Sen. Hart Backs Percentage Bid On Mechanicals

By MILDRED HALL

WASHINGTON-An amendment to the copyright revision bill that would base mechanical royalties for composers and publishers on a percentage of record retail price, rather than the traditional cents-per-copy rate, has been introduced by Sen. Philip A. Hart (D., Mich.), member of the Senate Judiciary Committee, which handles copyright legislation.

Vault Springs LP By Black Panther

By ELIOT TIEGEL

LOS ANGELES-The Black Panther Party has found a sympathetic home at Vault Records, which is recording an album by one of its officers.

The artist is Elaine Brown, 26-year-old singer and deputy minister of information for the Southern California region.

Miss Brown, who is devoting all the profits of her first album to the Panthers, has been

TV '69-'70: Boon for Disks

By CLAUDE HALL

NEW YORK—Record artists will be getting prime time display on network television during the coming season as new shows hit the air. Many of the old standbys such as the "Ed Sullivan Show" and "The Dean Martin Show" will be back, too. The key showcase for record talent will be, of course, ABC-TV's new "Music Scene" based on Billboard chart

GTORIKOV SCORCHES WHITEY TRADE IN NATRA SPEECH

By PAUL ACKERMAN

WASHINGTON—The record industry "too damn white," Stanley Gortikov, Capital Industries, Inc., president, in an electrifying speech called for more opportunities for black men. Addressing the 12th annual NATRA convention at the Washington Hilton Hotel here Saturday (16), Gortikov said:

The whites are not so special, nor do we have a monopoly on brains and know-how. It's more our fault that more of you are not involved," he added. "We've been too few and management preparation too minimal. "All of that must change—by offering you more chances!"

Results, benefits, the Capitol chief added, would be selfishly good for you and us . . . hopefully so that black will white careers can disappear as a future agenda topic.

"White companies must make available to the black man and woman more jobs . . . more opportunities . . . more income potential . . . more training . . . more management guidance . . . more encouragement and more dignity," Gortikov added. "And instead of raising a mystery of how this is to be done we must just start doing it, that's all."}

The Vogues come up with another can't-miss album, featuring such singles triumphs as "Moments to Remember," "Earth Angel," "Shangri-La," "I Love You" and others of their greats. Share their new memories with us. We'll Reprise, its number is 5307, and you're the beneficiary.

(Continued on page 102)

Shields Threat: I'm Quitting Job - Slaps Pseudos

WASHINGTON—Lashing out at the "lack of commitment from whites" in the record and radio industries and at a member of blacks who fail to understand how important radio is, Del Shields said he was resigning as executive secretary of the National Association of Television and Radio Announcers.

He was slated to announce his resignation Saturday night (16) at the NATRA convention here.

"It's the total disrespect for the black man in the radio industry that appalls me," he said. "Shields, one of the "new breed"}

(Continued on page 104)

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(Continued on page 102)
It's only taken Nilsson 28 years to get a hit.

"Everybody's Talkin'" #74-0161.
It's selling like crazy. Nationwide airplay is nothing short of great.
And every week that the film "Midnight Cowboy" opens in new cities, the title theme Nilsson sings climbs higher on the charts.
Harry Nilsson has been America's most underrated male singer/composer.
But not any more.

RCA

That cute picture of Harry is the cover of his new album, "Harry." LSP-4197 Available on RCA Stereo 8 Cartridge Tape.
Begin with this issue dated Aug. 23, Billboard uses the designations R&B Now Soul, in making this change, is motivated by the fact that the term "soul" more properly embraces the broad range of song and instrumental music which derives from the musical genius of the black American.

The change in terminology will be reflected in chart headings as well as feature articles, and Billboard's decision is in keeping with a policy formulated decades ago. It is a reversion to designations to musical genie. Thus, many years ago Billboard dropped the term "race" in favor of rhythm and blues. In the same vein, Billboard popularized the term "country" to be used in the "country and western" field. "Soul" is a solid music dynamic. It changes and grows more complex with the years, even while it reflects root influences. Thus it is with soul music, a rich blend of "Musical Americana incorporating in its various forms a blend of blues, gospel, jazz, and other elements of music, relates to a style of performance as well as to musical form.

Henceforth, we speak of soul—the most meaningful development of music.
Executive Turntable

Nick Alberuario, appointed director of marketing for Janus Records, the label jointly owned by the GRT Corp. and E.Y.L. Records, London. He will be in charge of the labels sales and promotion department. Previously he was national sales manager for Siree Division Records, and also worked for Epic Records as national sales manager and Capitol.

Norman S. Weiser elected a vice-president of Chappell and Co., the firm’s music publishing operations in the U.S. Previously Weiser was director of European operations, music director, Paramount Pictures Corp., in London. He also worked for United Artists, 20th Century-Fox, and the Bantam Press as reporter with Radio Daily and Film Daily, and became publisher of Downbeat... Ed Walker appointed general manager of Happy Tiger Records, Nashville. He was for six years as manager of the Nashville-based Promotions by Emily, national promotion and publication relations for the country music division of the company... Ray Biggs resigned as general manager, Robbins Feint and Miller, to join Alan Jay Lerner Productions as director of music operations in Hollywood. He will shortly be working on music exploitation for films “Sing Your Wagon” and “On a Clear Day You Can See Forever”.

Sigmund Gerki, former now years, Reobeck & Co., joins Magazcine Craig as East Coast service manager for the products division... Nelson Scott joins the New York sales force, Billboard. Before joining the firm, he was staff of Pyramid Publications. Scott replaces George Brandhead who has moved to Nashville where he will reorganize the Bih Records magazines... Norman Berkowitz also joins Bill- board’s sales force. He was formerly with Television Age as manager for Mercury Records. Berkowitz first worked with Billboard from 1953 until 1959... John B. Grice, manager of NationalRecord Advertisinng... Art Dennis appointed vice- president, marketing, North American Leage. He was formerly with Versay Publishing Co. for as long as five years. ... Joey Michaels leaves London Records Distributing where he was New York branch sales manager for the last 10 months. He joins a London-based record company’s sales promotion company... Allen Sommers Associated with... London Records Heavy... London Records and Memphis and Dallas Smith are cutting Ray Charles’ new album, back- ing the Underwood Orchestra... Beverly Hills’ Vice-President Morris Diamond is working with the Brothers Cain and Jeanne Harmon and Michael’s Quaker’s Oats, a female quin- tel. Diamond has also acquired three sides of J. P. Morgan cut by Ron Kramer before he joined MGM. This album of “One of a Gentleman” will be Miss Mor- gan’s first single for the label. The subject of singles is of great concern to Diamond, who believes the retail cost of $1.00 plus for a record retail should not be raised to $1 as some other company of well, from a promotional standpoint for the song likes the single idea as a circulation factor. As part of the distri- butors are starting to increase in sales. “We have to give the push” to the sale of the record and not an incentive to buy a record and a tape as well.

Cass Rolls; Sets 1st MGM Meets

NEW YORK—Ron Kass, who recently took over the presi- dency of MGM Records, is con- tinuing to restructure his staff and is getting the label down to the business of selling records. Kass has already introduced regional distributor meetings which are quite new to the industry... In the first week of the series of meetings the record company’s home of- fice in New York, Monday (18); the second and third day (19-20); and the third at the MGM Building in Kansas City, Calif., Friday (22).

CULMINATING the series of re- gional meetings will be a special promotion men’s conference bringing together distributor representatives from every major territory to discuss pressing promotions. The session is non-commercial and the distributors meeting at the MGM Studios in Culver City (Friday 22).

Beverly Hills in Indie Groove On Producers

LOS ANGELES—Recently formed Beverly Hills Records is relying on independent pro- ducers to generate its hits. Gene Nash produced the label’s first disc, “I Don’t Want To Believe In Love” by Buddy Davis and Doodle Faulk. Nash is the leader of a seven-voice group, Bill Trout is producing the Gene Conv operating the couple’s label. Dallas Smith are cutting Ray Charles’ new album, back- ing the Underwood Orchestra... Beverly Hills’ Vice-President Morris Diamond is working with the Brothers Cain and Jeanne Harmon and Michael’s Quaker’s Oats, a female quin- tel. Diamond has also acquired three sides of J. P. Morgan cut by Ron Kramer before he joined MGM. This album of “One of a Gentleman” will be Miss Mor- gan’s first single for the label. The subject of singles is of great concern to Diamond, who believes the retail cost of $1.00 plus for a record retail should not be raised to $1 as some other company of well, from a promotional standpoint for the song likes the single idea as a circulation factor. As part of the distri- butors are starting to increase in sales. “We have to give the push” to the sale of the record and not an incentive to buy a record and a tape as well.

Cohen, Reshin 2-Wk. Business Swing of Europe

NEW YORK—Herb Cohen and Bob Reshin, the principals of Izzyinc. & Strauss Records, are set to take part in a two-week series of Euro- pean meetings on foreign distri- bution matters. The trip will be the first time representatives of the company will promote to product manager, Harmony, and special products merchandising, Columbia Records, London. Considine was in charge of the company’s import sales re- leasing and listing, and was most recently manager, new release coordinator, inventory management.

Norm Goodwin has resigned his vice-presidency in NMC Corp., a Los Angeles rack-jobbing firm. He helped open NMC last March. Meanwhile, George Jack Cotte has been named to product manager, Harmony, and special products merchandising, Columbia Records, London. Considine was in charge of the company’s import sales releasing and listing, and was most recently manager, new release coordinator, inventory management.

(Continued on page 106)
Connoisseurs are taking over rock.

No gimmick, musical music—played by honest-to-goodness musicians—is the latest trend in rock. And we continue right on top of the situation. In past months we gave you "Super Session" and "The Live Adventures of Mike Bloomfield and Al Kooper." This month we've got Nick Gravenites' first album. Nick is a well-known performer/writer/arranger. He's worked with Butterfield, The Electric Flag and Janis Joplin. And we've got a Fillmore album featuring the great Michael Bloomfield and Taj Mahal who join (there he is again) Nick Gravenites and others in a sensational new jam album. (Coming up soon: Mike Bloomfield's first album alone, Al Kooper's second, Janis Joplin's sensational new album, and a loose, flowing, two-record blues set by Taj Mahal.)

Trend-setting albums on Columbia

*4-track reel-to-reel stereo tape / 8-track stereo tape cartridge

BEL7-TXS-WL4E
Their name is The Flock. Run with them.

The Flock is unique. A pace-setting new group. John Mayall (a musician's musician) called them the best band he'd heard in America. See The Flock live if you can. Listen to their album, certainly. Then run with The Flock. And watch them spread.

On Columbia!
What's black and white and read all over?

"Pacific Gas and Electric played four times in three days to this national audience who, by the third day, gave them howling ovations after every song."
—Los Angeles Free Press

"Particularly fine performances were given by Pacific Gas and Electric, taking entire grandstand audiences to their feet after every song."
—Rolling Stone

"Pacific Gas and Electric knocked the crowd out. At the close of their set, the audience could only be satisfied with the promise that they would play an additional set later."
—Fusion

Pacific Gas and Electric
On Columbia
Impulse in Commercial Swing

LOS ANGELES — Impulse and Blue Note product will take on new dimensions and a fresh perspective as a result of director Ed Ochs' vision.

Ironically, the roster of hard avant-garde artists is now experiencing with forms of 1960's jazz, which is helping move the jazz line into new avenues.

Tener saxophonist Archie Shepp is recording an LP of work with a jazz quartet for Columbia Records. He's also working on what promises to be an LP release in the near future.

The vocal group provides a stronger metronomic framework for the Hammond B electronic organ.

Michel, who replaced Bob Holley in the position, explains that even though the "B" of the avant-garde movement has changed, there's still a "B" on the "Moon," combining rock rhythm with electronic music plus his own a cappella style of saxophone playing.

Another avant-garde player, working with a new framework, is Pharoah Sanders, whose new LP, "Karma," features a vocalist for the first time.

"The jazz-and-pop market is made up of people who aren't necessarily interested in jazz, but are interested in pop music, says Michel.

The companies which record popular albums make a lot of money from records that are made for people who don't like jazz.

The tape company which has been selling a lot of jazz records, is a tape company that has always been interested in jazz and jazz music, and that's why they've been making records that will attract jazz listeners.

The tape company which has been selling a lot of jazz records is a tape company that has always been interested in jazz and jazz music, and that's why they've been making records that will attract jazz listeners.

Michel flies to New York this week to record a number of the tracks he's written, and the executive estimates Impulse has 10 albums in the can, which the label plans to release in the near future.

The first two albums are Bob Todd, handling the tenor sax, and Pete Simons, working on the guitar.

A happy ending to the story is the way things have worked out for everyone involved, says Michel.

\**\**

**B**lind Faith (Atco) is the new combine of Winwood, Clapton, and Baker. The group is currently on tour, and they've just released their latest album, "Blind Love." The album features a mix of blues, rock, and folk music, and it's received generally positive reviews.

**IMPRESSIONS**

Ryder Cuts Disk In Stax Studio

LOS ANGELES — Mitch Ryder has been recording in Stax, and he's working on completing the first collaboration project between Stax and Dot family.

Ryder, who formerly recorded for Dot, now records for LP produced by Steve Cropper, who used famed R&B producer MG. Cropper is the band's lead guitarist and Joe Anthony is the director.

Ryder's comeback project is going well, and he's happy with the results.

"I'm really enjoying working with Steve and Joe," Ryder said. "They've been great to work with, and I think we're really going to make something special."
The Hit Song of The Year!

Steve Alaimo

"ONE WOMAN"

Atco #6710

Arranged and Produced by HERB BERNSTEIN
A&M Keys European Attack to Three Goals

LOS ANGELES—A&M Records European thrust will center on six areas: promotion and sales of product and artists, a search for new acts and songwriters, and expansion of the publishing operation.

The increased A&M activity was foreseen by Larry Yaskiel, European director, who will be based in the label’s new London headquarters beginning Sept. 1.

Yaskiel said much of his concentration will be with the record division in England, including signing new artists, the promotion of records and artists, the promotion of records and artists, and sales promotion.

A&M will then set up staff, which will number eight, also will coordinate record and sales promotions with Deutsche Grammophon (DGG) in Germany, common Swede and, for Europe, stock is expected.

New artists signed to A&M will be promoted in Europe, unless the act is more massculturally oriented toward American scene, said Yaskiel. If so, the act will be produced in the U.S.

In publishing, Yaskiel will also sign new songwriters to one of A&M’s three publishing firms, Almo, Irving or Rondor. Promotion will be coordinated with the label’s foreign affiliates to merchandise tapes.

A&M will get involved in radio, TV and press promotions, beginning with The Herb Alpert and The Tijuana Brass’ October tour in November. Yaskiel will coordinate personal appearances, with promotions and TV specials for the European tour.

The European division will be coordinated with Dave Hubert, A&M international director.

Golden Lines Up Children’s Musical

NEW YORK — Golden Records has lined up an original musical for children based on the children’s book, “Danny Dunn: The Inventor’s Improvised Musical.” The book, music and lyrics are by Julie Mandel, who recently won an award for her musical version of William Saroyan’s story, “Parz and the Prince,” Piedmont Music is publishing the eight songs in the story’s “Danny Dunn” score.

Mandel is the wife of David Sachs, publisher and editor-in-chief of “Anything Goes,” a history of the pop music business.

INSIDER’S REPORT

By MILDRED HALL

WASHINGTON—The Securities and Exchange Commission released a survey of “insider” transactions reports trading by officers and directors and sales of stock by officers in the following companies of direct or related interest to Billboard publishers. (Unless otherwise noted, transactions are in common stocks, and, for Europe, stock is expected, and have been reported to date in their proper form, followed by over-the-counter.)

Trans America Corp.—James F. Coonan sold 4,000 shares, leaving 134 shares held personally and 1,040 shares sold to customers.

Avnet, Inc.—Lester Avnet exercised options for personal property, leaving 325 shares held personally, 61.4% of which are for wife and child.

CBS—A. Schneider sold 4,250 shares, leaving 4,453.

General Electric—H. Cross sold 1,500 shares, leaving 491.

Gulf & Western—E. L. Weil received 595,800 in 51% percent convertible subordinate debentures in exchange for Chicago Tribune Trust stock, giving him this amount in the convertible debentures. Judd Leighton bought 1,000 shares, giving him 1,509.

Harvey Group Inc.—D. Jacobson sold 15,000 shares by stock purchase agreement, establishing holdings in this amount.

Kimco National Service—M. Rosenberg sold 1% of 1,711 shares held personally, 95,820 in trusts, 2,250 for children, and 186 shares for wife.

Max—Arthur Adams received 25,000 shares in compensation giving him 47,972. Salvador Chaitinsky added 25,000 shares, giving him 25,900. A. A. Doranski purchased 25,000 shares as compensation, giving him 41,355 shares. L. N. Friedland received 25,000 shares as compensation, giving him 46,775. H. M. Hars received 5,000 shares as incentive compensation, giving him this amount.

3M—W. L. McKnight sold 19,000 shares, leaving 2,607,820 shares held personally, and 1,671,203 by wife.

North American Phillips—F. S. Randall Jr. exercised option to buy 10,000 shares, giving him 7,000 C. R. Denny sold 2,000 shares, leaving 8,095.

Trams America Corp.—D. A. Tapley exercised option to buy 2,112 shares, giving him 2,772.

Western Union—J. W. Coombs sold 1,344 shares, leaving 1,936 shares held personally, and 345 in savings plan. R. W. Newburgh sold 1,600 shares, leaving 105 held personally, 250 in savings plan. Edward L. Scarff sold 2,220 shares, leaving 44 held personally and 52 in savings plan.

Trans Continental Investing—Robert K. Litton sold 11,000 shares, leaving 375,126. Howard Weinberg sold 2,100 shares, leaving 362,199.

Zenith Radio Corp.—John Kubashek bought 2,500 shares, giving him 9,680 shares held personally, 1,395 by wife, and 1,000 by wife. Ralph M. Spang exercised option to buy 4,800 shares, giving him 11,900. Joseph S. Wright exercised option to buy 6,000 shares, giving him 60,600.

The following transactions were made by officers and directors of stocks traded over the counter.

Sam Goody—No transactions reported, but month-end holdings were reported including: Sam Goody 34,400; Howard Goody, Howard 3,900; Morris A. Fromt 1,300.

Monarch Electronics International—Ashbash bought 100 shares, giving him 205,579.
New Albums - Ready Today - From The

DEAN MARTIN

steps out of the recording studio with his first all-new album in a year. 
_I Take a Lot of Pride In What I Am_—Dean's current single—is the leader of
the LP of the same name. The album's produced by Jimmy Bowen, who
started it all with "Everybody Loves Somebody." Mr. Martin will not hide
the new album from the 25,000,000 who gape at him on TV every
Thursday. Reprise has "TV Guide" buys, plus 20" displays to
further beautify America's record outlets.

(RS 6338 · 8RM 6338)

ROD McKUEN

celebrated his last birthday at a sold-out concert at Carnegie Hall.
Critics such as "The New York Times" call McKuen "one of the greatest
writers of this or any generation." Warners called its engineers, and
they recorded an emotion-packed two-record-set: _Carnegie Hall
Concert_. It introduces Rod's new Stanyan label on Warners. Look for
tie-ins with Random House, Rod's publisher. Look for counter- and
floor-browser boxes in college and less-educated book stores. Carnegie
Hall posters for store windows and give-away. Plus Intensive radio spots
for the most explosive Carnegie album since the late Judy Garland's.

(2WS 1794 · 8WJ 1794)

SAMMY DAVIS JR.

with a little help from "I've Gotta Be Me," added several hundred
thousand more fans. Now, the companion volume, titled _The Goin's
Great_, produced by the busy Mr. Jimmy Bowen for Reprise. Arrangers
Ernie Freeman, Richard Wess, and George Rhodes lend a straight-
down-the-middle assist. And Sammy's one of the stars of a new
series of slick ads Reprise's running in 46 publications, devoted to
"The Pros."

(RS 6339 · 8RM 6339)

BILL COSBY

A grand climax to his Warners recording career. _The Best of Bill Cosby_
contains his most popular laugh-makers: from "Noah" to "Street
Football" to ten more. A straight-best buy at $4.98 list (and just a wee bit
more for 8-track). Nationwide network TV commercials on the new
Bill Cosby series will reach—oh—35,000,000 homes—and Cosby fans.
TV logs will also spread the message, in a $20,000 ad splurge for
Cosby's greatest hit.

(WS 1798 · 8WM 1798)
THE ASSOCIATION

Conditioned by the sales of their own Greatest Hits album, we hadn’t an excuse in mind when they came to us asking for ultra-deluxe packaging for their newest (four-color book jacket, plus poster plus lyric sheet). So, we gave ‘em the works, despite nervous mumblings from W7’s treasurer, Our Mr. West. Stumped for an adequate title, we summed it all up eloquently: The Association’s spacey new LP’s called The Association. Look for ads on it on billboards, college blotters, all kinds of radio (except “Polka Party”), and like that. Like we said, the Warners version of “the works.”

(WS 1800 - 8WM 1800)

BERT JANSCH

If you don’t recognize the name, ask your folk-rock customers. They’ll tell you he’s England’s foremost guitar-master. They’ll tell you he’s a leader of the remarkable Pentangle group (also on Reprise). They’ll even tell you how to pronounce his name (“Yahntch”). (Bert you can pronounce the regular way.) And they’ll also tell you they want his new Reprise album—Birthday Blues; even become uncommonly insistent about it. Part of that will be our fault, since we’ll be advertising the album at every stop on Pentangle’s fall tour.

(RS 6343 - 8RM 6343)

THE VOGUES

who live between numbers one and twenty, have another can’t-miss in Memories. Producer Dick Glasser has sent the quartet into the pop heart of clean-shaven America with songs like “Moments to Remember,” “P.S. I Love You,” and “Earth Angel,” all singles winners (as the cover sticker so blatantly points out). We at Reprise are buying $10,000 worth of the world’s most expensive radio time—top forty and high rated—to tell the Ultra Brite Generation all about it.

(RS 6347 - 8RM 6347)

THE WATTS 103RD ST. RHYTHM BAND

burst onto the pop charts twice this year. Most recently, their single’s been “Till You Get Enough.” It, agreeably enough, keynotes their spanky new LP, called In the Jungle, Babe. Now a big-deal act (they opened the new International Hotel in Vegas, babe). A steady—even annoyingly repetitious—onslaught of pop and R&B radio buys to turn singles buyers into album addicts. Selfishly motivated by the men at Warners, who know when not to be subtle.

(WS 1801 - 8WM 1801)
ARLO GUTHRIE

is about to become The Thing to talk and write about. His new movie, "Alice's Restaurant," will be this year's movie-to-see. Reprise will cash in with another subversive album by our favorite long-haired creep. The LP's called Running Down the Road, and is in the "Alice's" mood. A fancy display promotes both the restaurant and the new LP, and will soon be cluttering up otherwise decent shop windows across the land. Extensive underground ads in such media as "Rolling Stone" and "Village Voice" and (if it doesn't get busted) "Screw." All the while, Arlo will be calmly cutting his own radio commercials.

(Top 40: WS 1802)

THE BLUE VELVET BAND

A shitkicken' super session that's sure to drive hard-core country aficionados halfway up the wall with delight. These are four eminent hillbilly-country musicians who did a lot of label-jumping to get together and turn out Sweet Moments, which we suspect will be the idiom's most talked-about, written-about and sought-out album of the year. High-falootin' (66") Scandinavian citybilly Erik Jacobsen produced, and we're gonna publicize it half to death.

(Top 40: RS 6346 - BM 6348)

THEO BIKEL

Well, apparently he ran out of Serbo-Croat and Israeli folk songs, so now he's going to make a hit album. For Reprise, Producer Richard Perry has put Bikle—surely one of the world's greatest musical personalities—into the English language of the Stones' "Lady Jane" and Joni Mitchell's "Urge for Goin.'" Theo has promised us he'll be hyping this new collection, A New Day, on all the bigger talk shows. Look for it all to start on Top 40 (1) with a series of radio spots and commercial singles that'll turn Theo into a teenage idol in spite of himself.

(Top 40: RS 6348 - BM 6348)

THE FUGS

Phase Two of our much-publicized "Win-a-Fug Dream Date" competition will go into mass distribution with the arrival of The Fugs' latest, The Belle of Avenue A. The Fugs tell us this LP will be offensive to none, and playable by all. For radio men, here's yet another opportunity to lose their jobs. Meanwhile we'll be spreading the evangelical Fugs message through some of America's funnier tabloids, like "The East Village Other" and, if we can slip it past them, "The American Legionnaire."

(RS 6359)
THE NEON PHILHARMONIC

warmed the heart of mid-road and top forty radio men earlier this year, creating one of those rare, hands-across-the-formats phenomena, called "Morning Girl." The Neon Philharmonic (actually singer Don Gant and writer-producer Tupper Saussy) have put it all together in an album aptly titled The Neon Philharmonic. Warners applauds them, while simultaneously (and dextrously) putting its cash where its applause goes: we've sicked our publicity flacks on the project, so America'll soon know that Tupper Saussy is not the name of a sticky fish dish. Warners plans to begin with a socko college campaign. And very soon get to you. (WS 1804 - WM 1804)

TINY TIM

makes it with his soul-mates, the pre-teens. For All My Little Friends is the way Tiny's entitled this album of moppet epics like "On the Good Ship Lollipop." Produced by Richard Perry as another chapter in the saintly songs of Our Mr. Tim. Reprise's fondest hope is that retailers will stick For All My Little Friends out where kiddies will badger their mommies and grannies into laying out $4.98 cash for it. (RS 6351 - RM 6351)

DOUG KERSHAW

you may have seen on a couple of The Johnny Cash Shows. We sure did, and raced to out-bid six other record companies for the Cajun singer-fiddler. Produced out of Nashville by Buddy Killen, Kershaw is heading straight into the pop legend category along with such as B. B. King and Johnny Winter. You may hesitate in believing us; but then, you're the same guy who didn't believe us at first when we told you the same thing about Hendrix, Arlo, and Tiny. Kershaw receives one of our two most explosive ad-publicity-promotion build ups scheduled for this fall. (WS 1820)

FRANK ZAPPA

The leader of the lovely Mothers of Invention in a solo LP, accurately titled Hot Rats. The Bizarre-Reprise release will get unconventional hypes, like posters on metropolitan garbage trucks and like delights. Plus a heavy poster-radio-newspaper promotion aimed at undermining the morals of students at America's majorest colleges. Promise her anything, but give her Hot Rats. (RS 6356 - RM 6356)
If You Think All This Looks Good On

ELLAS FITZGERALD

Reprise, in its ever-benevolent fashion, recently rescued Ella from a record company that had her making Christmas and Country albums, alas. What was in it for us was that we and we alone can now claim Ella as one of our Pros (along with Frank, Dean, Sammy, and that gang). Ella's first Reprise album is called Ella. Because we immodestly consider it a pop masterpiece, we're sending out an extravagant artist press kit with this London-recorded gem, which includes some Beatles and Randy Newman and Holland-Dozler-Holland and excludes the regular pop schlock. We're chipping in with our biggest promotion since "Camelot."

(RS 6354 - 8RM 6354)

KENNY ROGERS & THE FIRST EDITION

Their single, Ruby, Don't Take Your Love to Town, becomes the title tune of the fresh and hi-minded album. Kenny Rogers now stands out front of the reconstructed group that has consistently come up with two or three hits a year. Which batting average we gloat over. Look for a bifult-bending quantity of ads on this album. (We're convinced we're onto something big.) With the memory of the single still lingering on the airwaves and our IBM sheets, all we're looking for from racks and retailers is a lot of display. The First Edition's done the rest.

