of cassette machines sold was higher than for the 8-track players. Which means that a lot of blank cassettes are being sold.

The reason for the increase of sales in Japan in 1968 is the same reason the world over—a new awareness of the cartridge concept.

Tapes amounted to just over 15 per cent of the total retail record sales in Japan for 1968. It is expected that in 1969 this figure will be increased to 20 per cent of the retail record sales.

And Japan estimates a figure of $150,000,000 total record sales for 1968. It's a booming market for 8-track.

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