(RS 6352 - 8RM 6352)

'THE LEARNING TREE'

Ace photo-journalist Gordon Parks has directed and scored his first film, the autobiographical "Learning Tree." We've seen it, and we call it the most moving piece of American cinema since "To Kill a Mockingbird." Parks' score could become a great favorite if film buffs take to "The Learning Tree" as we suspect they will. Heavy cross-promotion of this album with the film distributors and exhibitors.

(WS 1812)

PEARLS BEFORE SWINE

are new-comers to the Reprise stly, where we were long jealouis of their two remarkable but little-known albums on the ESP label. Before its release, These Things Too was the inner-company's turntable hit (secretaries keep copping dubs; you know the bit). We're positive we have a major act here—although God knows America could do without another singing group. Still, our conscious and greed dictate pulling out the stops. We're going whole hog, laying out a cool $20,000 in ad cash to break Pearls Before Swine's These Things Too with extended (five-minutes long) radio spots and other attention getters. Now, if we could only change the group's name.

(RS 6364)
Paper: Think How It'll Look In Your Bank.

FRANK SINATRA

The fourth of Reprise's artists in The Pros series is Mr. Sinatra, otherwise known as Mr. Goodtrips. Some of you—hell, all of you—should be aware of his just-released A Man Alone. Early critical comments seem to sum up this way: "his best since 'September of My Years.'" Sinatra here sings and reads the works of Rod McKuen. And never let it be said we underhype our Leader.

(FS 1030 · FH 1030)

THE SINATRA FAMILY

Nancy, Tina, Frank Jr., and Frank Sinatra in what we feel will be the "must-buy" Christmas album for several seasons to come. The extraordinary bonds that hold the Sinatras together transmit from this album so powerfully that it's bound to get heavy national publicity.

The LP's available now for people who do their Christmas shopping early.

(RECORD SHOW)

To back up this release, Warner/Reprise is introducing a new, two-record-set called, agreeably enough, RECORD SHOW. It goes for $1.98, and the only way we're able to defy the economics of retailing and offer it at this price is to offer it direct, via a barrage of mail-order ads in publications ranging from "Rolling Stone" to "The New York Times" to "The East Village Other." We tried this once before, with an album called "Songbook" earlier this year. It paid off. "Songbook" owners began assaulting their favorite, open-minded record stores for the whole albums, tracks from which they'd heard on "Songbook." They (these consumers) complained long and loud when they couldn't find the album they wanted.

If you'd like to find out what all the shouting's about, send us your own $1.98 (no discounts) along with the coupon below. Real fast, you'll hear back the latest news about where Warner/Reprise believes the record world is heading, as told by the likes of Jimi Hendrix, Joni Mitchell, The Grateful Dead, Arlo Guthrie, and 24 other importances.

We make no money on "Record Show," but then, we have to justify our existences somehow.

Mail to: Record Show
Room 208
Warner/Reprise Records
Burbank, Calif. 91503
I enclose $2.
Send a copy of Record Show to:

(Checks should be made payable to Warner Bros.-Seven Arts Records.)
This offer expires Aug. 1, 1970.
"Now that's what I call a record company!"

"Tape company, too!"
Sly & Family Stone Draw Swinging Cleveland Crowd

CLEVELAND — Sly and the Family Stone drew a "standing ovation" not seen in Public Hall halls for two days, according to those who attended it last almost an hour.

The Epic artists swung out with "Thank You (Folks)", "I Want to Take You Home"

Suddenly one couple started to walk, to the back of the crowd. Two or three more did the same. Then another. Soon 300 couples were swinging on the main floor.

"Thank You (Folks)", "If You (Don't Want To)"

It was a night of their own kind, different from anything San Francisco's Fillmore East, where they first performed, which sounded like...what the 5,000-member audience had wanted to see. He held them from the first with "Standing..." "Everybody People..."

They felt a part of the black man in his white leather pants, white angora boots and plush tinged Sly, who appeared Aug. 9, was the fourth group in the Bob Hope Foundation Pop Festival, WIXY's disk jock-

Sly & the Family Stone, a five-piece band, performed before, and after. The band is made up of four band leaders, as well as a frontman and two backup vocalists. The band is known for its soulful, funk, and rock-influenced music.

Monterey Jazz Festival Will Mark Debuts of Two Works

LOS ANGELES—The 12th annual Monterey Jazz Festival will bringав уцелевших of new works by John Lewis and Leroy Jenkins.

Lewis’ composition is titled "The Rise and

Drive, Buttons’ Tour Schedule

NEW YORK — The Ten Wheel Drive with Genya Ravan on Polydor Records and the Brass Buttons have a heavy schedule of dates lined up. The Drive will appear at the Fillmore East Friday and Saturday (22-23) the Electric Circus Tuesday-Sunday (26-28) and the Virginia Spring 17, 24th Communi-

Dropout, Baez and the Family Stone the latter two groups making their Monterey festival debuts. Saturday afternoon's lineup includes Willie (The Tiger) Smith, Esther Phillips, Blackie, and the group's backing vocalists. The latter three acts are also debuting at the festival.

Sunday afternoon's concert in addition to the aforementioned world premieres, will also feature violinist Juan-Luc Piano and the Fourth Way. Sunday evening show will offer the Buddy Rich band. Canaan and the Doo Wop Band, Sarah Vaughan, the Bobby Bryant Sextet and the George Duke Trio.

Summer Festival at Gate Has Jimmy Smith, Mingus

NEW YORK — Art D’La- gate's Village Gate summer jazz

festival brings the familiar in Jimmy Smith as a change of pace, while turn of one of the big names in modern jazz, Charles Mingus.

Smith, who is best known for playing regularly again a few weeks ago, will be featured in the role in his set, playing no solo but contenting himself with a poetic, rather enthusiastic, back- ing a trumpet, tenor, alto from his band.

The approach is what was used to be called bordello, straight-ahead, punk, along with a lot of union themes. In Charles Mc- Pherson. Mingus has an alto

Fall of the Third Stream" and will be performed by Joe Zawilu, Baez, the Los Angeles String Quartet and the Monterey Jazz Festival All Stars. Both works are slated for the Sunday after-

noon concert at the fairgrounds, Sept. 21.

New York's Morning Friday (15) is the Pelicans Husky-Red Norvo Quintet, the Modern Jazz Hoofer and the Three Wise Men who will present a workshop and recital. Saturday afternoon's concert in addition to the aforementioned world premieres, will also feature violinist Juan-Luc Piano and the Fourth Way. Sunday afternoon show will offer the Buddy Rich band. Canaan and the Doo Wop Band, Sarah Vaughan, the Bobby Bryant Sextet and the George Duke Trio.

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Finland Jazz Fest Scores On Money and Act Fronts

PORI, Finland — The fourth Porin International Jazz Festival drew more than 10,000 persons and the three-day event was undoubtedly the most successful so far, both artistically and financially.

Major highlights of the festival were the performances of the Kenny Clarke-Francy Boland band and the Bobby Hutcherson-Harold Land group. The Festival opened inauspiciously with a street parade by the Down Town Dixie Tigers which was brought to an abrupt halt by the local police because official permission had not been granted.

The first concert opened with the Pierre Favre Quartet, with Favre (drums), Frank Schuster (piano), Evan Parker (tenor) and Peter Kowald (bass). This unit played well technically but failed to hold the audience.

The evening warmed up with the appearance of the Clarke-Boland group, with fine solos in Johnny Griffin (tenor) and Ake Persson (trumpet), Monica Zetterlund followed with an interesting performance of songs by Steve Swallow, J. J. Johnson and Gary McFarland, backed by the Steve Kuhn Trio, and the evening finished with a finesse set by the Hutcherson-Land Quintet.

Hutcherson on vibes made a dynamic impression. Land solaced with fluent grace and drummer Joe Chambers was magnificent.

The second day's concert was held on the island of Kirjurinluoto but inadequate transportation arrangements caused many people to arrive late. Once again the Clarke-Boland band was warmly acclaimed but the smaller units on the bill had a job to make themselves heard above the sound of the wind.

The final concert was also held on the island and included a good set from the Pierre Favre Quartet, a disappointing one from the first Finnish group to play at Newport, the Eero Kotevisto Quartet and lively con.
From The Music Capitals of the World


**Domestic**

*Continued from page 20*

The Memphis Symphony is con-
ducted by its new music director, Ray Brown, president of National Ar-
rchives of the Music Industry. He has added a new city manager to his ma-
tership. Doug is the music man-
ger, a former pianist for the group.

Curts is a former drummer who
plays for the group.

The group, which was formed
in 1955, has been playing in mem-
bership bands for the past five
years.

The group is managed by the
manager, who is also a former
member of the group.

The group's current mem-
bers are: Ray Brown, lead singer;
Danny Ray, bass; and Delores Ray,
lead vocalist.

The group is known for its
strong harmonies and its abil-
ity to perform covers of songs
from other groups in the mem-
bership band. They have also
recorded their own material.

For more information, contact
Ray Brown at the group's official

Ash Grove to Reopen Aug. 22

LOS ANGELES—Built by the
famed New York Band, Ash
Grove is set to reopen Aug. 22.

This club has been the city's
leading exponent of rural blu-
e music for the past 50 years.

The club has also presented
many of the amplified blu-
“Throw down them Rozinante cartridges, pardner!”

...You know, the ones that...
are easy to load and a snap to close...
that are designed to prevent misfires...
and sound prettier than the new school marm singing at the church social.

When you're loading the best 8-track stereo tape cartridge on the market... You're dealing with the fastest one of the best.

Rozinante Electronics Corp.
9135 General Court, Plymouth, Michigan 48170 • (313) 455-2500
Portable 8-Track Players Establishing Sales Marks
By BRUCE WEBER

LOS ANGELES — Portable 8-track players, introduced about 18 months ago by Lear Jet Stereo and Bel Air Enterprises, are beginning to establish sales marks amid the wealth of hardware equipment on the market today.

Jim Gall, marketing vice-president at Lear Jet, confirmed the sales growth when he said: "There are no blue skies in the statement that our business in portable units is more than three times better so far this year than last year. We are undertaking an eventual four-fold growth factor before the year is up."

Ed Mason, Bel Air president, put it this way: "The portable market is on fire. We had sales of about $4 million in the year ended March 31, and we expect our sales to jump between $11 and $20 million this fiscal year."

Lear entered the portable field with a full line of 8-track AC/DC portable units priced at retail from $32.95 up. "Bel Air" also introduced a line of 8-track portable equipment," said Gall, and "I do believe the Bel Air people will agree with me that the volume of portable sales in units or dollar volume has ballooned beyond our wildest expectations."

More than 40 percent of Lear's total sales volume, said Gall, presently is accounted for by the portable line. "With the expansion of the home line to include features such as AM, FM, FM stereo, record turntables and even 8-track record players, equipment has already become a major factor in consumer electronics."

Lear Jet recently introduced four 8-track portable models, including two stereo units, ranging from a low-end $22.95 unit to a $99.95 high-end player with AM/FM radio.

Bel Air this year introduced two stereo cassette portable and three stereo 8-track units to its established five-player stereo 8-track line. The new Bel Air line includes an 8-track, a two-piece 8-track, an 8-track with AM/FM radio (multiplex), a cassette with AM/FM radio and a cassette player.

The portable equipment market received a boost when major rack-jobbers—Transcontinental Music Co. and ABC Records & Tape Sales—started to merchandise portable equipment in racks across the U.S., and in addition, white 8-track (Continued on page 196)

Magnetix, Tape Duplicating Co., Set in Florida
ORLANDO, Fla. — A new magnetic tape duplicating company, designed to produce an estimated 1.6 million home and automobile tape CARTRIDGES annually, has been opened here.

The Magnetix Corp., with an initial investment of more than $250,000, has the latest and most up-to-date duplicating equipment available. It includes two complete Electra Sound duplicating systems, each with one master duplicator recorder and 10 slaves.

Other facilities include the latest one-inch mastering capabilities using 100 percent ferrite recording heads; and the continuous loop high-speed, no rewinding method which assure efficiency in manufacturing 8- and 4-track cartridges.

Magnetix will work in conjunction with recording companies as well as subcontract for large tape duplicating firms. The company's first year's business turnover is expected to reach the $4 million mark.

W-7 Pledges Full-Scale Merchandising Drive

Los Angeles — Warner Bros.-7 Arts and Repco Records was a sleeping giant in the tape industry, it woke up Friday (8) when Joel Friedman, W-7 marketing director, pronounced Realtime Names Sales Agents

NEW YORK—As part of its current expansion and development programs, Realtime Electronics has appointed the Sarrett-Hoppe Co. as its sales agents in North and South Carolina. Sarrett-Hoppe will function as personal liaison between top management and the Realtime manufacturers of W-7 cartridges.

The company recently took over its own 8-track manufacturing and distribution from Ampex, with duplication now being done by Columbia. Ampex continues to duplicate W-7 cassette product.

Some distributors have been hesitant about getting totally involved in the new venture (Continued on page 106)

ESPO-SUPERLINE CASSETTE PACKAGING SYSTEM

The Charts tell the story—Billboard has THE CHARTS

Advertisement

LEISURE TIME TIPS

by: Larry Finley

After an absence of three weeks, we are resuming our regular column. A very special thanks to those of you who took the time and the trouble to write and phone stating that the column was missed.

The big news in the tape industry is the introduction by NAM of the world's first "SPACE-AGE" tape cassette recording machines at the NARM Tape Convention to be held September 5 at the Fairmont Hotel, Dallas, Texas.

NAL will show two vending machines, one being a wall model which holds 250 8-track cartridges and displays 50 titles. The other model is a beautiful floor model holding 250 8-track cartridges and displaying 52 different titles.

These machines are not modified versions of the cigarette machine or paper-back book vending machines but a totally new concept in the vending area. Just a few of the features are a Computer Based Recorder, Total Integrated circuitry, a Mercury Tamper Alarm System, See-Through Cabinets, plus many other exclusive and patented features.

The vending machines will be supplied to NAL distributors and rack jobbers on a three year lease arrangement for placement in motor lodges, fast-food outlets, service stations, marinas, truck stops, theater lobbies, car washers, drive-in theater concessions, supermarkets and drug outlets, as well as other types and locations which are not now able to offer tape cartridges to their customers. This will open an entirely new niche for the music industry.

The first machines produced will offer only 8-track cartridges, however, the machines can be modified to vend cassettes as well as 8-track cartridges. First deliveries on the vending machines will be made starting in November.

NAL is looking forward to visiting with its distributors and rack jobbers at the NARM Convention in Dallas. If you are a reader of this column and would like to see a demonstration of these machines, they will be shown at a special cocktail party at the Filars Club in New York City shortly after the NARM Convention. An invitation may be secured by writing North American Leisure Corporation at 1776 Broadway, New York, New York 10019.
RADIANT introduces
GUARANTEED PROFIT
with a guaranteed seller: Judy.

Imagine it. An exclusive collection of Judy at her best. Brilliant. Heart-breaking. All her great hits — sure sellers all — on Radiant cassettes, tape cartridges, and records.

And your profit is guaranteed. (That's right, guaranteed. Because Radiant is the world's largest independent cassette and cartridge manufacturer, we can offer you things that other companies can't. Like Guaranteed Profits.)

For example, if for some reason the industry price should drop, Radiant guarantees that we will send you more merchandise free to make up your profit. Or send you a check.

And if any of our products shouldn't sell (and that's truly hard to imagine with Judy), Radiant will replace them with your choice of great artists in Radiant's $4.98 to $6.98 line. From Al Hirt to the Teatro Dell'Opera in Rome. You take your pick of guaranteed sellers from a catalog of over 500 titles — the world's largest independent music library. (And, Radiant also has a BIG NAME promotionally-priced line — ALTONE — featuring the now names in Country and Rock for the fast turnover price of $3.98.)

LIFETIME GUARANTEE — saves you troublesome service ... each Radiant product carries a written guarantee giving your customers direct-from-factory service.

So take the risk out of your business with Radiant's Guaranteed Profit. Call us collect at (212) 765-1820.

See us at NARM Convention in Dallas.
We accuse your cartridges and cassettes of infidelity.

We accuse them of being unfaithful to the original.
Of not reproducing music the way it was performed.
Of adding sound distortion and noise where there was none before.
And we’re doing something about it.
By producing 8-track cartridges and cassettes with better fidelity and quality than you’ve ever heard.
If you’ve never heard of us, that’s because we’re brand new in the tape duplicating field.
And so is our equipment — the best, most advanced equipment money can buy.
But there’s nothing new about our engineers, except their ideas. These men are all talented pros who jumped at the chance to put fresh concepts to work. Experts who won’t settle for second-best sound any more. And don’t think you should either.

At Allison Audio the engineers have the last word. So the next time you have a tape duplicating job, give us a call. You’ll be hearing a lot about us from now on.

Allison Audio Products, Inc.
173 Bridge Road, Manhasset, N.Y. 11030

The Official "Living Documentary Account" of the flight of Apollo II — the most breathtaking adventure and achievement in the history of mankind!

"Man On The Moon"
was recorded "live" at Mission Control
Manned Space Craft Center, Houston, Texas
with "official" NASA voice tapes
and photos with special commentary by Roy Neal,
NASA Science-News Editor.

"Man On The Moon"
features a deluxe double jacket . . . the cover is the first color photo of men on the moon . . . plus an eight page bound-in 12"x12" booklet featuring articles and statements of and by the astronauts and the official pictures taken by the astronauts themselves during the flight, and on the moon . . . the most breathtaking and extraordinary full color photos ever taken.

"MAN ON THE MOON" is on STEREO DIMENSION EVOLUTION RECORDS #3004
The Suggested Retail Price is $5.98

ORDER YOUR STOCK NOW FROM YOUR STEREO DIMENSION DISTRIBUTOR

Tape CARtridge

Gulf Pacific Spoken Tapes

LOS ANGELES — Gulf Pacific Industries, an independent record production company, is releasing the first in a series of spoken word educational tapes.

The company recently signed a record-tape production contract with Ampex, which plans to release the spoken word tapes in 4 and 8-track cassette.

Initial project is "Maturity to Motherhood," a Dr. Spock-type tape discussing the "dos and don'ts" of pregnancy. Also planned in the series are tapes on child development, prenatal care, foreign language lessons, smoking and cancer and drugs.

Mickey Shapiro, a partner in Gulf Pacific, is thinking of releasing the series on record via a premium package. He is speaking to the Department of Health, Education and Welfare on releasing the series in poverty areas, and translating the material into four languages—Spanish, French, Greek and Italian.

(Continued on page 106)

MATE Picks Unit Head

NEW YORK — C. Alan Lindquist, project manager of the Charles Pfizer Research Division, has been appointed chairman of the New Manufacturers Association of Tape and Equipment (MATE) subcommittee on Tape Standards and Measurements.

Lindquist has 12 years of experience in the tape industry, and has worked as vice-president and director of engineering at Greentree Electronics. He will work with engineers from many of the industry's tape suppliers.

"Our first goal will be to tie down physical measurements for the tape," he said. "We will also develop standards for lubricity and bias requirements. Bias requirements vary widely from tape to tape, and we will work closely with hardware manufacturers to come up with a uniform system of measurement."

The tape subcommittee is one of three engineering groups being set up under MATE's Standards and Measurements committee. Participation is not limited.

(Continued on page 106)
New Tape CARtridge Releases

CAPITOL

Capitol

JOE SOUTH—James Penney (Play; (8) 4XT 2300)
THE LUCY VANETTE SHOW—Yvonne (Play; (8) 4XT 2400)

SONNY JAMES—Behind the Tears; (C) 4XT 2413
SONNY JAMES—True Love's a Blessing; (C) 4XT 2300

CONVERSAPHONE

Language Cassetttes

SPANISH: (C) 4XT 3001
FRENCH: (C) 4XT 3004
GERMAN: (C) 4XT 3007
ITALIAN: (C) 4XT 3002
RUSSIAN: (C) 4XT 3013
SWEDISH: (C) 4XT 3010
PORTUGUESE: (C) 4XT 3010
ARABIC: (C) 4XT 3011
MODERN GREEK: (C) 4XT 3025
JAPANESE: (C) 4XT 3011
ENGLISH FOR ENGLISH SPEAKING PEOPLE; (C) 4XT 3001
ENGLISH FOR FRENCH SPEAKING PEOPLE; (C) 4XT 3004
ENGLISH FOR GERMAN SPEAKING PEOPLE; (C) 4XT 3007

MUNTZ

ABC

JAN & LOUISE—Spoon Feeds; (C) 4XT 2400

The whole world of tape under one roof.

LISTEN

--the indispensable accessory on both sides of the tape counter.

It isn't a magazine, though it certainly looks like one.

For the tape dealer it's an essential sales accessory (and a profitable one).

For the tape buyer it's a sort of shopping center.

A place for browsing. At the tape center. In the 'record' department. At home.

Wherever and whenever the buying decision is being made, people stop and look in LISTEN. LISTEN covers the whole tape scene. Pop, rock, folk, r&B, classical, spoken word—everything. On cassette, cartridge, open reel.

LISTEN's listings are computerized for total accuracy. They're updated daily. They're complete. Every label in the book is in our book.

Small wonder you've got reference for every major distributor, dealer, and tape club in the country.

But we're not just a bare-bones directory. LISTEN has an exciting added dimension: editorial features on the artists who make music, the music they're making, the equipment that makes the music happen.

LISTEN is published every other month. Advertise in it and you've got 60 days' exposure coming to you. Two months' repeated exposure to an audience of 150,000 (guaranteed paid circulation as of August 1966). Your ad, in effect, is a point of sale display. And it works for you even on Sunday.

To be heard in the house and in the car. In the tape marketplace, you've got to reach the LISTENers. A copy of our ad rate schedule is a good beginning. Drop us a note.

LISTEN, 1808 Rittenhouse Square, Philadelphia, Pa. 19103.

LISTEN—dealers/distributors bulk-quantity discounts available. Write for sample copy and price list.

(Continued on page 106)
The Complete Report
Third Annual Billboard Publications
TAPE CARTRIDGE NAME OF THE GAME
Mark Hopkins Hotel, San Francisco, August 3-6, 1969

KEYNOTE SESSION
The Future of the Industry—How Can It Best Reach Its Growth Potential
Chairman: Mart L. Nasatir, publisher, Billboard Magazine. Speakers: Edward P. Reavey, vice-president and general manager, Motorola, Inc.; William E. Goetze, chairman and chief executive officer, Music West; S. Harvey Laner, president, RECCO, Inc.

MARKETING
Marketing was the largest single problem in the cartridge field, according to Laner, president of the Kansas City, Mo., based Recco, Inc., which operates leased department stores in 26 states. Locking up tapes has hurt sales, but how can the public’s appetite for tapes continue to be quasi-cumulative and stand in line to finally be waited on by a muscledly unknowledgeable clerk, who first must go lock his showcase to show his wares?”-Laner asked.

Laner spoke of a number of half-empty stories, in which tapes are locked in showcases with a sign telling any wandering customer to “ring bell for clerk to purchase tape.” “If you were the consumer,” Laner asked, “would you ring?”

Laner acknowledges that secrecy is a deterrent to sales. “But in retail to all the manufacturers and all wholesalers who preach throwing caution to the wind by saying ‘Don’t lock up the product and display; don’t be misled by your statistics. If you do all you suggest—as we have—you will lose your sales.”

Begun at Browser
Reavey initially began a browsing program, Laner said, and as security was tightened, shrinkage diminished, but so did sales. So Recco developed its box holder which fits into a browser bin and because of its 12-inch by 4-inch by 1-inch size, discourages pilferage. “Sales have increased 300 percent, up to as high as 35 percent of LP volume. That is about five percent, but percentage-wise is down to about four percent.”

“I believe the manufacturer must assume the responsibility to deliver to the retailer a product which can be displayed, promoted and be available for self-service sale. Laner forewarned problems at the retail level as cassette sales increased because of the physical size of the case. If the small size of the 8-track has been a problem, imagine the retailer’s fix with the palferage-enabling reduction in size of the cassette.”

Laner urged all retailers attending to “arouse the processing of manufacturers of cartridge tape to deliver a product that allows the freedom of sales merchandising expression.” Laner predicted that within five years cartridge sales will exceed 50 percent of album sales. “Within the same period,” he continued, “depending on the manufacturer’s ingenuity to satisfy the merchandising problem for retailers, and to price cartridges attractively, total sales of cartridges will exceed present-day album sales figures.”

REPLYING TO a question on the future of the tape industry are, from left, Edward P. Reavey, William E. Goetze and S. Harvey Laner, the future of the industry during the opening session of the Tape Cartridge Forum.

Laner’s annual sales, Laner said in his introductory remarks, were $11 million a year, and tapes and accessories sold in about 90 locations in 26 states. The company also operates 20 stores in shopping centers. When the audience began asking about precertification of tapes, Laner said his firm handles this responsibility. “The manufacturers’ symbols and ours are not the same. I feel it is the function of the retailer to ticket, but the manufacturer could be involved more in agency work.”

When people began asking about the cost of the tapes and the profit margin, Laner remarked that he did not believe price was a factor in the sale of the music to the public. Additional profits will be obtained from increased selling of the players as an adjunct to selling the music.

VIEW FROM THE WHOLESALE
Manufacturers should get product out faster and in greater quantities. Retailers should buy, handle, merchandise and account for all product in a business-like fashion. If these things are done properly, the growth of the cartridge business will be phenomenal, said William E. Goetze, chairman and chief executive officer of Music West, a new West Coast tape wholesaler. In offering a guided tour of the world of the chart, the out-of-towners, Goetze used his experience as a radio broadcasting executive to install a light, breezy style of presentation.

He said that manufacturers should be responsible to agents and to wholesalers, as well as to bulk packaging. “If we receive our cartridges in standard and as agent, who are our wholesale dealers and retailers are not the in the packaging business. I happen to believe that this is your responsibility and I hope you will keep it,” he told the manufacturers. “But I also hope that you will not be in the business of packaging and apply your genius to it. If indeed our product needs a blister pack or a hanging loop, or whatever, you do it.”

Manufacturers should also do more to study display techniques of all forms. For the retailer, Goetze suggested that in addition to stocks of tapes in depth, store owners “shouldn’t shy from selling the tape product. . . . It’s the healthiest healthful sign that people want our merchandise.” Goetze said there were techniques which can keep pilferage in “very narrow limits.”

Goetze also touched on product packaging, emphasizing that “wholesalers and retailers are not in the packaging business. I happen to believe that this is your responsibility and I hope you will keep it,” he told the manufacturers. “But I also hope that you will not be in the business of packaging and apply your genius to it. If indeed our product needs a blister pack or a hanging loop, or whatever, you do it.”

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In talking about his own franchise of wholesaler, Goetze offered the concept by which his own company operates. Solid business techniques are the key to running a distributorship. “We must have adequate capital to maintain inventories; we must pay our bills on time; we must receive an adequate return on investment.”

Goetze allied the human element to problems of the growing tape industry. “If you’re not part of the solution, you’re part of the problem. . . . If you’re not doing your utmost to move it, you’re part of the delay.”

SELLERS AHEAD
Goetze felt that the sellers of cartridges are ahead of the manufacturers of the players in areas of enthusiasm and imagination. “Our first and foremost requirement today is that the instrument manufacturers of this country show the same enthusiasm, imagination and belief in the product that we do. Many large instrument manufacturers have given us too little, too late. And they have not fully corrected the situation yet.”

Goetze predicted that he did not want a sales manager—"it has a marketing manager. We do not have salesmen, we have merchandisers. We do not have inventory clerks, we have inventory control representatives.”

Instrument manufacturers must "expand their efforts and execute the public even further to purchasing a tape player." Goetze predicted that wholesalers will be selling video tape cartridges in the future. The business and educational fields alone have more power than the market potential of the present market for cartridge sales, he continued.

Goetze’s talk about the future of the industry was a source of much discussion and analysis of profit growth.

DREAM . . . CREATE . . . MOTIVATE
Tape companies should think broadly about what their roles are in the industry, while striking out to new businesses. “Dream, create, motivate, stretch into the seventh,” urged Edward Reavey, vice-president and general manager of Motorola’s consumer products division.

“Span the gap between science and self and grasp these opportunities that await you,” Reavey said, in discussing the future of the tape industry from a manufacturer’s standpoint.

The executive stressed the need for each company to fully understand its own business, maintain a flexible attitude and use “observation research” to keep abreast of market conditions. "Understand change and resist sameness,” Reavey said, adding—"and most importantly, implement human energy." Reavey suggested that the tape equipment side of the business “never fully achieve its full potential in the 1970’s unless the managers of the industry really understand the business they are in.”

Reavey felt that the products of science are only useful when they are controlled by man. “The problem facing us is must we be confused by the complex possibilities created by new scientific discoveries? Obviously, we must organize ourselves to see the broad potential of new products and new applications for these products.”

In all instances, the manufacturer should define the business he is in, Reavey asserted over again. Motorola’s own growth, according to the speaker, is a result of internal movement resulting in the creation of six major divisions in the electronics field. Three-fourths of the company’s growth has occurred in the past 10 years.

Reavey suggested that companies own individual growths...
would depend on how well they understood and defined their businesses.

Portable Equipment

Portable equipment will en-
ure opportunities for expansion, Reavey said, with players be-
coming as common as portable radios. The executive reached out to touch on the ancillary field of education as a promising market for tapes. Entire encyc-
lopedias will be recorded and available for ready reference.

Reavey said that, in addition to being in the entertainment business, they were also in the education and appliance fields. He theorized that a housewife could easily record the choice menus of her favorite radio chef.

Or a child could record an important phone message in-
tended for an absent member of the family. Reavey spun other images of things to come: stock market evaluations and a host of do-it-yourself projects all on tape.

"All it takes is your human decision and action to break the restriction of a label that someone hung on your kind of business." Reavey spoke of the technique he uses called "Ob-
ervation research" which in-
volves becoming sensitive to market conditions and needs.

"Speaking of observation re-
search," Reavey continued, "how much attention have you given the largest untapped mar-
ket for recorders—the female.

Women show up at a low level in all product use studies. "Have we made the product unattract-
ive? Too complicated? How do we make tapes and tape equip-
ment fit into the female's life style?

Must Change

Reavey suggested that com-
panies must change their atti-
ude with the times, while also enhancing their thinking. Reavey used as an example Motorola's success with modular or plug-in circuit boards for color TV sets. "We observed and responded to a consumer need." We thought we were in the home entertain-
ment business, but now we are working with CBS and will make their electronic video recording equipment instrument.

This will put us into the educational market, not only in schools, but in a few years we will be mar-
ket models for the home.

The company is now in the home electronic business, he concluded.

Asked about the marketing of EVR cartridges, Reavey stressed the home educational market, noting: "We think most people will pay for education."

When queried about the pro-
pensity of cartridge players in the U.S., the executive said the industry was too involved in sameness, calling it a "danger-
ous growth of sameness. I don't think you should let it happen."

The ultimate end result would be that cartridge players, like small radios, would become lost leaders in stores.

SESSION 2:

Resolving the Packaging Dilemma

Frederick H. Rice, national merchandising development manager, Capitol Records Distribution Corp.

Positive Steps on Packaging

Frederick H. Rice, national merchandising and display de-
VICES manager, Capitol Records Distribution Corp., revealed during his seminar on "Resolv-
ing the Packaging Dilemma" that both RIAA (Record Indus-
try Association of America) and NARM (National Association of Rack Merchandisers) are mak-
ing positive steps to resolve the problem.

"At a recent meeting of the RIAA," Rice said, "it was recom-

dended and approved that if any other package is adopted for the 4-track, 8-track and cas-
sette, they should have a width not greater than 4 1/8 inches and 12 inches high and thick-
ness to be not greater than 1 inch for cartridges and 3/4 inch for cassettes." This decision, he added, will standardize the general shape of an outer pack-
age and strangely enough meets most of the specifications of the outer packages that are cur-
rently on the market.

Rice also mentioned that NARM will conduct a tape con-
vention soon and various manufacturers of packaging materials have been asked to supply versions of an outer package that will meet the needs of the rack jobber.

Rice then showed a couple of ideas that may be tomor-
row's merchandising aids for car-
tridges and cassettes.

(1) The Tape Place, the com-
plete tape department — new
releases and best sellers for
record stores, service stations, photo shops, anywhere, for wall or floor unit, full display, pil-
fer-proof, heavy inventory and pen-
elope-proof. (2) The brown-
pak, a pilfer-proof plastic outer package that locks either car-
ridges or cassettes in a clear plastic reusable package. (3) The picture pak, individual graphic outer packages carrying full graphics, liner notes, back-
bone copy, everything to sell and merchandise the product.

Rice concluded that tape packaging will change, it will be a continuous change and a faster change.

Rice concluded, "When tape players get the reversible fea-
tures, negating the turning over of the cassette, you can bet we'll be in on all new ball-
games!"

TRYING TO RESOLVE the packaging dilemma is Fred H. Rice, Cap-
itol's national merchandising development manager.
SESSION 3: New Opportunities for Sales With Electronic Video Recording (EVR)

EVR: New Industry Force

Although EVR (Electronic Video Recording) won't be ready for the entertainment market for at least another three years, the first demonstration of the process to the tape industry at Billboard's Third Tape Cartridge Forum gave the registrants an exciting look into the future. The demonstration, presented by John W. Mort, director of Western Regional Sales for CBS-Electronic Products, clearly indicated the potential of EVR as a home entertainment factor.

Mort explained that the marketing of EVR units, which were manufactured by Motorola, as an exclusive licensee, would begin next year for the industrial and motion picture fields. The sets will be priced at $795, but as soon as it goes into mass manufacturing, Mort anticipated that the price will go down to $300. Initial shipments, he said, would be in July 1970 and that orders for the units and the cartridges were already back-logged, anticipated that there would be 100,000 players in the market during the first year.

Processing Plant

It was explained that CBS would serve as a processing plant for the EVR cartridge and not as a programmer or producer. The processing would be done from 16mm and 35mm film and video tape on order. There are 50 minutes of gram- maging on the cartridge, which now runs only in black and white film, and the players gramming time for color, which will be introduced at a later date, will be 25 minutes.

The copyright liability on the material, Mort mentioned, would be the responsibility of the people who came to CBS for EVR processing.

Mort also noted that EVR has a direct audio output and that its sound was of broadcast quality.

The processing, he explained, would be done at four regional plants and that the processing cost would be two-thirds of black and white film.

In answering a question of the relative values of EVR to VTR (Video Tape Recording), Mort said, "EVR was simpler to operate and cheaper to process." Further, he mentioned that registrants indicated that EVR was too new and that the demonstration of the process too dramatic for a clear picture of its potential. The consensus was that the industry force was on the horizon.

CBS DEMONSTRATES其 Electronic Video Recorder (EVR) to the industry's John W. Mort, Western regional sales director, explaining the system.

SESSION 4: The Value of Tape Clubs in Expanding Tape Sales

On Starting Club

Starting a local club is a relatively easy enterprise, as reported by Lou Perlin, whose LSL Tape Centers in Southern California have signed up 8,000 members over 23 months.

Perlin's company operates two retail stores in the San Fernando Valley, with another two additional outlets being built. The tape club operates through these two tape center stores. Perlin calls his operation a key club. A member joins by buying three tapes at full retail (within 90 days) and then is subject to a number of promotional offerings, including discounts and tickets to local events.

Members of the key club receive advance information on sales and new products. They may offer any type of sale to some of Perlin's largest stores.

"It's relatively simple to start a local club; you can simply pull names from a phone book," Perlin said. Perlin's key club members are the "foundation" of his business, he said. His sales are primarily to adults, with classical repertoire often selling more than Beute-type material. Perlin's stores, which are the inventory centers for the club, stock 7,000 titles.

The small tape club cannot compete with the national clubs which offer free players and tapes, Perlin asserted. The national club membership, he said, would emphasize sales instead of discount, we'd all benefit.

The problem, as he sees it, is that people are often free merchandise and come to expect it when they hear about a local club. Perlin attempts to prevent this by offering a free tape if they buy two tapes they will get a free tape. This confuses the customer, but it is an attempt to sell the club.

Incentive Pays Off

By offering a $19.95 8-track tape deck as an incentive to join the Columbia Stereo Tape Club, the company feels it has been a strong stimulus to sales of tape product throughout the industry.

In offering reasons for Columbia's belief that it has helped broaden the tape market through its club, Neil Keating, president of CBS Direct Marketing Services, called the "distribution of thousands of decks a strong stimulus to sales in all areas." He questioned later about how many decks had been sold, the executive answered upwards of 30,000.

Tape club sales are an "incremental, separate, distinct market," Keating noted. Yet the millions of dollars in advertising tape to lure new club members "shout the acceptability of tape, the attractiveness of tape, the importance of tape, the immediacy of tape," and these features are great bonuses in promoting the tape industry.

The exposure of all this advertising will motivate people to get on the tape bandwagon through non-club channels. Keating said the reason CBS decided to offer the Japanese-made deck was that when the club was formed one year ago, the company felt the interest in the home market was but meagerly supported with equipment, and that the appeal of a national club might be limited.

In offering other "contributions" of a national tape club, Keating mentioned expanded sales horizons for the creative people (artists, manufacturers and producers), and the creation of a customer who when leaving a club continues to buy tapes regularly.

Multiplier

Keating used the term "multiplier effect" to describe the national clubs. "These clubs, by force of circumstance, activities, efforts and benefits all," the clubs which advertise in amounts that could never before be justified on an institutional basis, develop an impact which is felt throughout the industry, the executive said. "Their ads and direct mail promotions, create an awareness of tape, an interest in tape and an excitement in tape that spreads throughout the industry. It is advertising and promotion which contributes to the growth of the industry. One should view it as a multimillion dollar ad budget paid for by the clubs but benefiting all." This is the same kind of situation, Keating said, developed between the Columbia Record Club and the record industry.

In breaking down club members, Keating called the woman's area and teen fields dis-
TAPE CARTRIDGE FORUM

These plants should be in production by the turn of the year.” In elaborating on the survey, Gall noted that there were 31,001 more 8-track automotive units exported than all cassettes during the first quarter of this year. “These figures,” he explained, “do not include 8-track portables or 8-track home units.” He added that a 1971 alone, during this period, imported over 25,000 portable and home units.

Gall also pointed out the first quarter figures, which historically reflect the lowest sales quarter of the year in the industry. By simple multiplication, this would mean 2,437,472 automotive units. Add to these figures the imports of all manufacturers — another 500,000 units composed of 8-track portables, 8-track home units — and add another 500,000 units of domestic products of Lear Jet, Motogra and Delco for the automotive OEM and aftermarket, and you arrive at a total figure of over 3,500,000 units, on the side for 1969 calendar year.

Survey Results

Some of the results of Lear Jet’s survey showed: 48 percent of the home users owned an automotive unit; 25 percent of the people purchased both units at the same time; 16 percent purchased an auto unit first; 7 percent purchased a home unit first; 69 percent of the units were bought by the consumer and 11 percent were received as gifts; 49 percent of the owners purchased because of recommendation by others; 27 percent bought their home units because they saw store displays, and 22 percent purchased from advertisements.

The survey, said Gall, clearly indicated that 8-track will continue to grow at a very rapid pace.

In the question and answer period that followed, Oscar Kusisto, vice-president and general manager of Motora’s Automotive Products Division, said that he didn’t believe cassettes would replace 8-track in cars, and that the automotive industry was already committed to factory-installed 8-track units for the next two years. He also said that no particular configuration would win out, and that there would be markets for both systems.

In answering a query as to relationship of sales of the pre-recorded tape to blank tape, Andrew Cienda, Billboard, said that current figures showed 40 percent pre-recorded tape sales to 60 percent blank tape sales and that within the existing industry relationships would switch to 70 percent for pre-recorded tape sales to 30 percent for blank tape sales.

Gall also said that a survey of the tape player market showed that cars accounted for 40 percent, that 45 percent was portable, and that 15 percent was in the home. “A big climb,” he said, “is expected in the portable and home field.”

Data a Guide to Decisions

Andrew Cienda, general manager of Billboards’ Research Division, said the information compiled for his topic, “The Consumer—Who Is He? What Does He Buy? Where Does He Buy It?” can and should have a close application to the industry’s own marketing strategy, advertising, promotion planning and general outlook. He said that it should help to guide decisions on how, when and on whom to focus your money and your effort.

Cienda added that the information should bring more business at less cost by “channeling your thinking and your action in the most protective areas and it should do this whether you’re a retailer, a wholesaler, a record or equipment manufacturer, a parts or accessories supplier, or a supplier of any of the raw ingredients or pressers that go into the merchandising of tape.” (Ed. note: A major portion of Cienda’s talk is based on very recent research conducted among 5,000 families in a portable U.S. sample of households. This is the first phase of a two-stage major survey of tape and equipment owners to be completed this fall for resale to the industry. The data presented is of a preliminary nature and is therefore incomplete and tentative and is not the final statement or definition of the market.)

The graphs that Cienda used in his analysis of the industry follow along side.

April 26—May 2, 1970

For details contact:
INTERNATIONAL MUSIC INDUSTRY CONFERENCE
300 Madison Avenue—9th floor
New York, New York 10017 (212) 687-5523

$1.4 BILLION IN 1970

THE TAPE CARTRIDGE INDUSTRY

EQUIPMENT OWNERSHIP BY AGE

<table>
<thead>
<tr>
<th>AGE GROUP</th>
<th>8-TRACK</th>
<th>4-TRACK</th>
<th>CASSETTE</th>
<th>U.S. POPULATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Under 20</td>
<td>16%</td>
<td>36%</td>
<td>32%</td>
<td>Under 12</td>
</tr>
<tr>
<td>20-29</td>
<td>43%</td>
<td>47%</td>
<td>27%</td>
<td>12-34</td>
</tr>
<tr>
<td>30-39</td>
<td>31%</td>
<td>14%</td>
<td>22%</td>
<td>35-49</td>
</tr>
<tr>
<td>Over 40</td>
<td>5%</td>
<td>3%</td>
<td>19%</td>
<td>Over 50</td>
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EQUIPMENT OWNERSHIP BY SEX

<table>
<thead>
<tr>
<th>SEX</th>
<th>8-TRACK</th>
<th>4-TRACK</th>
<th>CASSETTE</th>
<th>U.S. POPULATION</th>
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<tbody>
<tr>
<td>Male</td>
<td>79%</td>
<td>75%</td>
<td>62%</td>
<td>49%</td>
</tr>
<tr>
<td>Female</td>
<td>21%</td>
<td>25%</td>
<td>38%</td>
<td>51%</td>
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EQUIPMENT OWNERSHIP BY MARKET SIZE

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<thead>
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<th>B-TRACK</th>
<th>4-TRACK</th>
<th>COMPATIBLE CASSETTE</th>
<th>U.S. % OF POPULATION</th>
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</thead>
<tbody>
<tr>
<td>Under $5,000</td>
<td>$5,000</td>
<td>$7,000</td>
<td>$9,000</td>
</tr>
<tr>
<td>35%</td>
<td>39%</td>
<td>22%</td>
<td>22%</td>
</tr>
<tr>
<td>$7,000</td>
<td>$9,000</td>
<td>$12,000</td>
<td>$15,000</td>
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EQUIPMENT OWNERSHIP BY INCOME LEVEL

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<thead>
<tr>
<th>INCOME</th>
<th>B-TRACK</th>
<th>4-TRACK</th>
<th>COMPATIBLE CASSETTE</th>
<th>U.S. % OF HOUSEHOLDS</th>
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<tbody>
<tr>
<td>Under $5,000</td>
<td>$5,000</td>
<td>$7,000</td>
<td>$9,000</td>
<td>$12,000</td>
</tr>
<tr>
<td>35%</td>
<td>39%</td>
<td>22%</td>
<td>22%</td>
<td>15%</td>
</tr>
<tr>
<td>$7,000</td>
<td>$9,000</td>
<td>$12,000</td>
<td>$15,000</td>
<td>&amp; over</td>
</tr>
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EQUIPMENT HOME VS. CAR-INSTALLED VS. PORTABLE

<table>
<thead>
<tr>
<th>TYPE</th>
<th>B-TRACK</th>
<th>4-TRACK</th>
<th>COMPATIBLE CASSETTE</th>
<th>POTENTIAL</th>
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<tr>
<td>HOME</td>
<td>29%</td>
<td>23%</td>
<td>23%</td>
<td>19%</td>
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<tr>
<td>AUTO</td>
<td>68%</td>
<td>73%</td>
<td>68%</td>
<td>6%</td>
</tr>
<tr>
<td>PORTABLE</td>
<td>3%</td>
<td>4%</td>
<td>9%</td>
<td>7%</td>
</tr>
</tbody>
</table>

(Compiled by ARI)
importance of Retail Advertising

Encouraging tape and tape equipment retailers to devote more time and energy to the development of a solid advertising program, Frank E. O'Toole, sales and advertising manager for the Los Angeles Times, repeatedly emphasized the need for a well-planned program of advertising.

Citing the retail advertising efforts of Roses Akinas, a San Francisco men's wear retailer, O'Toole read a statement from the firm's chairman of the board, Ed Gower. Gower's advice to retailers was "to advertise...and advertise in upper class papers...but advertise wisely." O'Toole elaborated on this theme, urging retailers to utilize the Newspaper Advertising Planbook, an annual guide designed to facilitate the organization of a print media advertising campaign. The planbook stresses the importance of seasonality and points out that the consumer wants, when he wants to buy. It's almost 40 percent of all consumer buying in the music-recorder-tape industry takes place in October, November and December. Further, the Planbook strongly recommended that the bulk of consumer print advertising be planned for this time.

O'Toole pointed out that the Planbook would also help the retailer to "Cover all his selling opportunities; generate faster turnover at full markup; avoid poorly timed promotions; gain greater control over his advertising budget; correct his advertising in window displays, and floor stands for selling space; and price each tape by sales from every dollar invested.

Financial Budget

In planning the financial budget for retail print advertising, O'Toole recommended that the dealer "plot the monthly percentages of sales and advertising on a graph. Compare your sales and your advertising. Whenever sales and advertising lines don't run close, you're missing selling opportunities with advertising that's either too early or too late. In order to make your advertising line up with the ultimate in sales for your retail operation," O'Toole said, "you must examine your local market; prepare a day-by-day budget schedule to take full advantage of Payday days of important klips in your market, days of hols, and days of local and national events, such as holidays and night openings, and seasonal and local merchandise events often advertised in local print media. Consider your stock on hand and order the items, sizes and ad sizes in each day's space."

O'Toole also cautioned retailers to watch their local advertising, while relying entirely on cooperative funding to carry the ad load. With the FTC closely examining many such programs, new regulations could seriously affect those funds, so the retailer is wise to set his own ad budget based on his sales history. O'Toole emphasized that the national average on the percentage of sales earmarked for advertising in local print media is about 2.6 percent. This figure based on the industry's average can be used as a guideline for all music-record-tape retailers.

In conclusion, O'Toole listed the following suggestions for retailers using print media for advertising:

1. Choose an item that is wanted; pick an item that is timely; select an item that is stocked in depth; advertise an item that is newsworthy; feature items that are typical of your store; select items which are your best values; advertise related items and coordinate price lines. You have a great product to sell. Tell us how to use it. Tell us the advantages. You have only scratched the surface. Make it look easy. Some people think that they need an engineer degree to use your equipment. Plan your work. Work your plan.

SESSION 7: Changes on Store Layout, Display And Selling That Improve Turnover

Chairman: R. C. Merriman, consumer products sales manager, 3-M Co. Speakers: Hal Rothberg, merchandising manager for Special Markets, Capitol Records Distribution Corp., said that while the American way of life and if the tape industry is going to continue to boom, it too, must be mass-merchandised.

Some of the fundamentals he offered in setting up a self-service tape department were: "You need a sign or other device that quickly locates your tape department. And, incidentally, with some of the types of tape outlets I've just described, merchandising is a misnomer—you ought to have tape departments, like in the record, photo and automotive areas. Multiply your product exposure and broaden your approach to the potential customer."

As far as the store or department layout was concerned, Rothberg had this advice: "Give those people who purchase anything in any way, from tape manufacturers, brochures, or what they're happening in town music-wise. Don't be afraid to innovate and be different. Efforts want to get a piece of the under-30 action, you've got to be in it. Be a good representative of the Frank Press. Hire a hippe. Pass out love buttons. I'm not saying turn your sales department into a head shop—that's not the way to get ahead—but know where your youthful customers are and use yours to reach them."

He added that to operate a well-run tape department, it's essential that efficient inventory control on product was maintained. "Knowing what's moving, what to look for—why is this funny?" he asked.

Another obvious guide to maintaining an intelligently stocked tape department would be to rely on the Billboard "Top LP's" and other best-seller charts.
also should be aware of the profits in software. "The tape distributor should be investigating new areas of prerecorded tape merchandising and should be providing space in their catalogs," said Simkowski.

Bill Bell & Howell, said the executive, is involved fully in development and educational work to make tape and tape recording as much a national hobby as film and photography.

New Program
"The manufacturer should communicate with initial salesmen on tape," he said. Bell & Howell is introducing a new sales education program labeled "Cassette-Corn." A salesman will be able to listen and learn, with a technique that is entertaining as well as educational.

"The manufacturer is responsible for educating the dealer and his salesmen in the basic fundamentals of operating, displaying and selling equipment," said Simkowski.

"It's the dealer's responsibility to insure that the training is being implemented on the retail floor."

Youth Should Be Served—Right

The youth market for tape equipment demands youth-oriented sales displays, marketing techniques and salespeople if the retailer is to capture his share of "young dollars." The potential $24 billion spent annually by the youth of this country.

Ken Platt, vice-president of Platt Music Corp., outlined a program that any retailer can adopt to insure greater sales success in this rapidly growing segment of the U.S. population.

With the median age of the country at 27.7 and decreasing daily, every retailer of tape and tape equipment must become more conscious of the youth market. Platt cited eight ways to tackle this market. First, get to know the young customer, personally if possible. Second, don't concentrate on price. Third, present the product excitingly and the teen-ager will find a way to purchase it. Third, educate your sales force to communicate with a teenage customer. Have them talk straight and never down or patronizingly. Fourth, take advantage of teen interest in special events. Fifth, don't use dull copy and dullest of merchandise when you advertise. Tell the teen reader that the product will do for him. Sixth, provide young customers with information ... such as how to store tapes properly, how to tape conversations at a party or how to send messages to a friend via the cassette. Seventh, understand that half of all the brides this year will be under 21 and that girls are the homemakers of tomorrow. Eighth, hire young people to work in your "young" departments. "Communication is easier that way."

Youth-Tape Center
Platt pointed out that it's not enough to seek out the young customer. The retailer must create a youth-tape center that totally integrates the excitement of today, with color, sound and visual impact in the display of all equipment and products. In other words, "a setting that is violently different from the rest of the store." Platt added that he believes that young customers will enjoy the surroundings, the lights, the colors and the sounds of the department because hopefully the shop is saying, 'we're with it.''

In Far East countries in which retailers can more effectively display, demonstrate and sell tape, Platt made the following observations:

- "Further cassette invasion into the 8-track realm was evidenced (at the Consumer Electronics Show) with the introduction of the show of cassette adapters to play cassette magazines in 8-track players."

TAPE DISPLAYS to improve profits are discussed by, from left, Hal Rothberg, Ken Platt and George R. Simkowski.

- "Generally, customers are pleased with the ease of operating cartridge or cassette equipment compared to many are fearful of reel-to-reel tape players."

- Platt concluded that for the retailer to grab his share of the projected $400 million dol-

or of the equipment market, he will have to take a hard look at the following: the present store layout... is it exciting? Does the presentation of equipment show what it does rather than what it is? Are the salespeople really equipped to discuss the product with the consumer? Do they realize that tape equipment is now and exciting to the average customer and that proper display and demonstration will result in high average unit sales at a good margin of profit and a good sales commission? If all the answers are affirmative and the retailer is charging enough for his tape equipment and supplying the customer with what he wants, then everything else will take care of itself.

SESSION 8: Trends in International Marketing of Tapes and Equipment—Part A

Far East Land of Opportunity

The Far Eastern Tape market described as one of the fastest growing areas for this tape product by Robert Mitcham, vice-president of Charles Brady Associates in Hawaii.

Mitcham said the next 10 years will bring a tape and cartridge revolution in the Far East which would rival other tape centers of the world.

He predicted that the greatest concentration of sales would be in the portable and home unit fields, and explained that this trend has been precipitated by the large number of servicemen and the relatively small quantity of personally owned automobiles in the Far East.

Mitcham continued: "All through the years the American Post Exchange market has been a parameter for the Eastern civilian market. It is always many years ahead.

"With tape cartridges and machines we have another basic difference. With the exceptions of Japan and Hawaii, the military serviceman's buying is geared to in-barracks and send-back-home consumption.

"Considering the number of troops out there, there is a large number of personal automobiles. So the ratio of sales of home equipment over the car will not hold true when compared to Stateside consumption."

Mitcham pointed out that during the last 10 years the Far Eastern tape market has gone through a period of 4-track stereo and mono, followed by 4-track stereo in the reel-to-reel market, and 8-track cartridges and finally the cassette.

Use Gimmicks
Mitcham said that Oriental manufacturers were among the latest gimmicks and improvements in an effort to upgrade and window dress their products. "As a result," he continued, "most of the volume in tape cartridge equipment sales has been of Japanese manufacture. This can be even better understood when you consider the Far Eastern advantages in availability, deliverability, service, pricing and features.

"Continuing, Mitcham said that in the tape industry, Mitcham said Japanese brand-name products were usually very reliable and needed little or no maintenance. "Still," he observed, "Many of them have field technicians who visit distributors and retail outlets and repair and service companies in the field."

"They also conduct impromptu service seminars with local technical people, and with the advent of a telegram, will ship hard-to-get parts from their head office. Other innovations of the Far Eastern market include the new feature department, where new or exclusive features are built into a machine at the request of a customer at no additional cost.

Mitcham thinks that in the years ahead 4-track equipment will be phased out, and the cassette, because of its compactness and versatility of performance, will hold the major market, with eight track continuing to be stocked and promoted to meet customer demand without enjoying any actual strides. The lively question and answer period which followed Mitcham's address revealed manufacturers, distributors and retailers alike showing an interest in the role of tape in the education field, problems of tape breakage and consumer reception to blank cassettes and cartridges.

In reply to these, Mitcham said tape was being widely used in education. He saw tape breakage as being less than 1 percent, and said that blank cassettes sold faster than pre-recorded tape.

"The figure used to be four to one in favor of the blank cassette," he said, "but this is gradually being reduced.

Why Cassette Stalls in Europe

The Philips Co. has undermined low-cost cassette ownership, the reluctance until recently of the European car owner to have sound equipment in his vehicle, as primary reasons for the delay in the cassette gaining popularity as a mobile medium.

Speaking for his company at Billboard's Tape Forum, Dutch-born J. B. Plommer said that until very recently, radio-equipped cars languished at just about 15 percent. "Therefore," he continued, "cassette equipment manufacturers concentrated their marketing efforts almost completely on pushing the home and portable tape equipment for which sales potential was higher.

He added that present consumer affluence is resulting in an upsurge in car sales and will also precipitate the growth of musical equipment, both tape and radio in cars.

Using as his theme "The Status of Tape and Tape Equipment in Europe," Jilderda said European cassette and car radio manufacturers are expected to undertake the large scale manufacture of cassette players, tape and recorders which will be available for consumer consumption during the latter part of this year.

He said: "With the exception of Norway and possibly Italy, the European tape market is predominantly a cassette market, and will continue to remain that way."

DISCUSSING the European tape industry is J. B. Jilderda, right, with Ron Kaas guiding the session on trends in international marketing.

(Continued on page 49)

AUGUST 23, 1969, BILLBOARD
SESSION 9-10:
Operation of an Installer of Tape Equipment in Cars/How an Auto Accessory Store Sells and Displays Tape and Tape Equipment

Quo Vadis the Small Man

Henry Fogel, president of the Car Radio Service Co. of San Bruno, Calif., has asked whether independent tape retailers must go big to compete in today's burgeoning tape industry.

The question was flung out to his audience at a field trip sponsored by the Tape Forum. In his pull-no-punches address on the "Operations of an Installer of Tape Equipment," Fogel asked if the small man should join a franchise ring in an effort to help his purchasing power.

He said that in the business today, the name of the game was profits, and in the mad scramble to bring home these profits, the small investor was being squeezed by the man with the right contacts and financial power.

"The question we must ask ourselves is: Just how much is enough mark-up? What are adequate sales for certain operations; and are super-market type "loss leaders" really necessary?"

"These questions must be honestly answered if we are to make Tape and successful paths," he said.

Stressing that location of an installer's business is important to the successful growth of his organization, Fogel went into details on location and cost, hinting in detail the advantages and disadvantages of a suburban setting as compared with a metropolitan location. Moving into the various ramifications of his theory, Fogel pointed to the need for a metropolitan area.

He also went into the details of space for each department and overall advertising costs.

$30,000 Needed

On the subject of capital for investing in a small installer operation, Fogel said the small businessman will need at least $30,000 to set up a small, modern, well-stocked tape center. He then asked his listeners whether they felt it was necessary to stock all brands of tape in a single center; and how many manufacturers should one tape center support.

Fogel cautiously endorsed the idea of mass merchandising, and emphasized the need for better communications between the installer and the mass merchandiser, suggesting that both could pool together and thus work out mutual problems.

He was critical of the mass merchandisers "in-warranty" program for tape players and automobile radios, and left his listeners with the observation: "Is the answer to the mass mer-

Double Merchandising Play

Grand Auto Stores is a 40-chain, metropolitan area operator that successfully sells tape equipment.

One of the basic merchandising philosophies of Grand Auto Stores has been in-store displays with outside consumer advertising.

The company gets its feet wet in 1964 when it purchased its first 4-track player and an assortment of six stereo tapes. In 1965, the company's tape line was expanded to a small, man-other 4-track player line, but still had no display or software assurance.

1966 was the company's "go-for-broke" year in tape. The company added a 4 and 8-track stereo and a straight 8-track. More importantly, it designed floor merchandisers for hardware and tape.

With the addition of an "automotive sound center display," Grand Auto broadened its scope in tapes. The concept allowed hardware and tapes to be merchandised together.

The company places its sound center display in the highest traffic area of the store, thus allowing a customer full access to a total "Island of Sound."

Marketing Policy

The marketing policy is to provide a wide assortment and price range. The firm plans to move into cassettes this fall, when the item will become an important automotive aftermarket sale.

By stocking a variety of players ($39.95-$114.95) Grand Auto is able to accomplish five things:

Offer the consumer a selection of prices, styles, sizes, configurations, versatility and one-stop shopping; vary advertising to attract new customers; create up-step sales by merchandising and pricing the stereo line competitively; offer on-the-spot installation; and merchandise the top 100 tapes.

Grand Auto also emphasizes several points to its personnel, like: understanding tape cartridges; making the customer understand how to operate a player; how to demonstrate the units; how to conduct the sale and equip-

AUGUST 23, 1969, BILLBOARD

SESSION 11:
A Test Store for Trying New Marketing Ideas for Tape and Equipment

What GRT Outlets Are Doing

GRT Corp. opened Tape Deck, its first retail operation, as a vehicle to test the marketing and merchandising of tape and tape equipment.

(The company recently opened a second retail operation in Houston.

In an effort to uncover new methods of marketing tapes and hard-

GRT's tape outlets are doing:

- 8-track tapes are displayed "spine out" and organized by label and number in the Los Altos store. In Houston, the 8-track inventory is displayed "face out," making use of graphics to attract customers. Both stores merchandise 8-track behind low service counters.

- In Los Altos, there are 36 individual 8-track cassette displays, each containing 48 cassettes each. In 64 square feet, Tape Deck is displaying more than 1,700 cassettes.

Houston has a step-down type fixture behind a low service counter showing 1,100 cassettes "face out."

- Open reel tapes are on display in both stores in browser units (Los Altos) and in step down type fixtures (Houston).

In a two-month period (May-June), the percentage of sales in prerecorded tape in Los Altos was 39.5 per cent, with the Houston store recording 27.9 per cent, said Larry Finn.

"A good part of the percentage difference is attributable to the California's store cassette display," he feels.

Tests have been run in Los Altos on open display or car-

ridge tape. During a four-week period, the shrinkage ran 56.4 per cent of the total quantity.

"We have been testing the use of the Recco self-service (4 x 12) cartridge box," said Finn.

"Sales on the merchandising displayed in the Recco box have increased over those displayed "spine out.""

Automotive tape players make up the largest portion of equipment sales in the Los Altos store, with cassette the best seller, both in the home and portable lines.

Tape Deck is equipped for installation, service and repair. Warranty work is handled.

"It's not particularly profitable," said Finn, "but it does build customer traffic."

The bulk of the store's advertising is in local radio and TV with a minimal amount of newspaper exposure. It is now testing the use of door-to-door flyers and direct mail.

"Continued experimentation in all aspects of the retail music business remains a basic aim of Tape Deck," said Finn. "Because of no pressure to maintain profit percentages, we will never hesi-

Copyrighted material.
Tour Through GRT

GRT has concentrated on two aspects of the cartridge or magnetic tape recording business. The company has developed sophisticated equipment and a capability and backed it with a strong quality control program. "The technological contribution GRT has made to the industry has resulted in an improvement in cartridge quality and reliability," said Harry Stern.

GRT bought its way out of its quality problems by its heavy commitment to technological breakthrough. It still has one quality employee for every three factory employees, he said.

Through quality control, the GRT cartridge is different than what was available two years ago. The tape used has a life in the cartridge of more than 750 hours of continuous use; whereas, two years ago 100 hours was considered normal.

Today, the cartridge has fewer parts, and with upgraded assembly procedures and redesign of the tape path, the GRT cartridge has more than 750 hours of continuous life.

A tour through the GRT duplicating plant pass test and evaluation equipment which test cartridge reliability, the reliability area, mastering, listening, warehousing, shipping and quality control areas.

"This over emphasis on product quality and reliability can be seen at GRT," said Stern. "A fine tribute to quality control efforts at GRT is the fact that less than 1 percent of our product is returned defective."
Focus on Camera Store as Outlet

What makes the camera store a desirable outlet for tape recorders?

According to Ronald W. Inkley, president of Inkley's, Ogden, Utah, there are four reasons why a camera store can be a tape and hardware retailer:

1. Camera outlets are experienced in selling high-ticket items; there are excellent salesmen in most camera stores, with experience in handling technical equipment.
2. Most camera operations have good locations and have heavy foot traffic; camera stores are aware of selling credit plans to finance above average sales.
3. Camera stores must have personnel. Catelein President have service departments, said Inkley. "Because of my points, camera stores deal with a great potential in the tape merchandising field."

Inkley did warn that not all stores selling cameras will make it in the tape business. Inkley has four camera stores, all carrying tape and hardware.

He feels that tape dealerships in specialty stores should occupy space in a prominent area, perhaps right in front. It is good, Inkley believes, to merchandise tape in one department, and not carry cameras in the other department and play the "formula game." He said, "A divided department," he said, "is created by protection small players from shoppers. This can be overcome if a store has a good layout and enough space."

Better service and safe handling of tapes on a tape department, several decisions must be reached, like: 

1. What volume do you want?
2. How much inventory should the store carry?
3. "While looking at the potential of a specialty store tape department," Inkley said, "it is a good time to take stock of other departments or items within a store to see if there could be some changes."

Training Needed

Inkley feels that of concern to most camera operators is the training necessary to operate in the electronics business. "You have to overcome the fact that there may be a lack of music or music achievement backgrounds. Also you must find personnel that have a basic internal tape merchandising.

Manufacturers and distributors play a part in moving the camera store into tape centers, according to Inkley. Several factors include co-op advertising, training programs, displays and promotions.

"It is easier to sell an attitude in tape merchandising," Inkley said, "it can achieve its sales goals. It is involved in good growth of space, environment, location, display, salesmanship, promotion, and service.

TELLING ABOUT tape retailing in specialty markets are Charles N. Dagnewalt, Leon Bauman, Ronald W. Inkley and William A. Hall.

Inkley's formula is this: promote heavily, secure as much co-op as possible, use newspaper, radio and TV, increase display areas, train personnel to better understand the products and the technique of selling them, upgrade repair services, increase the prerecorded tape inventory and handle all types of stereo equipment.

Some Gems for Jewelry Stores

The jewelry store can do very well in the tape field by catering to the consumer with a line of lower-priced, medium-high-priced tape equipment, according to Leon Bauman.

"Tape equipment is a plus sale," said Bauman, "and in no way detracts a purchaser from buying jewelry. Bauman emphasizes equipment in the location, camera department, because "we feel they compliment each other."

"Never has the gross margin on tape recorders returned anywhere near our operating margins," said the owner. "When inexpensive, imported tape recorders first hit the market we jumped into this promotional field with both feet. It was revealing to those who wanted permanent records of conversations, the student who wanted to tape lectures, the youngsters who wanted a playing, and the music buff."

Traffic in the store multiplied after the tape entered the tape field, but returns, credits and damaged stock were also high. Bauman said he was on the verge of going out of the tape recorder business on low-cost units like the cassette, 4 and 8-track recorders came into the market place.

Bauman said that the AC/DC cassette with AM/FM tuner is a good combination, and a recording artist of every buyer, since he can easily record music off of the radio.

New Market

"With the advent of the easy-to-operate cassette recorder," he said, "we find ourselves with a tremendous new market. Both from the compactness of the item and its attractive appearance, to the simplified ease of inserting the cartridge. With the large selection of prerecorded tapes and the cassette machines a home music instrument as well as a portable recorder."

The store merchandises cassette units to the top-of-the-line and maintains a diversified stock of 7-inch reel-to-reel 4-track stereo tape recorders for "high-end customers." After using turnstiles at carrying 4 and 8-track reel-to-reel car stereo's, the operation finally settled on one line.

"We are finding that with the advent of the new component type stereo," said Bauman, "the units that have built-in 8-track players are beginning to operate the same line with a built-in record changer."

Space does not allow the store to stock prerecorded tapes. "We need large gross margins," he said, "so our operating overhead is much greater than our gross in tape equipment. We need price-protected lines to assure us of a legitimate mark-up."

Increased co-op advertising, fact tags on each unit, display cards, counter display material and permanently operating displays are all sales stimulants. "Newspaper and direct mail have become extremely costly for the dollar volume spent unless co-op'd. TV is too costly," said Bauman.

He sees a surge in business with the improved quality of causette hardware, together with the AM/FM tuners, battery and electric operation, multiplex adaptability and automatic changers.

Dangers in Handling Warranty

Warning the tape cartridge industry of the dangers inherent in the handling of warranty problems is Jack K. Sauter, proprietor of the industry's leaders to find a solution before crossing customer groups turn their attention to this industry.

Sauter contends that "the fault lies in the fact that today's modern methods of retail merchandising do not provide the margin of profit to the dealer to handle warranty problems for his customer." With the increased use of warranties as sales gimmicks, the true purpose of the warranty, to "provide a method of correcting those factory defects that get into the hands of customers and not to provide for long-term maintenance, has escaped the consumer. Sauter noted that until everyone has a clearer understanding of warranty and maintenance, confusion and dissatisfaction will continue to exist."

Attempting to formulate a workable program to alleviate some of the problems arising in the new programs has been the manufacturer, Sauter continued. "It is their responsibility to write the warranty and set the policy for its administration by the distributor and dealer." The policy must be tailored to fit each product need as to "the product's price, its complexity as well as establishing extended warranties on individual components assembled if their replacement costs are unusually high in relation to the total cost of the product."

Sauter also suggested that "another major element of the manufacturer's warranty coverage be labor or an exchange program depending on the size or price of the unit. Only the manufacturer is in a position of being able to assure funds to take care of warranty labor or to put into effect a warranty exchange," he said, "the latter being applicable on most tape recorders. Naturally the manufacturer must adjust pricing to cover the cost of a labor exchange warranty program, but Sauter pointed out that "amorized across the manufacturer's total production it would be minimal."

Disturb Responsibility

Outlining the distributor's responsibility in the warranty program, Sauter agreed that the distributor's participation would depend on the program that the manufacturer institutes, and "could make anywhere from a minimum participation to complete administration of the program. However, they will always be involved in three areas: the prompt handling of exchanged products covered under the warranty policy... the maintenance of an up-to-date replacement parts inventory to

How does it feel to be #1 in your segment of the International Music-Record-Tape Industry?

see for yourself as a subscriber
handle the repair of products both in and out of the established warranty period. . . and the too often overlooked simple task of providing continuing support of the program.”

Sauter went on to relate the dealer’s responsibility in the program. “He must be thoroughly acquainted with the terms of the warranties and make sure his customers understand them . . . and he must be sure the store has a system that handles the defective returns promptly.”

In analyzing customer expectations, Loiacono noted that their main concern was the speed of service and that they also want and insist on competent service.

He added that prompt and dependable service guarantees satisfied the dealer, . . . and, more than just occasional, new sales. Efficient and proper handling adds to the over-all image of our respective businesses and is basic to sound business growth.

He added that the importance of productivity cannot be understated when we consider the impact that calls or repairs per day have on labor charges made to customer and the profitability of the business.

“Separating and analyzing service costs,” said Loiacono, “will contribute to a more profitable operating service operation. However, simply separating costs is not enough. There must be action taken to remove soft spots and capitalize on these areas reflecting opportunity.”

SESSION 17:
New Techniques for Selling Pre-Recorded Tapes and Equipment


Give Exhibits a Fixture

In searching for new techniques in the marketing of pre-recorded tapes and tape equipment, Philip Costanzo, general manager of Jet Stereo Distributors, urged marketing men to begin exploiting local consumer exhibits and shows in an effort to increase prospects, test-market new product and create consumer demand through direct personal contact.

Costanzo cited several instances in which exhibits played a major role in his firm’s marketing of tape equipment. Although market research data from random sampling of consumers showed little interest in certain tape equipment, those consumers contacted at exhibits and who subsequently participated in the research reports and the equipment was brought on the market. Many shows will provide search data based on a sampling of up to 300,000 consumers, a much more accurate gauge of the potential market.

In order to insure your firm’s success in an exhibit, Costanzo noted, it is vital that top management lend its support, both in the development of the exhibit and its theme, and at the exhibit itself.

To determine the cost factor of an exhibit, a firm must consider space rental, which may range from a low of $25 for a one-day show to a high of $1,000 for a 10-day show, and booth costs which will vary greatly according to the theme, imagination, size and fixture required for the presentation. Costanzo stated that the cost varies directly with the simplicity or complexity of the theme employed.

To determine what portion of the firm’s advertising budget to allot to exhibits, Costanzo pointed out that it is important to consider that exhibits cover three functions of marketing: that is, product advertising, promotions and public relations, or institutional activities, and that funds from each of these budgets can be earmarked for an exhibit fund.

Costanzo emphasized theme developments as the most important aspect of planning an exhibit. It can be selected to accomplish a specific goal such as promoting a product line, selling a particular model, checking consumer acceptance of certain product or developing better consumer image. Once that is done and imagination and creativity have been provided an exciting exhibit, the firm should select a show that will create consumer traffic or in Costanzo’s words you should “Go where the action is.”

The Vendor as Seller

“The vending machine,” said Robert H. Breither, vice-president, Vendor Sales, Seeburg Sales Corp., “is not a cure-all for all products marketed through it.”

In this talk, “Using Vending Machines to Sell Tape,” Breither said that when the potential unit sales of a product is substantial and the traffic in the location is such that personal attendance becomes a problem,. . . and the vending machine configuration is reasonably consistent. . . it has grown to be popular and profitable and the ever-present problem of security prevails, you then have to think seriously in terms of vending.

Breither also pointed out that “the lack of personnel in many places of business involving the sale of your products can be augmented by properly designed equipment which will automatically serve your customer.”

Breither also discussed the type of location that lends itself to the marketing of tape cartridges through vending machines. “Of course, if certain people don’t know all the answers,” he admitted, “but let’s try a few for size, not necessarily in order of importance; the present type of dealer stores, and your current distribution centers now in effect. The various discount stores, of which there seems to be an increasing number throughout the country month after month. Motels and service stations, particularly those that operate off the interstate highways stretched across our nation. . . . and the conventional music stores.”

SESSION 18:
Selling to Key Tape Markets

Chairman: John Doyle, director of marketing, Craig Corp. Speakers: Shelby Singleton Jr., president, Shelby Singleton Production, Inc.; James Munzt, national sales manager, Munzt Stereo-Pak, Inc.; J. P. McCloy, option programs manager, Ford Motor Co.

Tune in to Teen-Mart

When selling to the teen-age market, Jim Munzt, national sales manager of Munzt Stereo Tapes, advised developing “a practical understanding of those young people who are part of the teen-age market. Tune in and become part of that market. TV is a great example. You’ve got the answers and you won’t even have asked the questions.”

Munzt explained the importance of learning what teenagers like to read and listen to, what they do and how much it costs. And by showing products on TV. “The Teenage Game.” Print media advertising is also effective, he said, if directed to the pages of national magazines like Hot Rod and Teen that appeal to youth, or the movie/TV listings of local newspapers.

He further advised: “Sell quality merchandise by the book, merchandise up with quality service, and you will get all that business and you will have earned it. Be alert to trends, be on your toes, be on the ball.”

JIM MUNZT explains how to cater to the teen-age.
TAPE CARTRIDGE FORUM

A Luxury All Can Afford

J. P. McClowery, option programs manager for the Ford Division, indicated that in the affluent market we live in today, there's just no way of slowing down sales of what used to be considered luxury items to be enjoyed only by the very rich, or for the most part, by the car manufacturers themselves.

McClowery said that his company's stereo tape sales this year should be about 25 percent ahead of last year's total. "In fact," he added, "they're running above that level now—and we expect that next year's stereo tape sales will be 30 percent ahead of this year." According to McClowery, these numbers mean that in the calendar year through June, the stereo installation rate on the Ford was 4 percent—or about 19,000 cars; on the Mustang, the stereo tape installation rate was 7 percent—about 15,000 cars; and on the Thunderbird installations were made on stereo tape units on 18.5 percent—or about 1,000 cars.

There are several reasons that account for the demand for the stereo tape industry. McClowery said that it was linked with the very high sales of non-instrument luxury items we have today—color televisions, air conditioners, boats, campers, private aircraft, more expensive cars, etc.

"People," he said, "aren't satisfied with just having stereo in their homes—now they want it in their cars, on the boat and on the beach. Tape is a much more practical buy today than it has ever been before, precisely because the 8-tracks can be interchanged from the car to the boat to the beach, etc.; and they are a portable unit in the backyard. He added that another boon to the stereo tape business particularly in the automobile end of it, is the new things the tape industry was introducing.

"Stereo tape has broken away from the concept of being just a little extra for the rich. Not it's becoming an important educational instrument—and I feel certain that this end of the business will hold forth to some fantastic growth in the immediate years ahead."

Session 19:

Promotions That Pay Off


Tips on In-Store Promotion

“The real reason for an in-store promotion should be to capitalize on the sales potential of tapes to identify the store in today's monied, mobile marketplace as the store where it's happening,”

This is the pitch used for General Electric, noted Donald Roun, manager of GE's electronic publicity department. Roun told his listeners about four in-store GE promotions. "Free Speech" was one campaign, in which the company offered two blank 60-minute cassettes free with purchase of a GE cassette recorder. In the second promotion, the company offered a free Berlitz language cassette (choice of six languages) with the purchase of any GE cassette recorder.

For a campaign designed to appeal to young people, GE signed on such a band, the Pursuit of Happiness, to play live performances and record stereo speeches called "Turn on Fun—Turn on GE." "The object of the promotion is to get the kids into dealers' stores," the city's leading rock station said. GE through aerial air product drawings and plays for the concert. Dealers were given free posters of the group.

The fourth campaign is tied to a tape drive of the nature of the unused in order to promote new products such as cameras and phonographs. The tape drive features free long-playing records and will also include repair service at minimal cost. Credit cards will be handled by the participation of the factory trained technician.

Roun noted that the well-publicized, low-key approach often works well with this kind of promotion, since there is a very select group of customers: "people who are interested in putting their equipment in first-class condition so they can use it, which generally means a ready sale for software and accessories, or other highly sophisticated equipment."

Roun also suggested the addition of no obligation inducements for customers who bring their units to the claim: A mile of free tape, free pickup for registration, free car keys for prizes for the oldest recorders; free batteries. Any type of promotion, be it a store owner might include with the purchase of new equipment; a year's membership in a local or national tape club; a special package on 8-track players, an assortment of pre-recorded tapes. "The real measure of success," Roun pointed out, "is not the immediate sales and profit dollars, but also the position of leadership that will be earned by the retailer who puts something extra into promoting his promotions."

Retailers who show imagination, verve and resourcefulness in conducting in-store promotions will be able to cash in on the growing sales of stereo tape sales. Roun said. Cartridges and hardware are totally interwoven, he felt, at sales of each naturally benefiting sales of the other. Roun believes it is possible to overdo the price approach to promotions, so the best way to avoid falling into this "ster-perimental" trap, as he calls it, is to create supplemental promotions.

Session 20:

Trends in International Marketing of Tapes and Equipment Part B


Latin America Future Bright

Manuel V. Camargo, president of Tapacor Gravacoes S.A., of Brazil, has predicted an excellent future for tapes and tape playing equipment in Latin America. He also assured that in the event of current stringent import regulations which virtually close the door on North American imports, a strong market will develop for all U.S. products, including new products on the recommended list.

Camargo's observations were made at the recently concluded Billboard Tape Forum held here.

Speaking at the twentieth session of the conference, Camargo anticipated that Latin American countries will continue to import, at the present, to source their raw materials from the U.S., and that present 8-track equipment will eventually be replaced by 8-track from sources outside of Latin America.

"There has been estimated that only 3 percent of the Latin population has the ability to purchase consumer products," he said. "Sales taxes, on the average, are 30 percent; and in many places the cost of one cartridge represents a sum equal to 10 percent of the consumer's income. Therefore, it is inevitable, he continued, "this situation reduces the possibility of rapid growth for pre-recorded tapes in Latin America."

On a more optimistic note, Camargo told his listeners that, within recent times several Latin American governments have undertaken efforts to develop their own on certain consumer items. Another, he added, "the average price is decreasing and the development of a middle class has been noted."

Reviewing market conditions in Brazil, Venezuela, Peru, Argentina, and Mexico, Camargo stated that during last year a total of 280,000 pre-recorded tape units were manufactured in Brazil alone. Of these, 85 percent were 4-track, 5 percent were 8-track and 10 percent cassettes. Total imports were 50,000 caps in the Los Angeles area and produced on 600 minute radio spots is dis- played in 150 TV spots; is seen on 30 outdoor billboards is seen on 300,000 radio and television spots and appears on over one million stickers in six-packs. In cross-promotion, a dis- tributor can give to some mer- chandise, Camargo said, in exchange for space in the store. Product is also given to other local retailers in exchange for merchandise. Product is also given to other local retailers in exchange for merchandise. The whole key to promoting is tak- ing a chance. "Some work, some do not, but you never know unless you pull the trigger."
TAPE CARTRIDGE FORUM

Canadian Boom Via Cassette

Tape sales in Canada are expected to leap to $30 million a year from its present estimate of between $12 to $15 million, by 1971. The anticipated introduction, in the fall of this year, of a low-priced cassette playback unit, under $30 list price is expected to be largely responsible for the startling increase.

The revelation came from Gary Salter, vice-president of International Tape Cartridge of Canada. In his address in session number 20 of Billboard's Annual Tape Forum, Salter said that the low-priced cassette playback unit is a significant step forward and should cause a boom in the sale of cassette players and tapes. "The youth market will turn on to tape now that the price is within their reach," he said.

Salter said that although total tape sales in Canada equaled about 7 percent of the American tape market, yet it was commanding, at the present time as much as 12 to 14 percent of the total Canadian music market.

He said that 8-track comprises about 70 percent of the Canadian tape market, with cassette claiming 20 percent and the rest divided between reel-to-reel, 4-track and 8-track. "But," he assured, "the cassette market is just catching on in Canada, and it will certainly do better in the future."

Portable Market

Salter sees 8-track tape equipment being utilized almost exclusively in automobiles in the future. "The cassette will command the portable market, and the home market is still up for grabs," he predicted.

"If the youth market turns on to tape, then cassette could, conceivably, overtake 8-track sales," he added.

Salter saw the Canadian tape market as becoming sophisticated, and said: "To get our share of the future market, we must give the buyers more of what they want and less of what we want to give them."

"We must remember," he continued, "that the Canadian market is basically a following market as about 85 percent of its total product based on American product demand, and only 15 percent on product created and promoted in Canada. Therefore, trends in tape development are basically the same as the American trends with perhaps a six-month time lag."

"The helpfulness in this fact is that American companies with Canadian interests or affiliates will be able to help Canadians make more knowledgeable knowledge of developing trends in regard to 8-track consumption versus cassette production and sales; as well as market brackets in which the various configurations are developing; whether r&b sell more in cassette or 8-track; and configurations in which classical music sells."

"With such knowledge we will be able to direct our tape and machine sales promotions to the proper segment of the audience," he said.

During the short, but lively question and answer period which followed the address, Salter told his audience that the future of the Canadian tape industry was tied largely to that of the United States, and suggested that Canada could learn much by taking advantage of every possible bit of information that can be supplied to his country by the United States.

Canadian Boom Via Cassette

Stan Kenton, Performers' Crusader

Stan Kenton, composer, orchestra leader and musician, is also a crusader. He is the national chairman of the National Committee for the Recording Arts (NCR and he wants to protect performers' rights on disk and tape.

His premise seems simple: when a recording artist's works are played anywhere for profit, whether on a jukebox or a radio station, the artist should receive a performer's royalty.

"The essence of the copyright law is that one man may use another man's creative work and profit from it without compensating the artist, the producer or the owner of the work," he says. "It is this principle that we are seeking to change."

"Copyright claims are valued at about 70 percent of all record sales and 80 percent of all releases," he pointed out.

"The exploitation of the artist's rights by his employer is a violation of the copyright law."

"The recording artist is not only the composer of the material, but he is also the artist and performer. The copyright law should protect the performer's rights as well as the owner's."

"The copyright law is the artist's protection against the encroachment of other people upon his works."

"The artist's royalty claim is a way of expressing his right to be paid for the use of his work."

Why Cassette Stalls in Europe

• Continued from page 54

Former short supply of cassette equipment, which facilitated the growth of the 8-track in Europe, will soon become non-existent. "The consumer," Jildreda concluded, "will soon be able to purchase a complete range of portable and home cassette recorders, players and combination radio-cassette players." Sees Huge Gain

Using slides to emphasize and illustrate his theme, Jildreda said the growth of tape equipment in use in Europe will rise to an estimated 320 percent by 1975. He said the rise in England will be due to an anticipated increase in popularity of car equipment.

Jildreda predicts that by 1973 there will be an estimated seven times more players and recorders in use in Western Eu-

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...
Capitol sends the country’s youth into your store on their way back to school. It’s the biggest market we’ve got. So, Capitol’s Back-To-School month is the biggest, hardest hitting promotion you’ve got.

**TRAFFIC FOR PETER MAX BOOK COVERS.** A different design on each side. A two-sided draw for the same heavy buying traffic they brought last year.

**TRAFFIC FOR THE FILLMORE EAST CONTEST.** Sending winners across the country to this favorite New York rock concert auditorium—a mecca of youth. First they come to you for their entry blank.

**TRAFFIC FOR THE SOUNDS THEY’RE BUYING.**

(On Record and Tape)

“GAMES PEOPLE PLAY” — Joe South ST-235

“HURT SO BAD” — The Lettermen ST-269

“WORD OF MOUTH” — Merryweather STBB-278

“THE JON BARTEL THING” — ST-274

“TRUQUED UP” — Garry Mac & The Mac Truque ST-275

“BUG-IN” — Sounds Of The Dune Buggy STAO-276

“CLOSE” — T.S. Bonniwell ST-277

“ALL THE FRIENDLY COLOURS” — Hedge & Donna ST-279

“MOBIUS” — Dunn & McCashen ST-285

“FOREVER IS A DREAM” — The Food ST-304

AND FOR THE TRAFFIC: POINT OF PURCHASE MATERIALS. Capitol reinforces this promotion for further sales with its free standing record
browser, featuring the entire Back-To-School campaign. As well as the two counter top displays: one featuring Peter Max book covers, and the other, the Fillmore East contest.

**TRAFFIC FROM HEAVY CONSUMER ADVERTISING.** Full page, national ads in Teen and Charlie magazines. Coast-to-coast saturation radio on Top 40 stations in all major markets. Sending the kids to your store for their contest entry blanks, book covers and the sounds they want to hear.

And buy.
39 "manufacturers" will put you in the tape player business.

Only GIBBS* offers three ways to enter this high profit business and turn the product fast.

Gibbs offers a complete line of mobile sound units...8-track stereo, FM/FM Multiplex radios, cassettes, AM radios, speaker kits, exclusive modular add-a-sound units and the only stereo reverberator on the market today. But you need more than a complete line of products to sell mobile sound. Gibbs is the leader in point-of-sale demonstration displays and attractive packaging for your back-up stock.

Small $99.95
No. 250 Starter Package

Battery-operated motion triangle attracts customers to this attractive display with AC-DC convertor, completely wired to demonstrate three units. Package includes assembled display; one 332B 12 watt stereo tape player; one 332A 20 watt stereo tape player; one 667 stereo reverberator to reverber both channels of either tape player.

Profit on suggested retail $62.40

Medium $194.95
No. 300 Starter Package

STEREO copy on header panel invites customer to demonstrate true stereo separation and reverberation to himself. Walnut covered wooden display reproduces sound perfectly. Units pictured are mounted into display and pre-wired into AC-DC convertor and selector switch. Package includes complete display; two 332B 12 watt stereo tape players; two 332A 20 watt stereo tape players; two 667 stereo reverberators with speakers.

Profit on suggested retail $124.80

Large $879.95
No. 2000 Starter Package

This sturdy floor fixture offers the versatility to display any stereo sound product in the Gibbs line plus new products yet to be released. Space is also reserved for other merchandise and header panel house a psychedelic changing light for attracting customers. Unique wiring board allows you to change units in a matter of seconds. Package includes fixture, speakers; AC-DC convertor and wiring board; two 332B 12 watt stereo tape players; two 332A 20 watt stereo tape players; two 627 FM Stereo/8-track combinations; two 630 20 watt premium stereo tape players; two 667 exclusive stereo reverberators; two 665 tuneable reverberators for monaural use; two 335 12 watt stereo tape players; two 814 FM Stereo radios.

Profit on suggested retail $513.25

*Gibbs is a subsidiary of HAMMOND CORPORATION...manufacturers of famous electronic musical instruments

Mail this coupon today. Profit tomorrow
Gibbs Special Products Corp. 450 N. Main St. Janesville, Wis. 53545

NO. 250 STARTER PACKAGE @ $99.95
NO. 300 STARTER PACKAGE @ 194.95
NO. 2000 STARTER PACKAGE @ 879.95

NAME
ADDRESS
CITY, STATE ZIP
CREDIT REFERENCES:

www.americanradiohistory.com
CHICAGO — As soul and contemporary rock music continue to blend and weave together, it becoming increasingly difficult for producers of commercials and the agencies placing commercials to "slant" for a specific radio audience, according to Lucky Cordell, assistant manager, WVN Radio. Cordell agreed that many advertisements on his station were "general market," even though the station is top-rated among black listeners, but he pointed out that WVN is also often among the top three stations here in terms of overall audience, and moreover, that WVN really has a "sound all its own."

A look at a recent WVN playlist revealed that at least six out of the top 10 songs were also on Billboard's "Hot 100," which reflects overall record-buying audience tastes. Moreover, the station will play any record, Cordell points out, "that fits into what we're trying to do." For example, "Crystal Blue Persuasion," by Tommy James and the Shondells, was being played now on WVN's evening shows, and Cordell mentioned that he has programmed records by Tom Jones and many other white recording artists.

"I'm more pleased when we play an occasional record by a white artist. A dramatic case in point is what happened when Dusty Springfield, a recording we broke on WVN before it happened anywhere in the country," Cordell said a friend in Boston sent the Springfield record to him. "We upset this whole city with the record."

Cordell said, "because it wasn't available in America when we started playing it."

Cordell didn't go so far as to say that WVN's "sound" is so contemporary that some advertisers might feel that it's a moot point whether they should "gear" WVN commercials or not. He did say, "We play a certain kind of record. We feature a certain kind of entertainment. We know that we aren't going to try to please all the listeners, and we know that we won't get all the black listeners either."

He acknowledges that there is a lot of what might be called "listener overlap" in today's musical market. "One point is that an agency invited me to hear a new campaign. I listened and I told them that the commercials were wonderful, that they were well-produced and that they were just, well, great. But I also told them that they wouldn't tell the product in the Black market. They asked why and I pointed out that in all their seleccion of an agency, the Black market was important, so any one black voice."] Cordell related that subsequent to the agency changed some of the commercials when he interpreted his station's program profile.

"Unless agencies and commercial producers understand the station's individual approach," Cordell pointed out, "commercial placements can be of optimum effectiveness."

Vincent Gordon, executive of the Colgate-Palmolive Co., promotes his Axion while B.B. King, ABC/Bluesway artist, holds up his latest LP. King also recently recorded a radio commercial for Axion, thus a meeting of minds.

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

**Yesteryears' Hits**

**POP SINGLES—5 Years Ago**
1. Big Bell—4 Seasons (Philips)
2. A Hard Rain's Gonna Fall—Beatles (Capitol)
3. I Got Rhythm—Beach Boys (Capitol)
4. Memphis—Johnny Rivers (Imperial)
5. The Girl From Ipanema—Gillespie (Verve)
6. The Little Old Lady From Pasadena—Jan & Dean (Liberty)
7. Can't You See That She's Mine—Dave Clark Five (Epic)
8. Song for You—Merl Doug Miller (Smash)
9. Winter's—Barry Phillips (Imperial)
10. Keep on Pushing—Impressions (ABC-Paramount)

**LEFT TO RIGHT—5 YEARS AGO**
1. Lonely Boy—Paul Anka (ABC-Paramount)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Tige—Farrell (Charlton)
4. Capitol (Capitol)
5. The Big Black Hour—Lee Christie (Atlantic)
6. Upstairs on Your Ceiling—Snow Falls (Capitol)
7. Forty Miles of Bad Road—The Bells (ABC-Paramount)
8. Personality—Larry Price (ABC-Paramount)

**POP SINGLES—10 Years Ago**
1. Only You—Geraldine Aluminum (ABC-Paramount)
2. The Battle of New Orleans—Johnny Horton (Columbia)
3. Tige—Farrell (Charlton)
4. Capitol (Capitol)
5. The Big Black Hour—Lee Christie (Atlantic)
6. Upstairs on Your Ceiling—Snow Falls (Capitol)
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**LEKTAFON KEYS**

**LOS ANGELES—Electronic music is the specialty of a new record store, Lektrafon Music.** A composer for Mercury's Lighthouse series, Lektrafon Music's flagship is "White," a composer for Mercury's Lighthouse series. First commercial in preparation is for Ford's 1970 line of cars. Company reports operating with its own Moog synthesizer, multi-channel tape recorders and a special console for mixing electronic music. Firm is located on West Vence Boulevard.
Radio-TV programming

New TV Shows Boom to Disks

Continued from page 1

Aretha Franklin, Ray Charles, Donovon, Johnny Cash, Ray Stevens, Bobby Goldsboro, Buck Owens, and Roger Miller, as well as adult-themed acts. Basically, Williams will present four guest artists per show.

ABC-TV will have “The Music Scene” on Monday at 7:30 p.m., “This Is Tom Jones” on Thursday, “Jimmy Durante Presents the Lennon Sisters” at 10 p.m. (another new show), and the returning “Lawrence Welk Show” at 8:30 p.m. and “The Hollywood Palace” at 9:30 on Saturday. The Tom Jones show is produced in England, but thanks to jet airliners, has become a very important exposure area for record talent. “The Dick Cavett Show” Mondays, Tuesdays, and Fridays at 10 p.m. and “The Joey Bishop Show” 11:30 p.m.-1 a.m. are the major showcases, as well as the “Dick Clark Bandstand Show.”

“The Music Scene” producer Ken Fritz will center the show around the latest chart hit records, as well as preview new artists and their records as based on inside Billboard information. Stan Harris is director and co-producer. Lead writer is Carl Gottlieb, who won an Emmy for his work on the former “Smothers Brothers Show” last season.

CBS-TV network will have seven weekly comedy-music-variety shows this season. New ones include “The Leslie Uggams Show,” “The Jim Nabors Hour,” and the late-night Merv Griffin show. The schedule starts off with the 8 p.m. Sunday “Ed Sullivan Show” back for its 22nd year. Miss Uggams’ show, taped in Hollywood, fills in the 9-10 p.m. Sunday slot; Noel Bien and Ernest Chambers are the producers. The Griffin show debuts Aug. 18 and “The Carol Burnett Show” starts its third season Sept. 22 at 10 p.m. On Tuesday nights, you’ll have “The Red Skelton Show” back for its 17th season, beginning at 8:30 p.m. Sept. 23 and Skelton usually puts the spotlight on one record artist each show. “The Glen Campbell Goodtime Hour” begins its second season Sept. 24 and will be seen each Wednesday thereafter at 7:30-9:30 p.m. Nabors debuts at 9 p.m. Sept. 25 with Richard Link as the executive producer. “The Jackies” will be on the air the first Sunday at 7:30 p.m. and occasionally features an original music hour. And “The Mike Douglas Show” each weekday afternoon is a must for record artists. NBC, besides the Andy Williams vehicle, will have “The Kraft Music Hall” each Wednesday at 9 a.m., the “Dean Martin Show” at 10 p.m. Thursday and “Laugh-In” each Monday at 8 p.m. And of course, the weekend nights 11:30 p.m. Johnny Carson show that has long been a boon to record artists. Other than this, TV fans will have to depend on music specials and some of these during the season will feature artists like Herb Alpert, Julie Andrews, Perry Como, Bill Cosby, and Johnny Mathis; Home, Diana Ross and the Supremes.

The number of syndicated music shows hitting the air are too numerous to play lists. (Continued on page 29)

Philly--An MOR Battleground

By CLAUDE HALL

Lee Randall, host of the Baptist Radio-TV Commission’s Top 40 show “Powerline,” interviews Charles Amerson, SVP, in Paris for a variety program, “Master Control,” sponsored by the commission on more than 500 radio stations.

KTBT-FM to Air Gospel

Los Angeles—KTBT-FM in Garden Grove has dropped its progressive rock format to go all gospel. The FM/AM switched suddenly last week to the new format, with station President Oliver Berlinger naming Jerry Longden station manager.

KNAC-FM Widens Play

Long Beach, Calif. — KNAC-FM has expanded its progressive rock programming to 11 hours a night, reports general manager James Harden. He said the free form music program was expanding to meet the growing audience demand.

KMYR-FM, LOCAL PROGRESSIVE rock station, had the exclusive rights to broadcast from the Denver Pop Festival and KMYR-FM general manager Craig Bowers said the festival was “one of the big musical events of the summer.” The station took opportunity to broadcast live interviews with the artists appearing in the festival. At left, KMYR-FM’s Randy Morrison, Jim Fageland and Denton Murr with Tom Buckley.

MERIDEE HERMAN, music director of MOR-FM in New York, was the focus point of a visit by both Jim and Charley. His “Muddy River” single on Imperial Records, and his role of national promotion man Bill Roberts, George Grams, director of art relations for the East Coast; Steve Kahn of Liberty. Miss Herman, and Rivers.

Intro Time Included For RCA Singles

New York—RCA Records will list the intro-time on all new radio station singles beginning with those being shipped on August 22. This is being done to assist disc jockeys in their efforts to avoid speaking over lyrics.


WWW.AMERICANRADIOHISTORY.COM
The public put “I’d Rather Be An Old Man’s Sweetheart (Than A Young Man’s Fool)” on the charts: That’s Candi’s public. When they hear “Never In Public” they’ll pass the word . . . and your sales to an ever-growing Candi Staton public will go on . . . and on . . . on Fame.

#1459
Produced by Rick Hall
RADIO-TV MART

This column is published for personal service on Saturday nights at 8 p.m. (PST). Written requests for information may be sent to RADIO-TV MART in care of the publisher. The publisher will not be held responsible for any material sent in without prior notification. Send copy along with payment to:

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Billboard Building

New York, N. Y. 10036

POSITIONS OPEN

NEEDED FOR NUMEROUS ASSIGNMENTS (also with some radio or TV station positions).

VARIETY ATTRACTIONS, Inc.

P.O. Box 3974

Zanesville, Ohio

Note to all applicants: If you've had an interview recently, please indicate to us a new location address in the prayer radio station.

Wilford Whiteside wanted to sell

advertising for TV stations in North America. Call us at 1800-555-3210.

We need an experienced 

manager, preferably with 

some experience in selling advertising. Send resume to:

Billboard Building

New York, N. Y. 10036

PLANNING DIRECTOR needed for TV station in the major market.

We will pay $2500 plus expenses. Call 1800-555-3210.

We need an experienced manager who has

prior experience in this field. Call 1800-555-3210.

We have a position open for a position in our advertising department. Please respond by sending your resume to:

Billboard Building

New York, N. Y. 10036

BEGIN WEEKS ended July 24 professional for afternoons show. Show is on a station in the Mamaroneck area. Send resume to:

Billboard Building

New York, N. Y. 10036

Looking for a man to work a noon 

shift on our station in the Mamaroneck area. Send resume to:

Billboard Building

New York, N. Y. 10036

WNYE, a modern college music station in 

Brooklyn, is looking for a Disc Jockey. Send resume to:

Billboard Building

New York, N. Y. 10036

WNYM, a modern college music station in 

Brooklyn, is looking for a Disc Jockey. Send resume to:

Billboard Building

New York, N. Y. 10036

WNYU, a modern college music station in 

Brooklyn, is looking for a Disc Jockey. Send resume to:

Billboard Building

New York, N. Y. 10036

WNYX, a modern college music station in 

Brooklyn, is looking for a Disc Jockey. Send resume to:

Billboard Building

New York, N. Y. 10036

WNYZ, a modern college music station in 

Brooklyn, is looking for a Disc Jockey. Send resume to:

Billboard Building

New York, N. Y. 10036

POSITIONS WANTED

AAR, college grad, knows witty, 

personality, sales, promotion, and 

marketing. Location: Chicago, Illinois.

OCTOBER 23, 1969, BILLBOARD

C\(\)

VOX JOX

BY CLAUDE HALL

Radio-TV Editor

WMCA in New York is being high-lighted in the ad pages this week. That's not making it. So, Dan Daniels is going into the morning slot to play music and Don Quinn will hang up his telephone to talk on some other station. Listed below, the station is going back to a music format, according to what general manager Steve Lavenkold and Jack Specter when they told us it. It's a matter of filling time for face-saving purposes. Station has already given up the "good guys" tag and its old jingles, but this is probably just until something better can be done.

Mac Collins of WHOI in Florida, one of the finest country personalities around, is rumored to be devoting full time to his recording career. He's moving to Nashville now, stock and gun, Bob Baker, who's program director of WNOX and moved into sales to get that experience (I think all stations due to eventually get some sales experience just in case he decides to move into management) will now take over as programming at the country music station. Baker will also do an afternoon show, Marvin L. is a preeminent TV from 6:00 p.m. to 10:00 p.m. for programming, American Radio History, Representatives, has been named president of Westwood Broadcasting Station Group.

--

AFTRA has organized WAOK in Alabama and has signed up all the good stations involved in AFTRA in this area. This is what it hopes will be the first step in the pay of soul jocks. WAOK, probably the best country music station to begin with. But I know some soul stations which are not paying much at that. It's virtually slave wages.

James Cloyne, program manager of ABC radio network and producer of the American Radio History, reports, "Actually, we

(Continued on page 82)
HELL'S ANGELS '69
Featuring the original Oakland Hell's Angels!

The Original Soundtrack Album on Capitol.

ALBUM #SKAO-303 PRODUCED BY NEELY PLUMB • AVAILABLE ON RECORD AND ON TAPE.
PROGRAMMING AIDS

Programming guidelines from key, pacesetting radio stations, including the top Leftfield Fruits, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100

Wilmington, Del. (WNMA)
Joy Stewart, Personality
BP: "Nobody's Talking," Natalie, RCA, BMG. AM, DMR. AD. AHI. "Put a Little Love in Your Heart." Call the station, 24/7. At night, DCX.

Babylon, L. I., N. Y. (WBIG)
Mike Jeffrey, Music Director, Personality
BP: "Champagne Supernova," Oasis. BMG. AL. "The Time I Needed You." Call the station, 24/7. At night, DCX.

Clarksdale, Tenn. (WONI)
Jeff "The Farm" Jordan, Personality
BP: "Working on My Baby," Laren's Guest. BMG. AL. "You Can't Help But Stumble." Call the station, 24/7. At night, DCX.

DeKalb, Ill. (WLSI)
Jerry Hodas, Music Director
BP: "How to Stop a Woman," Rolling Stones. BMG. "Twistie Summer." Call the station, 24/7. At night, DCX.

Denver, Colo. (K-TALK)
Jeff "The Farm" Jordan, Personality
BP: "Reveries," Springfields. RCA. AL. "Nothing But the Night." Call the station, 24/7. At night, DCX.

Huntschur, Ga. (WYOH)
Chip "The Farm" Jordan, Personality
BP: "Eighty Days to Cairo," Bush. BMG. AL. "Dollars." Call the station, 24/7. At night, DCX.

Kimbol, Neb. (KMMI)
Mike Jeffrey, Personality
BP: "Big Bad Old Girl." Shondra, RCA. BMG. "Cold." Call the station, 24/7. At night, DCX.

Kingston, N. Y. (WENY)
Bill Plus, Personality
BP: "Face to Face with Heartache," Bruce Springsteen. BMG. "You Can Never Love Enough." Call the station, 24/7. At night, DCX.

Middletown, N.Y. (WQXW)
Jeff "The Farm" Jordan, Personality
BP: "I Can't Get Next to You," Temp. BMG. "Can't Take My Eyes Off You." Call the station, 24/7. At night, DCX.

Midland/Odessa, Tex. (KASH)
Don Randi, Program Director
BP: "Wishing," Music Directors
BMG. "Wishing." Call the station, 24/7. At night, DCX.

New York, N. Y. (WOR)
Sarah Sherer, Program Director
BP: "This Girl's Woman Now," Christina Aguilera. BMG. "Everytime You Go Away." Call the station, 24/7. At night, DCX.

Niagara Falls, WXYR)
"The Farm" Jordan, Personality
BP: "Girl From the North Country," Bob Dylan. BMG. "Girl From the North Country." Call the station, 24/7. At night, DCX.

Tulare, Calif. (KBOS)
Bob Caruso, Personality
BP: "First You Take the Woman," Engelbert Humperdinck. BMG. "First You Take the Woman." Call the station, 24/7. At night, DCX.

The SINGLES QUESTION
Requests Could Provide Key

New York—If the singles record fades from the scene, Top 40 radio stations will have to depend more on their request lines and there's a good chance the music director would not be too pleased. Those who believe three of the nation's leading program directors of KBDS, WINS and WHN in Minneapolis said that if the singles record fades, they could see Billboard coming up with a "Hot 100" chart that would be more similar to an album chart, the cut being treated as a single. Long ago, they said, it was possible that one cut out of an album could be in the top 10 and another cut from the same album would be in the bottom of the chart.

Larry Ryan, program director of KEE in Shreveport, said, "While this seems to stem from the fact that the record companies feel that a single record is more expensive to produce, with less profit to be gained, than producing an album where the profit margin is much higher. This is the statement from a top record company official that came by the office the other day. He is probably right. But the radio stations simply cannot adapt to playing albums, at least, not in the near future. He suggested that radio stations who play the hits would come to Card, the recording the best cut off the album, and program that particular cut. This would necessitate long hours of listening to albums and "I'm afraid many of them cannot do that." Ryan said the drive to get LP cuts on the air by promotion men would lead to problems. "I simply cannot imagine the rat race involved in getting a record on the air," he said. As the day goes on, I am sure that there are no set hours for the radio stations to play, he felt he might try to find some farsighted FM station or off-shore pirate operation and program nothing but underground singles.

All three program directors felt there would be stronger reliance on the telephone request lines in order to determine which album cuts the listeners favored.

Dee Dee Johnson pointed out that the pop music station of today bases its audience appeal on playing hits. To presume that we would not be able to play hits is a mistake. When you stop to think about it, it doesn't really make much difference whether a piece of music comes from a single, a song, a tape, or a record. It is played over and over and becomes a hit, it is popular, and then it can be programmed as such. He said.

(Continued on page 89)
Another Hit From...

BOBBY GOLDSBORO

"Muddy Mississippi Line"

United Artists 50565
Major Orchestras Complete Record Realignment Moves

NEW YORK—The planned switch of the Boston Symphony and Boston Pops to Deutsche Grammophon after a 5-year association with RCA is about to come into being with the switch of major U.S. and British orchestras to that company.

DGG's plans to record the Boston Symphony after the new long-term contract becomes effective. The orchestra will record with two other European companies, EMI and British Decca, with which it has contracts.

The recording lineup will include some previously recorded works, including the Liszt symphonic suite and the Ravel orchestration of Debussy's "La Mer." The program also includes works by Berlioz, Mendelssohn, and Tchaikovsky.

**HOLLANDER'S LIVE LP OUT**

**LOS ANGELES**—Angel Records will release the live recording of pianist Lorin Maazel's performance of the Mozart concerto on the new electric Baldwin piano for the first time.

The program also includes music by Bach, Prokofiev, and Ravel. The release will also be available on the Angel label.

Beverly Sills in Philippines Date

**PASIF.**—Soprano Beverly Sills, one of the most popular artists in the United States, is scheduled to perform in the Philippines.

She will appear in concert on November 24 and 25 at the Conrad Hotel in Manila and on November 26 at the Rizal Hall of the University of the Philippines.

**THREE-LP PACKAGE OF GAUDEAMUS TEST FINALISTS**

**BILTHOVEN, Netherlands**—A three-LP package of live recordings of the top finishers of the International Gaudefemus Composers' and Performers' Competition will be released.

The recordings will be made from the concerts held in Bologna, Florence, and Milan. The first prize was awarded to Vinko Globokar for his "Traumfonfon" Concerto No. 1 for soloist and orchestra. The second prize went to Peteris Vask for his "Symphony No. 2." The third prize was awarded to Giacomo Puccini for his "La Bohème." The program also includes works by Mahler, Debussy, and Stravinsky.

**CLASSICAL MUSIC**

**BIOLLOGICAL**—B. J. Kohler, a musician with the New York Philharmonic, has died of a heart attack while on tour in California.

**DECEMBER SUGGESTIONS**

**SUGAR**—The Royal Philharmonic Orchestra has announced that it will record the Beethoven symphonies and other works with the London Symphony Orchestra.

**CONTEMPORARY**—A new competition has been announced by the International Society for Contemporary Music, which will be held in New York City. The competition will feature works by young composers from around the world.

**LONGBRETH**—Conductor Longbreth will conduct the New York Philharmonic in a performance of Dvořák's "New World Symphony." The performance will be held at the Lincoln Center for the Performing Arts on September 4.

**CLASSICAL WEEK**

**BEST SELLING CLASSICAL LPs**

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The Transcontinental Story

A Revolution in Marketing
Together Records proudly announces the Archives Series. An honest attempt to present the anthology of rock groups in their earliest form.

Volume #1 is a collector's collection of one of the most unique groups to evolve out of the contemporary American musical culture: Jim McGuinn, David Crosby, Chris Hillman, Gene Clark and Michael Clarke, then professionally known as the Byrds.

PREFLYTE

A Subsidiary of TRANSCONTINENTAL ENTERTAINMENT CORPORATION

www.americanradiohistory.com
London Records is proud to have Transcontinental Music Corporation as an integral part of their sales force

...and this is just some of the fabulous merchandise London has available through TMC outlets.
Heavy: The sound of a record hitting your head.

Hot: A heavy record that's made the charts.

When a heavy record turns into a hot record, GRT is the company that puts it on tape. Instantly. While it's still warming up. And then fires that tape to the distributors. While it's still hot enough to handle. And heavy enough to last.

GRT turns them out. Hot and heavy.
The record-music industry stands on the threshold of a new marketing era. The industry faces new opportunities and challenges which are meaningful to all levels of the business—from the manufacturer to the retailer, music publisher and songwriter. The new era, with its broader marketing horizons, is the natural result of growth—a healthy expansion of sales and dollar volume which points the way to the structural changes now affecting traditional patterns of operation.

Transcontinental is the most brilliant example of the industry's new look—of its modern marketing approach. Billboard, in this issue, profiles the development and achievement of Transcontinental in order that every facet of the industry may be informed of the advantages and profit potential of the new record-music business.

Knowledge is power. Therefore, it is in the very real interest of all who have a stake in this glamorous and fast-moving field to be fully aware of the logic and economic wisdom which dictates today's developments.

As the music-record industry grew, as the market expanded, it became mandatory that distributor and rack jobber service to outlets be improved; it became mandatory that sounder financing of wholesaler's personal and warehouse facilities be used with more wisdom.

Transcontinental, through its policy of acquisitions and its philosophy of pioneering, has achieved this. Thus, the organization serves as a model of the modern music record industry—an industry structured and geared to operate most efficiently within the framework of today's economy.
Transcontinental Investing Corporation today has a major stake in the phonograph record and tape business. This now represents over 85 per cent of the company's gross income.

The greatest contributor to these revenues is Transcontinental Music Corporation, probably the world's largest wholesaler and rack jobber of phonograph records and tapes. The expansion of this division to a point where it now employs close to 1,000 people has been as exciting to us as the growth of rack jobbing has been to the industry itself. As short a time as seven years ago, the racks generated a little over $60 million in volume while total revenues for the industry were $500 million. Today rack jobbing is responsible for almost half of the billion-dollar-plus volume of the record and tape business.

TMC serves almost 11,000 retail outlets from coast to coast, from its 14 strategically located warehouses, and is constantly adding to its customer roster and new department, chain, discount, drug, variety and specialty stores across the nation.

The reason for this sustained growth pattern, we believe, is that these retailers recognize that TMC achieves for them increasingly higher record and tape volume as well as maximum inventory turnover. They realize that a well maintained record department which can offer regular market-tested promotions is an ideal way for a store to introduce itself and its other products to the free-spending youth market. And they know that TMC can provide such service.

Guiding the present and future direction of TMC is an administrative team with years of experience in buying, selling, promoting, advertising and inventorying records and tapes. Their constant aim is to achieve higher traffic and profits for retailers large and small.

The innovations they have created, such as adding promotional items to regular catalog merchandise, designing specially fitted trucks for same day delivery and mail-order record clubs for department store chains, are but a few of the results of the knowledgeable TMC team working for the benefit of the customer.

Backing up this wealth of talent is a sophisticated computer system which efficiently helps maintain inventory control and spot area buying trends well enough in advance so that retailers can be well stocked to take advantage of the upcoming demand.

Although records still make up a major share of TMC's sales, recorded tapes are rapidly becoming an important factor on the retail level. Just six years ago they were considered an item for the purist alone. Now industry volume has reached the $250 million mark and predictions call for tape sales to equal record sales by 1975.

TMC has been an important cog in the tape industry's growth and is dedicating every effort to help it grow faster. Each member of the company's sales force has been thoroughly indoctrinated in tape and tape recordings, while management is developing new displays, counters and packaging techniques to enable retailers to get the product into the hands of the impulse buying public instead of displaying it behind locked-paneled cabinets.

Direct Support

In direct product support of TMC is Transcontinental Distributing Corporation, a consolidation of all the company's distributing operations. This wholly owned subsidiary is now one of the most important distributors in the industry. It not only supplies TMC and other rack jobbing firms with the products it purchases di-
ABOVE: One of TMC's 15 modern warehouses. Top left: Inside the recording studio used by TEC. Top right: Marcia Haydee and Richard Gragen of the Stuttgart Ballet in "The Taming of the Shrew" brought to the U.S. for the first time by Hurok Concerts, another part of the TIC organization.

rectly from manufacturers it represents, but it also helps promote the latest releases through local radio stations and newspapers to create a ready market for new releases at the retail level.

By the time the customer receives his shipment, TDC men have done to it that disk jockeys, record reviewers, and other people who influence buying trends, have copies to play and write about.

At present, TDC employs over 200 people in five centrally located warehouses across the country. Head-
ing up the well capitalized TDC operation are the top distributing talents in the industry, all selected from among the administrators who were part of the nine separate companies that now make up this subsidiary.

Although TMC is by far the largest subsidiary, Transcontinental Investing has in the entertainment field both in terms of people and income, it is by no means our only interest in this field.

Business Know-how

Contributing to TMC's music business know-how is Transcontinental Entertainment Corporation, a recently organized subsidiary made up of some of the best talents in the music producing and publishing field. Among them are Mike Curb, Jim Guercio, Ray Harris, Dan Moore, Joey Levine, Arty Resnick and Harold Berkman, to name a few.

These individuals have produced and published hundreds of scores which have ended up on the charts. Now, as a unit, they are continuing to develop master tapes for manufacture and release by record companies here and abroad. They also advise TMC management on the mercurial pulse of the music producing business—a further check mark that keeps the company well ahead of others on what is happening in the record industry.

Classical Field

Rounding out the company's total background in music and entertainment is Hurok Concerts, Inc., which has brought the widest variety of cultural events to the United States in the history of the country. In addition to continuing its presentations in the classical field, the Hurok organization will work closely with TEC to find and develop new talent in the field of contemporary music, which will be presented on records, before live audiences and through the media of motion pictures and television.

Creating this fully integrated entertainment complex has been the most rewarding experience in Transcontinental's corporate life. In so doing, the company has brought together what it believes the best administrative capabilities, talents and energies in the entire industry.

They know entertainment.

Every phase of it.

More important, they inspire their field. Their constant aim is to develop better sounds, talents, productions, presentations as well as service and merchandising programs to fulfill the expanding needs of the vast leisure time market.

As in this year and the years ahead, Transcontinental expects to continue to focus a major portion of its action in the field of entertainment. Because within it lies unlimited growth potential and great excitement, two of the main ingredients that make a company, such as ours, strive toward even greater goals for the people it serves.
We've got an edge on the market. Why not take your cut?

MGM, Verve and Verve/Forecast Records are divisions of Metro-Goldwyn-Mayer Inc. Heritage Records is distributed by MGM Records.
THE SQUARE ON THE ABOVE RECORD IS THE NEW TETRAGRAMMATON LABEL. THE ARTISTS BELOW WILL PLAY A MAJOR PART ON THAT LABEL THIS YEAR.

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Arthur Mogull
Harry Gittes
Jean Anderson
Ed Barsky
Vernon Bolton
Bunny Brown
Jeff Cheen
Evan Cooper
Rusty Cooper

Jeff Corliss
Carl Deane
Marvin Deane
Debbie Dudley
Diana Dudley
Jon Echevarrieta
Terri Ernest
Steve Flores
Fred Forman
Harvey Glass
Flo Gordon
Jon Gordon

Anne Greene
Mark Hammerman
Billie Henry
John Hewlett
Kathleen Johnston
Neil Kelly
Ron Krietzman
Sharon Landa
Trina Lavine
Hal Lazareff

Candy Leigh
Linda
Loddengaard
Susan Lord
Susan McCusker
Aidan McDougall
Harriet Margulies
Arnold Maxin
Gary Michel
Michel Michel
Irma Newton

Corona Newman
Babette Roman
Don Shain
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Barbara Stambouly
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T-10
HOWARD WEINGROW, Chairman of the Board

The title of chairman of the board, Transcontinental Music Corporation, belongs to Howard Weingrow, executive vice-president and co-founder of the parent corporation, Transcontinental Investing Corporation. Highly energetic and tremendously enthusiastic, Howard spends at least 75 per cent of his time in the field working and planning the course of TMC and TDC. These boundless efforts have been directly responsible for the rapid growth in sales of the company and the reduction of costly overhead and duplication of facilities—two important factors that have contributed to the growth of TIC's net income by 78 per cent last year.

The remaining 25 per cent of Howard's time is spent in company headquarters in New York, working on the parent corporation's other activities in the entertainment field, as well as in banking and finance.

Prior to the formation of TIC, Howard, a CCNY graduate, was in the commercial real estate field and in manufacturing. A look at his World War II record shows that he flew 65 combat missions for which he received the Distinguished Flying Cross, the Distinguished Service Cross, the Air Medal and a Presidential Citation.

Although he likes to call his hobby tennis, it in reality is working on new ideas, detailed transactions and successful negotiations. In Howard's always positive outlook on life there is no other type of negotiation but a successful one. Married, the Weingrows make their home in Westbury. They are the parents of two daughters, the oldest of whom was just recently married.

ALFRED (AL) LORBER, President

Although Al Lorber was just named president of Transcontinental Music Corporation in May, he certainly is no newcomer to the field of entertainment.

For some 10 years he was with Columbia Records, first as its general attorney, then as its vice-president in charge of business affairs and chairman of the finance committee. As number-two man for Columbia, Al-negotiated contracts with the biggest and the best of the 1953-1963 recording era. In addition to being responsible for a wide range of talent that performed for Columbia—from Leonard Bernstein to Tony Bennett—Al successfully negotiated with the producers of all the major musicals of that period to reproduce the shows on the famed label.

In 1963, Al left Columbia to become vice-president and a director of Creative Management Associates, where he handled such luminaries of the stage and screen as Paul Newman, Faye Dunaway, Barbra Streisand, Andy Williams and Robert Goulet. A graduate of Yale Law School, where he was managing editor of the Law Journal, Al spent four years in the Navy as a lieutenant during World War II.

Upon his discharge, he joined Judge Samuel I. Rosenman's law firm. He still maintains his membership in both the New York and California Bars. He has also taught at Harvard Business School and has published many articles relating to the recording and entertainment industry. As head of TMC, senior vice-president of the parent corporation, Al is located in New York City, where he lives with his wife and two sons.

CECIL STEEN, Senior Vice-President

One of the best known industry members is Cecil Steen, a senior vice-president of the company and past president of the National Association of Record Merchandisers. He also served on the Association's board of directors for six years. A native of Greenville, Miss., Cecil graduated from Middlebury College in 1947 with a degree in Economics. Upon graduation he joined Columbia Records as a salesman and within four years was appointed sales manager. In 1952, he left Columbia to form his own distributing and merchandising company.

Cecil's great contribution to the field of rack jobbing, in addition to being an integral part of the
in the merchandising and distributing of phonograph records and tapes since 1962. His first assignment was in the area of military sales. Some nine months later he was promoted to district manager to head up the company's Texas Division. In 1967 he was made vice-president.

Glenn, an Ohio native, attended Northwestern University in Evanston, Ill., and the Norfolk College of William and Mary. Married, he lives with wife and two sons in Acton, Mass.

MAURICE E. SIGEL, Vice-President

Maurice E. Sigel, a vice-president in Transcontinental Music's Western Division, located in Los Angeles, Calif., brings to the company a strong administrative and accounting background.

Prior to joining the company in 1968, he was president of the Crest Corporation, an insurance and finance company, and before that, president of Madison National Life Insurance Company. A Certified Public Accountant, Murray received his Bachelor's Degree from the Bernard Baruch School of Business Administration in New York City. The Siegels, who make their home in Palm Verde Estates, Calif., have a one-year-old son. A second child is expected in December.

DAVID FREEDMAN, Vice-President

David Freedman, vice-president of Transcontinental Music Corporation, started in the rack-jobbing industry when he and his two brothers Louis (now a TMC senior vice-president) and Donald, founded their own firm in Fall River, Mass., in 1960. He brought to the then fledgling company a good deal of retail know-how, from his days with a major clothing outlet and as sales manager of local sporting-goods stores.

Prior to the association with his two brothers he was sales manager for a rack-jobbing firm located in the area and was responsible for setting up phonograph record and tape merchandising in the numerous discount stores located there. In addition to other administrative and creative accomplishments, Dave also founded the Holiday Inn in nearby New Bedford, Mass.

LARRY NUNES, Senior Vice-President

Larry Nunes, a senior vice-president of Transcontinental Music Corporation, is one of the best known rack

in the wings, spell success

senior vice-president of Transcontinental Music, spent several years in the super market field as a buyer, general manager and vice-president. In 1960, he and his two brothers founded their own rack-jobbing firm and this, coupled with his in-depth experience at the retailing level, has made him one of the most knowledgeable phonograph record and tape merchandisers in the industry today.

During his school years—he's a graduate of South Eastern Massachusetts University, and attended Samuel Johnson Academy and Providence College—he was one of the leading basketball scorers in the East. He was also a member of the A.A.U. All-American basketball team. Married, the Freedmans have two daughters.

HAROLD RICHMAN, Vice-President, Sales

Harold Richman, a sales vice-president for Transcontinental Music, is a 23-year veteran in the entertainment field. Shortly after he graduated from the University of Pittsburgh, he joined his father, who owned one of the first three nickelodeons in the nation, in managing a string of theaters in Pittsburgh.

After serving in the special services branch of the Army during World War II, Harold headed out west where he owned and operated a network of 13 motion picture houses in Los Angeles and San Diego.

In 1953 he sold his theater interests and moved into the phonograph record distributing and merchandising industry starting as a sales representative and rising to the position of vice-president. Harold was also involved in the production of one of the first 3-D films and is a master magician. Married, the Richmans live in Los Angeles. They have one son who is now attending college.

CHARLES H. SCHLANG, Senior Vice-President

Synonymous with phonograph record and tape merchandising is the name Charles H. Schlang, a senior vice-president of Transcontinental Music.

Before joining the WESCO family, Charlie headed his own company for 14 years, with headquarters in Albany (where he is currently based) and branches in Miami, Denver, Dallas, Albany and Columbus. A director of the National Association of Record Merchandisers, he was one of the originators of record

nocking in chain variety stores and chain and independent drugstores.

Under his leadership his company grew from a firm employing just three people to one with over 200 personnel. Among the accomplishments is the fact that he is one of the most knowledgeable people in the country in the field of record sales promotion. Charlie, who attended City College of New York, is married and has two children.

JOSEPH DEAN, Vice-President, Sales

Vice-president of sales for the Eastern Region of Transcontinental Music Corporation, with headquarters in Albany, is Joseph Dean, who since 1955 has been associated with Charley Schlang in the phonograph record and tape merchandising industry. Prior to joining his mentor, who regards Joe as one of the best in the business, he served two years in the Army, during and after the Korean conflict, as a member of the special services.

A graduate of Albany Business School, Joe's favorite pastime is music. He also likes to get away when he can for a little boating and fishing. Married, the Deans have four children, and live in the Albany suburb of Elmont.

ALVIN M. DRISCOLL, Senior Vice-President

Al Driscoll, who was recently appointed a senior vice-president of Transcontinental Music, heads up the company's operations in Ohio. Upon receiving his degree in economics and journalism from Kansas State University, he joined the Whitcha

reason. Some four years later he formed his own record distributing company. That was in 1949, and he's been in the business since. He has served on the board of directors of the American Rack Merchandisers Institute for six years.

In 1962 he also was the organization's president. He was also on the board of the National Association of Rack Merchandisers for three years. Before moving to Dallas, Al was an active member of numerous civic functions in Wichita, including the Chamber of Commerce. An avid golfer, Al is married and has two grown sons, as well as three grandchildren.

FRANK DILLENBACK, Vice-President

Watching over the checkout counter of the company's Eastern Division is Frank Dillenback, a Transcontinental Music's vice-president located in Albany.

When Frank joined the TMC entertainment complex, he brought with him 20 years of varied experience in all phases of accounting. He has worked as comptroller for firms in the fields of tracking, retail furniture and box manufacturing, all of which place him in an excellent stead to cope with the day-to-day accounting and administrative needs of the rack jobbing industry.

Married, he is the father of two daughters, the younger of which works summers in TMC's Albany office. His eldest girl teaches school near Uxica.

LARRY GOLDBERG, Vice-President

A Transcontinental Music's vice-president, Larry Goldberg, shown here with Howard Segel, regional sales manager, and Paul Hennessy, district manager, standing behind him, has been in the rack jobbing industry now for more than six years. His chief responsibility for the company is military sales. And he has a 20 year's experience with this important segment of the company's revenues. Prior to joining TMC, he was chief of merchandising for 15 years for the Army and Air Force Exchange Services both in the States and Europe. When his job is done his staff are headquartered in the company's Baltimore offices, which are located in nearby Laurel, Md.
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INCLUDING
"IT TAKES ME ALL NIGHT LONG" & OTHERS
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Big ears are just all the better to hear Lear Jet Stereo 8 with. And this year's line of Lear Jet Stereo 8 Tape Players is the most complete ever. We've got the largest selection of new car units ever offered (from $59.95 to $225.00) ... a wide variety of portables (from $32.95 to $99.95)... and the best selection of home units in the entire industry (from $59.95 to $289.95).

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The ring of your cash register.

Lear Jet Stereo 8

gives you what you need.
FRANK HOLLAND, Vice-President
In charge of Transcontinental Distributing's Los Angeles office in Los Angeles, is Frank Holland, a vice-president of the company since its inception. The father of four, Frank got his industry start with Decca Records in Boston some 25 years ago. In 1950 he moved to New York City where he became Eastern sales manager for Coral records. New to the Los Angeles area, Frank is by no means new to the record distributing field. Before coming aboard the growing Transcontinental entertainment complex he was general manager for a major record distributor in Boston for over 13 years.

EARL WOOLF, Senior Vice-President
Earl Woolf, a senior vice-president of Transcontinental Distributing Corporation, attended Wayne State University before entering the industry as a promotion man in Detroit, where he was born and raised. After four years in the motor capitol of the world, he headed west to run the area's sales and promotion activities for Command Records.

In his 13-year background in the business is a 1-year stint in Hawaii and a 3-year tour in San Francisco as a vice-president for a record company there. Also to his credit before joining TDC is the co-founding of a highly regarded distributing firm in Denver, where he is now headquartered for the company.

HOWARD RING, Vice-President
Only 29, Howard Ring, a newly appointed vice-president of Transcontinental Distributing Company, already has a total of 13 years' experience in the merchandising, distributing and selling of phonograph records and tapes. Before attending Boston University, Howard sold records at the retail level for three years. In 1959 he moved to the other side of the country as a salesman to a number of outlets throughout his native Massachusetts area. Before becoming a member of the Transcontinental family he was running his own sales department for a major distributor. Headquartered at the company's Boston office, in Woburn, Mass., Howard makes his home in nearby Swampscott with his wife and two children.

JERRY DENNON, General Manager, Seattle
General manager of Transcontinental Distributing's new Seattle branch is Jerry Dennon, who since the fifteenth he has been active in almost every phase of the entertainment field. In addition to owning and operating his own merchandising company at one time, he was a national sales and promotion manager for a record producing company and president of a distributing company located in the Northwest.

As a student of music at Linfield College in Oregon, he joined the promotion department of KOIN-TV in Portland. He later moved to TV Guide, heading up that publication's promotional activities in his native state. Jerry also owns his own music producing and publishing company, as well as an artist management firm. Among his hits are "Louie, Louie," "You Turn Me On" and "Jolly Green Giant."

ROBERT ELLIS, Assistant Vice-President
San Francisco-born Bob Ellis, assistant vice-president of Transcontinental Distributing, was a professional musician for 10 years before he became involved in the record industry in 1955. His first role was that of a salesmen for London Records. Before joining the TDC family, he was sales manager for a key merchandising and distributing company on the Coast. Bob is a graduate of the University of California with a Bachelor of Science Degree. An avid outdoorsman, he likes to sail, hunt and fish when time allows. Married, Bob lives with his wife and daughter in his native San Francisco, not too far from the company's offices there.

DICK GODLEWSKI, Executive Vice-President
Dick Godlewski, executive vice-president of Transcontinental Distributing Corporation, got his start in the record industry in 1947. He left Mercury to join Malviner Distributors as New England District Manager. In 1953 he formed his own distributing company in his native Hartford, and within a few years it was one of the most successful in the Northeast.

Recognizing the impact recorded tape was going to have on the record field, Dick jumped in with both feet and today is credited with a major role in the fantastic growth of tapes and tape playbacks for both home and automobile use. The walls of Dick's offices in Hartford are lined with plaques and trophies which have been awarded him for several years running by all the major record companies for his outstanding performance in the field of merchandising and distributing. Married, he resides with his wife and daughter in West Hartford.

E. EDWARD HACKER
An important officer of Transcontinental Distributing Corp. in Denver, E. Edward Hacker, was born in Vienna, Austria, where he spent more than half of his life. Shortly after arriving in the United States in the late forties, he began his career in the phonographic record distributing industry first as an accountant then advancing to the position of secretary and treasurer for the company for which he worked.

Before joining the Transcontinental entertainment complex he co-founded and successfully operated a record distributing company in Denver, making him more than qualified for the key assignment he now holds with the firm.

TRANSCONTINENTAL DISTRIBUTING CORPORATION
TDC-ALBANY
100 Watervliet Avenue, Albany, New York 12206
(518) 438-3571

TDC-BOSTON
30 Nashua Street, Woburn, Massachusetts 08101
(617) 935-4750

TDC-DENVER
1111 South Platte River Drive
Denver, Colorado 80204 (303) 733-7203

TDC-HARTFORD
734 Toland Street, East Hartford, Connecticut
(203) 289-7431

TDC-LOS ANGELES
15500 South Main Street
Gardena, California 90201 (213) 321-6260

TDC-SAN FRANCISCO
688 Cowan Road, Burlingame, California 94010
(415) 697-6800

TDC-SEATTLE
9860 40th Avenue South
Seattle, Washington 98119 (206) PA 5-2500

TRANSCONTINENTAL MUSIC CORPORATION
TMC-ALBANY
100 Watervliet Avenue, Albany, New York 12206
(518) 438-3571

TMC-ATLANTIC
660 Great Southwest Parkway
Atlanta, Georgia (404) 349-5791

TMC-BALTIMORE/WASHINGTON
333 Marshall Avenue, Laurel, Maryland 20810
(301) 776-5770

TMC-BOSTON
30 Nashua Street, Woburn, Massachusetts 08101
(617) 935-4750

TMC-CHICAGO
5301 Dandeshire Road
Country Side, Illinois 60525 (312) 354-6804

TMC-DALLAS
845 Cash Road, Dallas, Texas
(214) ME 7-3774

TMC-DENVER
1111 South Platte River Drive
Denver, Colorado 80204 (303) 733-7203

TMC-JACKSONVILLE
684 North Edgewood Avenue
Jacksonville, Florida 32205 (904) 389-8492

TMC-LOS ANGELES
15500 South Main Street
Gardena, California 90061 (213) 321-6260

TMC-MIAMI
8160 N.W. 36th Avenue, Miami, Florida 33147
(305) 696-6261

TMC-PHOENIX
3036 North 30th Avenue
Phoenix, Arizona 85017 (602) 272-9343

TMC-SAN FRANCISCO
688 Cowan Road, Burlingame, California 94010
(415) 697-6800

TMC-SEATTLE
9860 40th Avenue South
Seattle, Washington 98119 (206) PA 5-2500

TMC-WICHITA
P. O. Box 517, Wichita, Kansas 66106 (316) LY 1-3414

HERE IS A REPRESENTATIVE LIST OF LABELS THAT TRANSCONTINENTAL DISTRIBUTING CORPORATION DISTRIBUTES

Continued on page 7-22
Available in 4-track reel-to-reel tape and 8-track stereo tape cartridges
Available in 4-track stereo tape cartridges

In a rack by themselves.
CONGRATULATIONS

Transcontinental Distributing Corporation

"Dimensions"—The Box Tops
(Bell 6032)

"Crazy Elephant" (Bell 6034)

"Mountain"—Leslie West
(Windfall 4000)

"L.A., Memphis & Tyler, Texas"—
Dale Hawkins (Bell 6036)

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and one group
that's been around
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HERE WE ARE AGAIN!
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NORTH AMERICAN LEISURE CORP. 1776 BROADWAY · N.Y., N.Y. 10019
Transcontinental Music Corp.'s substantial growth over the past year is not only due to increased sales volume to present customers but to new sales to the growing number of retailers who are joining our roster every day. Among them are individual outlets, as well as giant chains and discount networks. There are a number of reasons more and more retailers are becoming TMC customers.

First, of course, is the fact that we are the only company of our kind that provides true nationwide service. This is particularly important to the department and discount store giants, whose outlets are spread across the country. Secondly, the sales programs our highly experienced promotion department creates are the best in the industry both in technique and the production of traffic and revenue for the store. Third, thanks to our forward thinking data processing division we are leaps and bounds ahead in the automation of tracking. Too, because of the same kind of foresight we are today first and foremost in the fastest growing segment of our industry, recorded tapes. And finally, underlying our success is the fact that Transcontinental Music Corp. consists of the finest rackjobbing and distributing administrative and sales talents ever assembled.

Each of these points is delineated in greater detail in other segments of this supplement that Billboard has so thoughtfully assembled on TMC. Here for the first time Billboard readers have the opportunity to review the backgrounds of our key people. Obviously they are highly seasoned and thoroughly experienced experts in this field. To a man, they are true exponents of the company's motto "service is our business." Synonymous with good service is good product ... product that must be purchased with care . . . that when purchased, is properly promoted so that when it gets to the retail level, there is a ready market for it . . . product that can earn for the customer a constant and handsome profit. Obtaining and distributing this product is the role of TMC's sister operation, Transcontinental Distributing Corp.

TDC is the combination of five phonograph record and tape distributing companies to make one of the largest companies of its kind in the industry. Headed by Dick Godlewski, it is also one of the most effective distributors of its kind. Because working under Dick is a group of the most capable and best qualified sales managers and promotion men the record world has seen to date.

These men have been responsible for the growth of records and tapes in the entertainment field. Attending to this are the numerous awards for excellence in distribution and promotion they have received over the years from manufacturers large and small.

Once they select the product to distribute, they leave no stone unturned in making that product known. Working out of each of TDC's seven warehouses are from three to seven promotion men—depending on the size of the market—who are constantly on the move contacting radio stations, music critics, teen-age columnists, college newspapers editors, university radio stations and every and any other media-form that has anything to do with today's music scene. They also arrange for personal appearances of the artists on TV programs, at press parties and with top area disk jockeys. They set up the advertising programs in conjunction with the manufacturer to complete the circle of maximum exposure for the product in the area. Therefore, by the time TDC's sales force contacts the racks, the demand for the albums, singles or tapes that have been promoted has already been established.

The newest addition to TDC's operation is the Seattle installation. Only three months old, it has already made its mark on the Northwest territory. A case in point is its ability to move, in just a couple of weeks, 5,000 albums of a brand-new release, by a new manufacturer, throughout the area. This is the typical growth pattern that is the makeup of all of our distribution centers . . . a makeup, I am proud to say, that is reflected throughout our entire entertainment complex.

Records and tapes being readied for shipment.

Who would have thought 10 years ago that the record rack-jobbing industry would grow to the proportions it has today. Moreover, who would have thought as little as five years ago that the computer would be playing such an important role in that growth. In both instances the answer is TM executives. But that's the single factor in TMC's operations. Its executives are always thinking ahead . . . thinking of ways to better their day-to-day administrative activity . . . their promotion department . . . their sales service organization . . . their shipping operation . . . and all of the myriad avenues that make TMC the most progressive rack company in the country today.

TMC's data processing department has become one of the first most essential merchandising tools as to modern industry itself, the computer is many things to TMC. In addition to handling payroll and billing, the company's data processing department prices, and pre-tickets TMC merchandise. These color-coded tabs, which contain such information as category and catalog number, are separated at retail level and returned to TMC headquarters where the information is placed on punch cards and fed into the computer. This enables sales service people to keep close watch on the inventories, add-up-date, supplement or replace records and tapes as the case may be.

The company's main computer headquarters is located in Woburn, Mass., just outside of Boston. Three satellite computers are situated in Atlanta, Chicago and Dallas. By year's end, West Coast customers will be included in the data bank through satellite installations being made there.

TMC's computer also means faster delivery. Orders are translated into categorized numbers enabling warehouse order pickers to make up a number of shipments at a time instead of picking and packaging each order separately.

Purchasing of stock is also simplified. The print-outs tell TMC product buyers not only to buy to replenish in-store inventories, but just how much to overstock a particular album or release because of the future demand there will be.

Trend-spotting is another facet of the TMC computer. By careful analysis of day-to-day activity, the company's sales force can determine the acceptability of new releases and thereby get customers well stocked with the product for the onslaught of expected buyers ahead.

TMC's computer operation also locates products immediately. For example, Atlanta's inventory of a particular album is depleted because of renewed popularity of that product due to a personal appearance of the album's artists at a concert, or on television or radio, then the computer is queried as to which of TMC's warehouses has the needed amount. The next day shipments are made, if need be, from TMC's other 14 locations to replenish the supply.

Plans call for many other sales and administrative computer operations in the months to come. Functions that will enable retailers to sell even more products with greater ease, efficiency and profit.

The computer age and tmc

Synonymous with good service - good product

By HOWARD WEINGROW, Chairman of the board of Transcontinental Music Corp.
You can do it with your eyes closed. As long as you hear the magic words.

On Epic Records

*Produced by Mickle Most. A Mickle Most Production.*
“HAPPY CONGRATULATIONS TO TRANSCONTINENTAL DISTRIBUTING CORPORATION”

We are thrilled to be part of their phenomenal growth...

Signed,

AYNSLEY DUNBAR
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ROBBIE BASHO
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T-22

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Work is something the handicapped can do. Hire them.

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Washington, D.C. 20510

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Distributed, marketed and promoted by BUDDAH RECORDS, INC. A subsidiary of Viewlex, Inc.
Available on ITCC 4 & 8 track stereo tapes and cartridges.
Business is just fine!

By RALPH FREAS

Not long ago, record distribution was a straightforward proposition—the product traveled from pressing plant to distributor to retailer to consumer. What could be simpler? And it was a good system in the same way that a 1932 Hupmobile was good transportation; that is to say, it was well-suited to its time and adequate to the needs of those it served.

Record distribution changed when the product itself changed. And the product's transformation, only a bit more than 20 years ago, was all but total. Micro-grooves ... slower speeds ... non-breakable disks ... flashy packaging ... lightweight shipping ... more musical product per consumer dollar and new companies competing for that dollar. New competition hardly states the case. It was a stampede ... an unbridled proliferation of manufacturers aided by a magnetic tape technology that simplified the recording process.

In a competitive situation, no one worries how the public can absorb so much new product ... or who would distribute it ... or how a retailer can carry such a large inventory ... or how prices would be maintained. Not at first they don't worry about it. And there were other questions. When it's a whole new ballgame, questions begot questions. And some confusion.

But consider what happened. In 20 years, the total record business showed a fivefold increase. Sales rose from $189 million in 1948 to $1 billion today at the retail level. Any student of marketing—looking back over that 20-year period of growth—would be most impressed between manufacturer, distributor and retailer. Some change. From straight-line simplicity, it moved through a number of variations that blurred the distinctions between manufacturer, distributor and retailer. Some retailers became manufacturers. Some manufacturers — through record clubs — became, in effect, retailers. Distributors also became retailers through franchises or leased departments. And they became rack merchandisers, servicing an increasing number of outlets of all kinds, in addition to their traditional distribution function. What happened, in short, was a movement at all levels to expand the market for recorded music by every conceivable means.

About two years ago, something new was added. The Transcontinental Musical Corporation brought its administrative and merchandising services to the retail music business. The immediate result: a nationwide rack merchandising operation. A wholly owned subsidiary of TIC, the Transcontinental Music Corporation, was formed through the consolidation of a number of existing record distributing firms in various parts of the country.

Its 14 warehouse-distribution facilities serve every major market in the United States. How's business? According to The Wall Street Journal, Transcontinental's business is just fine. Per share earnings for 1969 should increase more than 25 percent over last year. Not bad. Second quarter earnings were $1.6 million, a 79 percent increase from year earlier earnings for that same period.

The national scope of Transcontinental Music Corporation gives it a definite edge over similar but smaller organizations. Distribution facilities in all major markets enable TMC to read the retail pulse of the nation almost on a daily basis. And retailers benefit in many other ways. The cross-pollination, or exchange of ideas, between the company's various entertainment units enables TMC to develop and exploit more readily its product trends, new merchandising techniques and the planning of merchandising aids and promotion materials.

Finally, the fiscal responsibility of rack capability of an organization of the size of TMC gives it considerably more operating latitude in operating than could be found in a smaller, more parochial operation.

Transcontinental Music Corp.'s operation is best described by its own telephone operators when they answer their phones with the phrase: "TMC—service is our business."

TMC, a wholly owned subsidiary of Transcontinental Investing Corp., is the nation's largest record rack-jobbing firm, and as such, is structured entirely on the service it provides its more than 4,000 customers and their 11,000 outlets.

This is as it should be for any successful rack-jobber concern. All rack-jobbers handle the same product—the recordings produced by the various record manufacturers, the accessory items that go with phonograph records and tapes, and the playback equipment and musical instruments featured in well-stocked music and record departments.

The primary difference between rack-jobbers is in the service they offer their clients. This includes the know-how in maintaining proper inventories control and stocking current, in-demand product. The record business is a dynamic field in which product is perishable, and the market lifespan of recordings is determined by the ever-changing tastes of the buying public.

To be certain that the most saleable inventory is on hand, a buyer has to have the pulse of the public's demand. He must be steeped in the constant changes in trends to stay a step ahead of his market and anticipate the kind of product that will enjoy the greatest turnover.

TMC — a company comprised of the merging of seven of the nation's leading independent rack-jobbing firms — is well endowed with buying know-how. Its executives include some of the industry's most astute buyers. Their many years in the business have honed their mastery of product selection to a fine edge.

TMC's clients enjoy the services of some of the industry's foremost specialists in the art of stocking current, top selling inventory.

The term service also embraces delivery. Product availability in this highly volatile business is essential. Rack jobbers serve chain stores, and some of these clients are national in scope. Others operate outlets over a vast geographic spread.

This situation created a problem for the chains when they deal with centrally located jobbers. Moving product from a central source lost valuable shelf time for hot selling record releases. Similarly, inventory fill suffered as stock moved from a warehouse thousands of miles from a customer's location.

By structuring TMC as a truly national rack-jobbing concern, it is able to serve its customers from regional depots. It provides the all important time product availability to a client—whether his outlets are regional or national—and assures that client inventory fill will be maintained at the desired level, thanks to the shortened supply lines.

It is the only national rack-jobbing concern which has harnessed the computer to handle inventory control for the many outlets it serves. With electronic data processing at its disposal, it makes TMC one of the most up-to-date operations in its kind in the industry.

While TMC is national in its scope, it is able to tailor its service to the specific needs of a given customer in ways other than product selectivity and delivery. Its service includes designing special promotions, aimed at building store traffic. TMC's specialists are able to acquire cut-outs and combine them in attractively priced packages designed to lure the bargain-minded trade. These promotional packages, backed by proper advertising, have proved to be sure-fire traffic builders.

TMC's staff makes its talents available to clients in many other ways. Its specialists are on hand to do everything from helping a client layout his record department to providing that client with local newspaper ad layouts. It designs point-of-sale promotional material, and serves its clients with everything from special packaging to window displays and in-store sales aids.

TMC's ability to provide its customers "service" in the full meaning of the word is backed by its size, its buying power, and its financial strength. Its parent firm, TIC, is a $100 million corporation, which derives some 85 percent of its total earnings from the music-record business. It is committed to the record business, and to give its customers a greater share of the burgeoning market.

Some 25 years ago, Hupmobile was a state-of-the-art vehicle that earned big dollars for its manufacturer. Since then, no automobile has earned so much money. Occasionally, a record label may have an offering which could earn a high dollar return. Transcontinental Music Corporation, with its mills, distribution centers, and record pressing plants, is in a position to help its customers make sure that label's recording comes back to earn the dollars it deserves.
Polydor doesn’t waste time.

In signing acts or in saluting Transcontinental Distributing Corporation.

John Mayall  
Cat Mother and the All Night Newsboys  
Tony Williams Lifetime  
James Last  
Ten Wheel Drive  
Jerry Corbitt  
Chris Farlowe  
The Savage Rose  
Golden Earrings  
Ken Lauber

John Mayall—A Polydor accomplishment. This most respected English blues player will soon have his next chart album on Polydor.  
Cat Mother and the All Night Newsboys—They promised. We delivered. Now you’re selling.  
Tony Williams Lifetime—A unique musical experience. Led by one of America’s great percussionists.  
James Last—His arrangements and orchestrations of good music have sold millions of records around the world—among them “Happy Heart”.  
Ten Wheel Drive—Fantastic reviews indicate that this jazz-rock group with singer Genya Ravan will be an important part of Polydor’s growth. They are busy recording right now.  
Jerry Corbitt—Formerly of the Youngbloods. On his own with an album we can’t wait to get out.  
Chris Farlowe—Britain’s singing sensation. Watch for his new, exciting single.  
The Savage Rose—Denmark’s foremost rock group, good enough to be invited to the 1969 Newport Jazz Festival for their first American appearance.  
Golden Earrings—Standing ovations greeted them at Fillmore West. Recording sessions being planned now.  
Ken Lauber—J.S. says it’s his thing. Remember Richie Havens, Tim Hardin and Janis Ian, etc.

Polydor Records are distributed in the USA by Polydor Inc.; In Canada by Polydor Records Canada Ltd.
A planned goal of unprecedented scope

By AI LORBER

The contention of the book "The Peter Principle," which is today's number one non-fiction best seller, is that every position in the industry tends to be filled in time by an employee who is incompetent to carry out its duties. How does that theory measure up to actual facts in our music business generally? Not at all if the concrete experience of Transcontinental itself is relevant. TMC's formation encompassed dozens of experienced and successful managers who have now assumed wider and more sophisticated responsibilities and who met their new challenges with vividly effective responses.

TMC's planned goal was of unprecedented scope. It was to develop an organization which by TMC's stringent criteria would be this industry's first truly nationwide merchandiser of photograph records and tapes. That required a cohesive network of physical plants and top-rank personnel in more than a dozen major branches, deployed across the country on a pre-analyzed, geographically balanced basis. This month, as we opened the most recent installations, some 60,000 square feet of warehouse space in Atlanta and Chicago, the network was completed smoothly and on schedule. The breadth of this undertaking can be partially gauged if you visualize almost a thousand music people populating lines which cross from Boston to Los Angeles, from Seattle through Miami, from San Francisco through Denver to Atlanta, from Dallas to Chicago, and so on.

TMC's primary aim was superior service, but on the way we also became the largest merchant of records and tapes the country has known. Only recently, the marketing professors had perennially begun to write that "automation will make it more feasible to have "giants" in wholesale similar to those in retailing," and TMC was aware early in the game that maintenance of excellence would demand full use of today's most progressive merchandising tools. In the Boston area, Cecil Storer's own company had already pioneered in the use of computers. On TMC's management team, Cecil was charged with moving our entire nationwide network into a broadly computerized basis. Today, such automation has already spread from Boston to cover our operations at Albany, Dallas, Atlanta, Miami and Chicago, even as our more western locations now prepare for installation of similar Honeywell equipment and the same pre-tested computer techniques. This is no mean progress in the move from 450 to some 11,000 computerized accounts!

Under TMC's policy, sales and servicing are never separate, so that the concrete service on every TMC "route" must be as timely and impeccable as concern and expertise can make it. In fact, the route supervisor at each location works with our field men to this end, but each branch manager is wholly responsible and provides a daily double-check. TMC's routes were all devised on an interrelated nationwide basis, designed to insure the promptest service to each account from the most logical location. To achieve full effectiveness, Bill Hall was assigned to coordinate our entire sales and servicing operation for the West Coast division, while Joe Durnin undertook the same responsibility for the East. Under them, TMC's service to every store from every branch meets our planned standards, Joe and Bill between them have had the satisfaction of all our customers—not to mention the gratification of our planners.

Wholesalers constantly seek to cut their inventories and frequently may inconvenience their customers with the resultant shortages. To avoid this possibility, we assigned pertinent new responsibilities among our nationwide buying experts. The satellite computers in our East Coast locations all "home in" on master control machines in Boston, which facilitates a broad supervision of TMC's inventory, and enables Bob Levinson at the branch to coordinate a major portion of our eastern inventory. In the West, we appointed Ben Barret in Los Angeles to supervise our buying and inventory operations on the West Coast, where he and our boy of tape-handling service now operate in close tandem with similar benefits. With more than a dozen major warehouses cooperating, TMC and our customers have begun to gain the best of both worlds.

Among our industry's first (and certainly most successful) entrepreneurs in the promotional field were Charlie Bres, who had operated our promotional-oriented company from Albany, and Larry Nunez, whose own dynamic company was based in Los Angeles. Today, with our own direct-response-type brand of leadership to the TMC branches at those locations. But much more importantly, they together organize and expertly implement TMC's nationwide promotional business. Their flair and drive, along with the assistance of our now-available nationwide staff, have raised the creativeness and the dollar volume of this function (and the delight of our customers) to stunning new proportions.

The experience at Transcontinental Distributing has been similarly salutary. Dick Godelewski, who had built a great distribution network for an earlier company, is now also the executive vice-president of TDC's entire chain of distributions. Earl Weoft, who developed his own highly successful system in Illinois, is now also the senior vice-president of TDC, supervising the West Coast division of our distributor network. They, together with other TDC managers, have led Transcontinental Distributing's chain far to the front of its field with startling speed.

Highly cooperative team attitudes enable us to match our best managers with the right positions regardless of geography. Al Driscoll moved from TMC-Wichita (which he himself had built) to head our own home-office operation at Chicago. Al was brought in from a "near-the-top" position in Boston to take full charge of our new facility in Atlanta. Don Cleary had long handled all the regular buying for TMC-Albany when this function was substantially integrated into the distributional operation at Boston. So, to keep pace with the exploding volume of our nationwide tape business, Don moved to Boston to coordinate all tape and related buying for the whole eastern division.

In turn, an absence of provincialism enabled us to bring the right functions to the best managers. Frank Dillenback was head of the accounting function for TMC-Albany alone but has since taken on a variety of national responsibilities under new controller, including the handling in Albany of all TMC's accounts payable. Similarly, all TDC's accounts payable are being taken over by Bob Bilak in Boston, who still remains head of the accounting functions for the branch. In still another pattern, while Glenn Mosley heads the TMC-Boston branch, he in person lent his expertise to the operations at a half dozen other TMC locations.

These successful results merely accord with the weight of modern management doctrine. Probably the Transcontinental example is most interesting for what it reveals about attitudes of talented personnel when they are invited to "fit" onto a large team which brims with equally impressive master hands. Of course, when there is such wealth of available talent, top management can base its emphasis and rewards primarily on the aptitude for teamwork. In any event, real pros have always flourished when they work with others who can demonstrate comparable ability. And, if our managers evaluated each other's experienced insights (an exchange which materially enriched all of us), cooperative relationships based on mutual regard became the norm. But I believe our personnel's spirit arises fundamentally from pride. Our managers obviously shared Transcontinental's determination to achieve the uncontiguous Number One status in our business.

Any company can pretend to class by calling itself "big business." But concrete results and consistent excellence demand the extensive talents and selfless attitudes I've been describing. This debunking of "The Peter Principle" is not based on an assumption that one "can't argue with success." Perhaps one can—but not where success is so in accordance with schedule and as dramatic an as in the case of Transcontinental. Nor, fortunately for all of us, when success is so dynamic and sustained as for this decade's music business. Yet, happily, it is a business in that broadened scope with managers who will rise with continued competence to meet its future challenges.

The newest division of Transcontinental Music Corp. is the electronics division, headed by Jim Booth who operates out of the company's Hartford office. Jim's unit now elevates the company, which is adding salesmen by the dozen in other major markets, already has created a whole new concept in the merchandising of taped products.

Firmly entrenched in the New England area, the electronics division is setting up similar bases of operation in Baltimore, Dallas, Atlanta and the West Coast. Among the product lines they are handling are those of Lear-Nitel, Norelco, Bellaire and Este.

Although it is by no means a high profile return for the retailer in stockpiling these products, many of them are not fully aware with all the aspects of merchandising them. Therefore, the men in this department not only handle product sales, but instruct department heads and employees on all the facets of the electronic equipment they catalog. In addition, like the service people of the parent organization, they help the retailer maintain inventory controls, develop eye-catching displays, create advertising campaigns and initiate and run in-store promotions.

A number of individual outposts in the New England area, along with a major chain, are already customers of TMC's electronic division. And new ones are being added daily. Jim sees this as a multi-million-dollar new revenue producer for TMC in the immediate future.

By the way of background, Jim is a native of Hartford, and it is he who has been most responsible for the strong showing in the record business for three years. Before that he was sales manager for American Oil in New Jersey, Jim and his wife and three children make their home in Wethersfield, a suburb of Hartford.
Estey wants you to know the score.

Remember us? The Estey people in Harmony, Pennsylvania? We make those popular chord organs. The permanently tuned ones with the stainless steel reeds. That sell for $19.95 up to $250.00.

Well, we’ve been thinking about you. Which is why we’ve developed a brand new marketing program that will mean a lot of extra do, re, me. For both Estey dealers and distributors.

Right now we’re reorganizing our distributing set-up. Signing up top wholesalers across the country. We’re going to sell Estey organs through qualified local pros who know how to make the most out of a high-profit line. If that sounds like you, get in touch with us soon while some of our major marketing areas are still available.

Of course, our new distribution team will make a big difference to Estey dealers. They won’t have to maintain large inventories anymore. Or worry about advance ordering. They’ll get speedy delivery from a local warehouse. And all the extra support a good distributor can provide.

We’re pulling out all the stops to become a total sales and service organization. Offering you all kinds of merchandising assistance. Everything from national advertising to in-store sales clinics. Shopper stopper displays. Special sales aides. And profitable year-round promotions. All designed to make sure Estey makes sales history 52 weeks of the year.

About the only aspect of our business that we haven’t revamped is our product. After 130 years, Estey chord organs are still the finest. And there’s no broader line on the market today. So why not join the Estey bandwagon? Chances are we could make beautiful music together.

The Estey Company
Division of Electro-Learner Corp., Harmony, Pa. 16037
Transcontinental Music Corporation, customer and suppliers alike know, is a multi-faceted organization. One aspect of the company that completely separates it from any other record jobber is its aggressive promotion department. It is first in its field. In addition to being the largest volume buyer of records and tapes in the industry, TMC's promotion department is also an advertising agency, art studio and media buying firm all rolled into one.

The men heading up this department are true pioneers in putting together highly successful promotions. It's not just that they get the jump on everyone else in the business. It's that they did the research and foresight to tend on what others feared was dangerous and risky ground. Let's face it. Buying half a million "oversk_G" 10 years ago, when racking was pretty much in its infancy, was indeed a touchy business. To many, the idea was "nonsense." But the TMC did it. They had the courage of their conviction. And they knew if they did it right they could create a service that no other record could match.

That they accomplished this goal is only the beginning of the story. What they have done through this early conviction into more important. Because today, TMC can offer its customers, highly successful, thoroughly tested promotions that are timed and location-oriented to bring in thousands upon thousands of consumers "for the run of the show."

These promotions are traffic builders. That's the key idea as far as TMC promotion men are concerned. They don't put on these extravaganzas to sell product to the people who are already in the store. They gear these promotions to bring new consumers thronging to the location to see and buy the retailer's other products as well. Does it work? The proof is in the track record. Today TMC promotions are run between 6 and 12 times a year per customer, depending on the size and needs of the individual store.

An important factor in this success is that not all promotions are alike. They are tailor-made for the market the customer caters to, as well as the size of city and the extent of the customer's competition.

Take for example a college town. Here a TMC promotion would be centered around folk or psychedelic sound versus hard rock and soul. In Greensboro, N.C., a promotion like that wouldn't work. There, gospel and sounds indigenous to the area are more the call of the day. While down in San Antonio, a record promotion has to be well sprinkled with Mexican albums and the like in order for it to bring in new customers to the retailer.

Today, certain Transcontinental's warehouses do nothing but promotional packaging, shipping and servicing. On a given day they can have as many as five million records ready to fill some 50 to 100 promotions slated for that period.

Supporting each promotion is the company's point-of-sale department. Here, posters, signs, counter cards, banners, handbills and a variety of other multi-colored attention getters can be ground out at the rate of 5,000 a day. Back in advertising, copy writers and artists busy themselves turning out hard selling ads and radio copy to a point where the only thing left for the retailer to do is get it to the media in which he will advertise.

TMC helps there, too. The company area representative works closely with the retailer to make sure he not only selects the right newspapers and radio stations for his advertising, but the right day and time.

This is based on the sales-service department's analysis of all the available media in the area and the reader and listener impact of that media.

Next comes the best days to start and end the promotion and the proper store location for the racks containing the promotion. Once again, keeping in mind that TMC's goal is to build traffic for the store, and not rely on existing traffic to sell the records on sale, a careful survey is made of the store layout, and the other merchandise the store would like consumers to come in contact with. The results are then gone over with the department head or store manager to pinpoint the best spot to situate the promotion from the retailer's standpoint.

In short, nothing is left to chance. Every tie-ins with the local radio stations are worked out, which in some instances include personal appearances by the area's leading disk jockeys, or remote broadcasts from the store itself. In other instances, arrangements are made to have leading recording stars on tap to sign autographs at the start of, or during the peak of, the promotion.

Most important, all of the sales material that TMC supplies in conjunction with one of its promotions is free. And if the store wants additional material for display in other departments or windows to further promote the sale, they all have to do is ask.

Because of the promotional successes TMC has achieved for retailers, more and more new customers are joining the TMC roster weekly. For nowhere else can they have produced for them truly market-tested phonograph record promotions that bring throngs of new customers—particularly the free-spending, impulse buying youth of the area.

Leaders in promotion

Transcontinental Distributing Corp. is unique in the record industry. The wholly owned subsidiary of Transcontinental Investing Corp. is the only independent nationwide record distributing operation in the business.

TDC consists of a chain of strategically located distributorships. Each operates apart from its sister TMC—or rack-jobbing—counterpart within the TIC corporate complex. Each must stand on its own feet as a profit center within the company functioning in the full sense as a record distributor.

As a result, a TDC distributorship sells its lines to other rack jobbers within its area and sells them at the same price that it sells to its sister TMC rack-jobbing operation.

The TDC organization is so structured as to offer record manufacturers a distribution program designed to meet its specific needs. It can provide national distribution for the manufacturer who seeks it. On the other hand, it can serve a manufacturer with specific market coverage in any territory the manufacturer desires. Thus, TDC handles distribution for various lines, either nationally or on a market by market basis.

The TDC operation—just as in the case of TMC—benefits from the skilled management and financial strength of the parent firm, Transcontinental Investing Corp. With TDC's resources backing TDC, the distributing wing is assured of sufficient and knowledgeable manpower, and proper facilities.

This acquired the distributorships at the time when it merged the rack-jobbing firms which comprise TMC. During the past six months, it has accomplished its goal of building the distributorships into a separate arm of the company. In its drive to seriously pursue the distribution phase of the record business, the company recently opened a distributorship in Seattle to round out its coverage of the nation's top record markets.

Thus, TDC stands on its own as a full-fledged national record distributor, serving retailers and rack-jobbers within the area of each of its branches. It also serves the record industry by offering its manufacturers distribution, either on a selected market basis or nationwide.
This workbook of ideas shows what smaller companies can do, too...

Kendall Manufacturing Co. learned that it is easier for a small company to teach the unskilled than a large manufacturer. In a small plant, says President Lowell Kendall, the unskilled trainee has the opportunity to work alongside an experienced worker. In a large plant, classroom instruction is mandatory.

The Crouse-Hinds Co. offers "off-the-job" training to employees so that they can qualify for better positions as openings occur.

Oxford Chemicals feels a smaller firm like itself is in a better position to attract and train hard-core unemployables because they feel it is hard to compete within a large corporation. Oxford finances its own training program, sending employees to school at night. Each trainee is assigned to a trainer of the same ethnic group.

These and 70 other case histories illustrating how business big and small is helping to solve the crisis in our cities are in the new booklet "Solving the Crisis in Our Cities...Report to Business No. 2." Use the coupon to get your copy.

There's no profit in poverty.
The $250 million recorded tape industry is a busi-
ess phenomenon; particularly when compared to its
big sister, the phonograph record industry. The trans-
formation it took big sister nearly sixty years to accom-
plish—to move from the scratchy and cumbersome wax
cylinders, to long-playing discs—will be made in
the tape industry in less than one-tenth the time.

The stride tape has made have been unbelievable.
A few years ago, tapes, although ideal from a sound
fidelity standpoint, were troublesome to operate.
Threading a machine, repairing a broken tape, and
rewinding for replay made the process one for the
sound purist alone. Now, all that has changed. Car-
triges or cassettes are merely dropped into place and
without touching them again, they play from 30 to 120
minutes. Even the old-fashioned—if something four
years old can be called old-fashioned—reef-to-reel type
tape can be simply operated today through the mechani-
cal threader most machines now have.

Transcontinental Music Corp. is not only fully
aware of the meteoric rise of the tape industry to its
present level, but it is dedicating every effort to help
it grow even faster, because the company firmly be-
lieves the market knows no bounds. Every member
of TMC’s constantly expanding sales force has been
thoroughly indoctrinated in tape and tape sales, and
the company is creating new and exciting display coun-
ters and other fixtures to further promote the purchase
of this highly profitable product and accessory line in
retail outlets.

Each of TMC’s warehouses carries a full line of
4 and 8-track tape records, and the firm is doing
everything it can to help its retailers benefit from the
growth of the tape industry, which exceeds a volume
of $650 million.

Because the tape boom has literally happened over-
night, there are many store owners and retail buyers
who have not jumped on the bandwagon, according to
TMC executives. Apparently, an unawareness of the
potential of the market as well as a lack of complete
knowledge of the product are the reasons. This is
where Transcontinental Music can be of assistance.
TMC personnel are not only well equipped to help re-
tailers set up a successful tape center in their facility,
but they can keep that center properly inventoried.

They also have the capability to advise retailers in
the sale of the product and the numerous record
and tape accessories they distribute under their own label.

Where did it all begin?
The tape surge really began just three short years
ago, when the stereo tape cartridge came into being,
to give the happy motorist his own selection of recorded
favorites to play as he toolled along the highway. Al-
though these tape playbacks are still optional auto-
mobile equipment, some 400,000 new car buyers,
according to a recent survey, opted to have them in-
stalled in the shiny new wheels they bought last year
(that’s 5 per cent of all the people who bought new
cars in 1968). More importantly, an additional 1.3
million people, according to the same source, had tape
units installed in their present automobiles.

Although the make-up of the tape market at this
time is dominated pretty much by the “young sophisti-
cate” (the 19 to 30 year old), teenagers, who buy up to
90 per cent of all the phonograph records made, are
hopping into tape with both feet. Of course, what’s keep-
ing them completely submerging their sound-oriented
being into tape is the price. Even though the 13 to
18-year-old set has more dollars to spend than ever
before, $5.00 to $7.00 for a favorite tape still seems
still a bit too high. Too, the tape manufacturers, until
recently, have been allowing anywhere from two to six
weeks to elapse before new pressings are recorded on
consumer tape. But this is changing rapidly because of
the upsurge in the preference of tape. Today, many
records and tapes are being “pressed” and released
simultaneously. TMC feels that the next thing that will
happen within the not-too-distant future will be promo-
tion programs that will bring unit prices down within
the reach of a greater variety of youngsters.

Each year, for the past three, the number of manu-
factors of tape equipment has doubled. Also begin-
ning to take part in the fantastic boom are foreign
manufacturers. Audio companies in almost all parts of
the free world are tooting up to get into various phases
of the act.

Just how many playback units were sold last year
cannot as yet be accurately determined. But, if estimates
based on available figures last fall hold up, then some
6 million playbacks of one form or another were pur-
chased which is close to a 10 per cent increase over the
5.5 million sold in 1967. Of the 6 million sold, 2
million were of the cassette variety.

TMC executives believe that by 1975 the tape re-
cording industry will be equal in size to that of the
phonograph record. Beyond that no one can guess.
Already there are two and three tape unit families. One
for the automobile and the other one or two for the
home.

TMC today is a major part of this relatively new
music and entertainment form, which is considered by
the industry a quality product. TMC feels that if all
racks are given this quality product in ample supply,
all parties concerned will benefit, from the recording
star to the manufacturer, the merchandiser the retailer
and finally to the customer.
THANK YOU TRANSCONTINENTAL FOR HELPING US BUILD THE INCREDIBLE NEW EXCITEMENT ON DECCA RECORDS
Congratulatory Wishes to Transcontinental Investment Corp.
from Metromedia Records

featuring the following albums with TIC

Belair

one of the world's largest manufacturers of stereo cartridge tape players.

Belair Enterprises,
5873 Rodeo Road, Los Angeles, California 90016.
Phone (213) 970-9733

CONGRATULATIONS to TRANSCONTINENTAL MUSIC CORPORATION from LIVING LANGUAGE RECORD AND CASSETTE COURSES

130 Ave. of the Americas
New York, N.Y.
212—WA 5-1200

monument is artistry
monument record corp.

Nashville/Hollywood

Album: MD 1010; 8 Track Tape: 890-1010; Cassette: 590-1010

Album: MD 1009; 8 Track Tape: 890-1009

Album: MD 1009; 8 Track Tape: 890-1009

Ray Stevens
"Gitarzan" (SLP 18115)

Tony Joe White
"Black and White" (SLP 18114)

Ray Stevens
"Gitarzan" (SLP 18115)

Joe Simon
"The Chokin' Kind" (Sound Stage 7 15006)
Their new album is beauty and emotion. Perception and poetry.
Top left: Robert K. Lifton, president of TIC with Sol Hurok of Hurok Enterprises. Center left: The computer, an important part of the combined TIC operations. Bottom left: A view of just part of one of the warehouses that form a vital cog in the distribution machinery for the company. Top center: No company works without its solid core of secretaries and typists. TIC is no exception. Below: The record product that via the company gets to the customer. Keeping stock on the tape product that is shipped out.

the scope of transcontinental

Bottom Center: A final check before shipment of the company's tape product. Top right: Taking care of company business—computer style. Bottom right: the accessory market that TMC deals in, from guitar strings to tape splicers.
What sells like Pickwick/8 cartridges at $4.95?

Brand new Pickwick cassettes at $4.95.

THE MAJOR 8 TRACK TAPE CARTRIDGES & CASSETTES AT A BUDGET PRICE.


PICKWICK INTERNATIONAL, INC. 8-16 42nd Ave., L.I.C., N. Y. 11101 (212) 361-8811

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sell them all

it's easy with Ampex-the No. 1 name in pre-recorded stereo tape!

Yes, we're No. 1 in the pre-recorded stereo tape business, but the important thing is making YOU No. 1. We care about you!

We know the business of selling stereo tape inside and out, and we want to give you everything it takes to sell more and more stereo tapes... everything you need to be number one in sales and profits.

How? With our "We Care" package—a continuing dynamic merchandising program that's loaded with sales power.

We've got the world's largest selection of pre-recorded stereo tape—4-Track Cartridge, B-Track Cartridge, Cassette and Micro-Cassette—from more than 65 different recording labels. Everything from soul to soundtracks.

But that's only the beginning. We can put you in the Cassette stereo tape business with self service pilfer-preventive display racks... units that let you stock and display Cassettes right in front of your customers with just a minimum of floor or counter space.

Then to put your customers in the buying mood we give you colorful window banners, artist posters, mobiles, label catalogs and other dynamic point-of-purchase materials. All designed to stimulate impulse buying.

Our "We Care" program doesn't stop there. We're telling millions of consumers, month after month, the exciting Ampex Stereo Tapes story with national consumer advertising in PLAYBOY, in

LOOK, in STEREO REVIEW, HI FIDELITY, TEEN AND CAMPUS PUBLICATIONS and on AM and FM RADIO.

And the big new 1969 Ampex Stereo Tapes Catalog—a complete listing of over 5,000 albums. Pop, rock, folk, soul, jazz, classical, showtunes and spoken word. Music that's easy to find, easy to buy... music that'll turn them on, wherever they are.

All this "Care" is specially created to make you No. 1. You see, you've got a good thing going when you go with Ampex—the product, the promotions, the merchandising, the advertising, the service and the No. 1 name in the industry!

SALES OFFICES:

W. EAST: 555 MADISON AVE., NEW YORK, NEW YORK

SOUTH: 1730 W 9TH ST., BAY HARBOR ISL., FLORIDA

SOUTH: 2201 W. LUNT, ELK GROVE VILLAGE, ILLINOIS

MIDWEST: 3501 W. LUNT, ELK GROVE VILLAGE, ILLINOIS

WEST: 700 ROODER DRIVE, GLENDALE, CALIF.

HAWAII: 313 KAMAKEE ST., HONOLULU

AMPEX OF CANADA: 100 SKYWAY, REXDALE, ONTARIO
EDP Ticket System Key to Song Book Merchandising

By EARL PAIGE

MINNEAPOLIS—If a retail outlet has a traffic problem, it can sell song books, according to Robert Mitchell, J. L. Marsh & Co., here, who has worked out a song book merchandising program based on automatic record orders from electronic data processing (EDP) tickets and a very limited list of pre-arranged titles. The program has not been publicized widely because Mitchell says he wants to keep it quiet at first. He said retailers have no problem getting full list prices on any song book, and that the only difference with regular book buying power is that all the songs on any one CD are available and are being sold on a 100 percent guaranteed basis.

Under the program, retailers return the torn off EDP tickets attached to each book sold, thus constituting a reorder. "If an item has been discontinued or is not going well, we won’t fill the reorder," Mitchell said. J. L. Marsh, a rack jobber wholesaler, has regular representatives contacting stores to see that enough copies are being stocked and displayed. Additional allowances will be made when the song books are sold. "Top 60" song books allow dealers to double check their inventories.

The normal inventory for a dealer just going into the song book field, if he carries about 115 titles with individual titles carried in quantities of 3’s, 4’s and 5’s, is probably $300 to $400 in investment of $400 and $500. The dealer has an option of purchasing a rack, although the books might be displayed in existing fixtures, too.

The program has been in existence for about a year and a half, and statements show that dealers receive a good profit on the tickets and that in most cases, discount pricing is not necessary, and that the average sale at retail is around $2.30. Mitchell said the bulk of the books are sized at $2.95, some sell at $1.25, and the bigger books and folk collections on his list sell at as high as $5.95.

In describing the list, Mitchell said, "We’re not competing with a Walter Kana or a Carl Fischer. Our list is very tight. People who have special orders are always referred to a regular sheet music jobber. On the other hand, we do guarantee everything. We never have to do a reorder. It’s all well organized, and we are one of the best sellers in the top categories."

Mitchell breaks the categories into popular (about 400 book titles); standard music (60 titles); shows (20); sacred (10); instrument instruction (30); folk (35); law (50); chord organ (20); and other (15). He said that artists are not selling so well on records as exceptionally well on song books. "Peter, Paul & Mary, for example, have about 15 books in our folk category and our EDP tickets tell us that their song books really sell."

He mentioned chord organ books as another surprising category. "Chord organs may be the real sneaker in the music industry," said Mitchell. "You can ask any Woolworth Store manager and he will tell you that the organists are selling very well. We have at least one chord organ book from six or seven publishers in our chord organ section.

Dealers offering a good selection of song books will have success, he said. "You could show the 12 best sellers, but if these were all you showed they wouldn’t sell. On the other hand, if you displayed 12 best sellers along with the 40 worst, for example, the 12 best titles will sell. People want to see a good selection and a good selection of merchandise builds store traffic."

At the present, all song book merchandise is shipped from Minneapolis. "It’s inevitable that our brand operations in St. Louis, Des Moines and Kansas City also offer song books. Our approach is one of offering a total concept. We think that stores can sell reed reeds, pre-recorded tape, instruments, accessories and song books because they are all part of the music retailing business today."

NAMM Study on Growth of Wholesale

CHICAGO—A survey of the National Association of Musical Merchandisers (NAMM) wholesalers indicated that members expect wages for wholesale personnel, theft and breakage, freight shipment losses, import and export levels and investment in warehouse expansion to increase substantially by 1975. No changes were forecast in dealer inventory plans for 1970 but two-thirds expected inventories to grow slightly by 1975. The responding distributors predicted that wages for manufacturers and retail personnel will climb 7 percent by the end of next year and 15 percent by 1975. They also forecast wage increases of 7 percent among wholesaler/distributor employees by 1970 and 11 percent by 1975.

Thieves and breakage losses in commercial shipments of musical equipment is expected to increase 7 percent by the end of next year and another 5 percent in six years. While most respondents said they have tried to keep those losses down, they indicated that commercial shippers must take the initiative in these areas. NAMM members expect imports to rise almost 10 percent by 1970 and 18 percent by 1975. The present retail level of imports is slightly more than $100 million. Experts are expected to rise 6 percent by the end of next year.

8 Disk Stars in Oakland Dates

OAKLAND, Calif.—Eight top recording stars in the classical field will appear with the Oakland Symphony Orchestra during its 1968-1969 season, to be opened Oct. 22 in the Oakland Auditorium under the direction once again of Gerhard Samuel. The season will open with the concerts featuring mezzo-soprano Betty Allen, and will continue through May 8. Also featured will be pianist Rudolf Firkusny, violinist Igor Oistrakh, Carlos Chavez, conductor/pianist Claude Arreau, pianist; the Oakland Symphony Chorus, violist Teiko Mathashii, mezzo-soprano Donna Peterson and the San Francisco Boys’ Chorus.

Say You Saw It In Billboard

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Folios

BEST SELLING FOLIOS: PIANO, FRETTED INSTRUMENTS, INSTRUMENTAL, BAND

GLEN CAMPBELL—GROOVY GUITAR SOLOS (Hanszen)

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FIRST DIVISION BAND METHOD (Belwin)

GREAT HITS FROM MILLION DOLLAR MOVIES—Guitar (Big 3)

PETER, PAUL & MARY—Guitar (Warner Bros.-7 Arts)

PETER, PAUL & MOMMY—E-Z BIG NOTE—Guitar (Warner Bros.-7 Arts)

ROMEO & JULIET ALBUM—Piano (Famous)

WITH MY LOVE—Guitar (Big 3)

3 compelling reasons why you should install Electro-Voice SRO Loudspeakers in your present amp.

1. Your present speakers just blow out. There is no speaker more rugged than Electro-Voice SRO. Proved in rugged laboratory tests. Proven on the job.

2. Your present speakers sound fuzzy, even with the "fuzz tone" turned off. Electro-Voice SRO speakers meet the highest fidelity standards. Even at full volume they deliver clear, transparent sound.

3. Your present speakers aren’t loud enough. At any volume setting, SRO speakers are louder than any other brand. It’s like having to double your present amplifier power!

Electro-Voice

A Division of Electro-Voice, Inc.

August 23, 1969, Billboard

Univox Amps

WESTBURY, N.Y.—Merson Music Corp. will now offer a special lifetime guarantee on its U-1000, U-1050 and U-1075 Univox amplifiers, according to President Ernest J. Briefer. The speakers may be returned to the factory after the 90-day warranty runs out with a check for handling and shipping costs for replacement of defective speakers. "Merson’s decision to offer this lifetime speaker guarantee was initiated to make certain that buyers know that we have great faith in our new line and that we stand behind every sale in 100 percent," said Briefer.

Each Univox speaker cabinet contains 4-inch Eminence speakers with 20-ounce magnets and 2-inch voice coils. Each speaker is designed for continuous performance, making 200 watts per cabinet.

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THE MOST COMPREHENSIVE PROGRAM AND PERSONNEL MANAGEMENT LISTING CATALOG OF THE TOP 100 MARKETS!! THE WHO'S WHO IN RADIO PERSONALITIES!!

THE 1969-70 RADIO PROGRAMMING PROFILE

INDISPENSABLE AS A PROMOTION & SALES TOOL for

Record Promotion Men | Agency Media Buyers
Field Sales Personnel | Radio Station Personnel

- A complete coverage of radio stations in the top 100 markets, including formats, personalities, time slots and percentage of music programming.
- Provides all the information for your record promotion list.
- The latest Executive Listings of Major Market Executives and Personnel shifts, Major Format switches and change of Representatives.
- Top coverage for regional radio billing ... an hour by hour programming profile for Radio.
- A thorough coverage of the radio market, for time buyers at Ad Agencies.
- Will enable you to make a quick, and authoritative estimate of the cost of a station, or any combination of stations.
- Has complete coverage of all AM and FM stations in the Top 100 Markets.
CHICAGO—Jeannie C. Riley, whose record of "Harper Valley P.T.A." must still be playing on most of the nation's estimated 500,000 jukeboxes, was assured last week that she will receive a "totally enthusiastic" reception here Sept. 7 when the Music Operators of America (MOA) honor her "Harper Valley" rendering as the "Jukebox Record of the Year." Miss Riley canceled a previous engagement so she can perform at MOA's banquet during the National Jukebox Record Association, announced as one of the exhibits.

A group of new exhibitors are set for the Sept. 7 trade show and exhibition at the Sherman House Hotel here, which will feature two industry segments and columnist Drew Pearson, as a featured speaker on public relations. Among new exhibitors are the Country Music Association, Plantation Records, Metromedia Records, Air Town Records, National Institute of Coin Mechanics, National Phone-O-Gate, Whischair Industries, Inc., Vendors Exchange, Auto Photo, Allied Leisure Industries and Ferris.

"We are going all out to honor Miss Riley," said MOA executive vice-president Fred Granger, who added that he expects attendance to equal that of a year ago, and who added that a number of state associations were securing banquet tables. Among states to be represented in a permanent way are Wisconsin, Illinois, Maryland, Michigan, Washington, Illinois, West Virginia, New York, South Carolina and Ohio. Further evidence of enthusiasm for the show, he said, was the intense requests for exhibitor hospitality suites at the Sherman House Hotel.

Chicago Office for Fischer

Chicago — The Fischer Mfg. Co., Tipton, Mo., has opened new offices and showroom in Skokie, Ill., a suburb of Chicago. Kenneth A. Fischer, director of marketing, will head up the Chicago office, aided by Miss Carol Wilks and recently appointed Midwestern district representative Fred Bluu.

The showroom will feature a permanent display of all Fischer retail pool tables, and a representative sampling of coin-operated tables. The showroom will offer buyers in the area a review of the Fischer line in one location.

New Equipment

Univex — Three new games in a single cabinet.

Williams — Six-Player Shuffle Alley

The new six-player Beta shuffle alley from Williams Electronics, Inc., combines choice of Flash or Shuffle for each player. Flash features of previous machines, "A strike gives the player 90 points," explained sales manager Bill Cooper. "The player who goes into operation for the next two shots." The Flash-A-Matic is a timing device which challenges the player to make a strike when the score is highest. The Beta gives the customer five methods of play: Dual Flash, Flash, Regulation, Strike 90 and the combination described above. Also, the machine also features heavy duty pin hangers and optional single, double or triple chutes. Two plays for a quarter are recommended on the Beta, available for order at the show.

KAMA to Hear Les Montooth

WICHITA, Kans. — The annual meeting of the Kansas Amusement and Music Association (KAMA) will be held in Wichita, Aug. 23-24 in the Bananza Room of the Executive Inn. A Saturday evening banquet will be addressed by Music Operators of America's Midwest director, Les Montooth. The banquet will be preceded by a social hour, 5:30-6:30, and followed by admission to a Wichita baseball game, which will start at 8 p.m.

Members are being reminded that prospective members of the association will be admitted to the dinner and ball game free of charge. Distributors are also being invited to exhibit at the Executive Inn, according to association secretary-treasurer Ronald Caziel.

New Equipment

Bally — Single-Player Flipper Game

Operators will notice that this new single-player flipper from Bally Manufacturing Corp. has a five digit scoring totalizer instead of the former mechanical adder. The new totalizer is also operated by a single plastic key which may be easily valued at 1,000 each when lighted. The space maneuver involves skill on the part of the player as he tries to line up a space ship and a space station on adjacent, colored beams that make up part of the background. Four players may line up with the station, the object is to perform a docking operation, which scores 3,000 each time the trick is performed, a special is lighted in the central playfield—if this target is hit when lighted a free ball is delivered to the playfield. The game is available in replay or add-a-ball models.
Ind. Programmer Tells Why ‘Harper’ Took MOA Award

Continued from page 59

now," said Geddes, "but it's still on some boxes around here. It did terrifically the first six months it was out. The popularity of an artist can depend on exposure in other media," he added. "Tom Jones’ TV show has done a lot for him as a jukebox artist.

Oldies

Restaurants and taverns catering to middle-aged patrons are the best jukebox locations for programming ‘oldies,’ according to Geddes. "The Platters and other early r&b groups are the best artists to put in places like that. Old r&b songs seem to have gone deeper into people’s memories than pop stuff." He estimated that oldies account for 3-5 percent of the programming in such locations, and that he changes a record every 3 to 4 weeks. "The top 10-15 records still get the main play," he said, "but the oldies make enough to cover themselves. Programming little LPs is one way of getting more pop oldies on jukeboxes," he added. "But we have trouble getting as many little LPs as we'd like in this part of the country. There are two one-stops down here who carry them and they're pretty slack in picking up new releases.

"Lew Jones Distributors programs more of the 7-in. long play disks than anybody else in the area," he said, "and we've done all we can to promote them. But location owners have often requested that we take them off the machines. People who are just in and out of a bar or restaurant don't want to spend the money and sit around that long to listen to the whole record.

The MOA poll also named MGM Records the top record company of the year, mainly on the strength of the company's practice of sending new releases to operators as much as three weeks earlier than other manufacturers. Geddes explained the advantage of receiving the records early. "It's more service to the location people. We can't make that much additional profit by getting the records early, but when a customer asks why we don't have a certain record that they heard on the radio or at some other bar, we have to be able to get that record. You have to remember that the radio stations have some records as much as two months before the one-stops do. And radio has a big advantage on jukebox play here, especially with the kids."

Soul Music

The radio programming situation in Indianapolis has undergone some recent drastic changes, he said. "WGME (AM) which was formerly a 'white' soul station, is now going after the 'white soul' audience," he said. "They create an audience for things like 'Crystal Blue Persuasion' by Tommy James and the Shondells, but it's only a must for r&b locations this summer, and Tommy Joe White's 'Peek Salad Annie.'" WTL-FM is now the black soul station in town, and WNNAP-FM was recently established as an underground rock outlet. "It's really strange to me thinking," said Geddes, "that two popular fields like soul and hard rock music should have only FM outlets in Indianapolis." Many people also listen to WWOZ (New Orleans), he said, which makes meeting customer requests for new cedw discs more difficult.

The overlap of pop, cedw and r&b music in Indianapolis is more a result of the varied nature of the population than any cross-breeding in musical tastes, according to Geddes. "Many people here originally came from Kentucky or Tennessee, and because of that, it's hard to define a location as 'pop' or 'cedw.' You've got to program Johnny Cash's 'A Boy Named Sue' all over the city. For instance, with the exception of Motown artists like Diana Ross and the Supremes, Stevie Wonder and the Temptations, however, pop location customers wouldn't have anything to do with r&b records. And country and western fans will play Ch crucially, but he would go nowhere on an r&b jukebox.

The SOUND of MONEY!

Austria Assn. Elects Groenmer

VIENNA—Walter Groenmer has been elected president of the Austrian Coin Machine Association succeeding M. Berndtman, who has retired after a 10-year term. Following his election, Groenmer announced that his two main objectives would be to try to expand the development of automatic beverage vending machines, and to bring about greater acceptance by the Austrian government of pay out machines on the same basis as exists in Britain and the Scandinavian countries.

Groenmer said there was a need for some information covering the Austrian coin machine industry and he invited members to submit ideas on this subject.

REPEATING MOVIE PROJECTORS

The count-down begins now for the 1970 Seeburg APOLLO

Seeburg The Seeburg Corporation • 1500 North Dayton Street
A Subsidiary of Commonwealth United Corporation
Goldstein Believes Operators Must Become 'Total Vendors'

By EARL PAIGE

ATLANTA—Herb Goldstein believes bulk operators must strive to become what he describes as a "total vendor," a vendor who offers merchandise in his machines in all price categories and varieties. He also believes that the bulk vending industry has been too reluctant in bringing in new people and that many operators resent innovations. Now, affiliated with H. B. Hutchinson Distributing here in order to expand bulk vending capacity, he said last week that he hopes to be working more closely with operators and that he hopes to implement some of the improvements he sensed were necessary during his 15 years with Oak Manufacturing Co.

The former Oak sales manager said: "When I talk about total vendor I mean this in the sense that vendors must offer a variety of pricing and a variety of merchandise. I have never seen a woman come into a supermarket and ask to have a quarter changed so that she can allow her child to make a purchase from a bulk vending machine. Bulk vending machines appeal to impulse purchasing. People who buy items from a bulk vending machine will only use the coins they happen to have in their pockets or purse."

"In order to energize up the variety of coins people happen to have in their pockets or purse, the vendor must expand his line. Too many operators are reluctant in expanding—many have still not gone into quarter capsule vending as strongly as they should. This industry seems peculiarly reluctant about bringing in new people and this reluctance shows up in the way operators resent new innovations.

"Operators are too quick to say that it can't happen. When Victor came out with the two-inch capsule in 1954, operators said it couldn't happen. We have all seen the business go from a penny to a quarter since then. The same operator that resists innovation often learns too late

BIG PROFITS COME IN SMALL PACKAGES

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

Whether it's in a supermarket or a super service station, the Model 60 is an operator's profit package. Simple changes of the brush housing and merchandising wheel allow you to dispense all types of popular items. The Model 60 has the most foolproof coin mechanism in its field. Extra-wide chutes and interchangeable globe accommodate various sizes of products. Model 60's attractive, modern design is sure to corner profits for you—at any location. Write, wire or phone for complete details.

Save 10% on all standard sizes! Use this coupon direct from Bill & Mary H. Goldstein.

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SUPPLY CO., INC.

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PHONE: (312) 486-8793

New Victor 77

GUM & CAPSULE VENDORS

A REAL SALES STIMULATOR IN ANY LOCATION

Beautiful eye-catching design. Makes merchandising irresistible. Convenient, interchangeable capsule system. New: Changeable ladder type vending. 100 cent count gum, B.5, 25, 12, 10, 25, 25, 100 cent capsules and 80–V-2 capsules in a variety of sizes. Changeless coin box for easy coin collecting. Large capacity, Basket 1000, 1000, 100, 1000, 250, 250, 80–V-2 capsules and 80–V-2 capsules for any location. Price $39.00 each with shipment from:

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SUPPLY CO., INC.

1851 N. Division St., Chicago, Illinois 60622

PHONE: (312) 486-8793

175 at Bitterman Event

OMAHA couple, Mr. and Mrs. Frank Mitchell, strapped a Victor Selectorama on the tail gate of their station wagon.

STUART BITTERMAN, grandson of Bernard Bitterman (right) and Mountain Grove, Mo., operator John Barrett pause for a photo.

YANKEE INGENUITY" was displayed by Gerald Prokoski and his family. Mr. and Mrs. Prokoski, shown in the photo, have an orange place that they have turned into a vending machine and a mascot for the small money. They have a collection of Lucky Charms and Charm Capsules and a variety of other items for sale.

"OMAHA, Neb.—(The Omaha World-Herald)—The Bitterman family is well known for their Yankee ingenuity. Their most recent invention is a vending machine that dispenses charms and capsules for 10 cents each. The machine, which is located in a small store, has been a hit with customers. The family plans to expand their operations in the future."
We interrupt your reading at this time to tell you about the most important "Moon Shot" of the year. That will be read and seen around the world—the biggest attraction of the year for the car industry—the Billboard N.C.A.A. Convention. Your "Moon Shot" will carry your advertising message to the largest and most attentive buyers in the business. AUGUST 26th—last day for all advertising. Contact Chicago "Moon Shot" headquarters TODAY.
Jukebox Experts Talk About MOA Seminar

By BRUCE CORY

CHICAGO — Facts about available jukebox equipment reasons for adopting new pricing patterns and new locations for jukeboxes are among topics to be discussed during a seminar at the Music Operators of America (MOA) convention here Sept. 5-7 at the Sherman House Hotel. A panel of five jukebox manufacturing firm representatives will each speak and then answer questions from operators. Last week those of the panelists gave indications of what their talks will cover:

A. D. Palmer, Wurlitzer Co., North Tonawanda, N. Y., will urge operators to consider placing 200, 160, and 100-selection jukeboxes in their locations. "I'm going to ask them to consider their market and think ahead," said Palmer. "If at a later time they're going to have to sell their jukeboxes to somebody and then they ought to keep the trade-in value of the larger machines in mind."

Palmer said he will remind the operators of the development of improved and more expensive remote sound equipment. "Wall boxes are now selling at about $200 each," he said, "and the operators should be installing new machine sound units to help with the improvement and proliferation of good remote equipment."

I'm also going to tell them that the operators get into the nuts and bolts of their industry and know what jukebox equipment is all about. Operators shouldn't need help selling them."

"Pricing for Profit" will be the (Continued on page 92)

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JUKE BOX MECHANIC

Good Pay, Life Insurance, Hospitalization & Pension.

State Experience.

Give All Details First Letter.

Write: P.O. Box "A"

Munster, Ind. 46321

New Plantation Jukebox Plan

The following average valuations, based on quotations obtained from selected, franchised distributors in key markets throughout the U. S., are published only for the purpose of indicating general trends. The averages are given for applica-

tion to any specific buyer-seller situation.

Jukeboxes

Rock-Ola

Low

High

1465. 200 Sel., 45 RPM, 1955. .75 200

1465. Tempo 1, 200 Sel., 1955. .75 200

1471. Tempo 1, 200 Sel., 1955. .75 200

1471. Tempo 1, 200 Sel., 1955. .75 200

33 5/8. 500 Sel., 1955. .33 5/8 500

45. 500 Sel., 1955. .45 500

45. 500 Sel., 1960. .45 500

45. 500 Sel., 1965. .45 500

45. 500 Sel., 1970. .45 500

45. 500 Sel., 1975. .45 500

45. 500 Sel., 1980. .45 500

45. 500 Sel., 1985. .45 500

45. 500 Sel., 1990. .45 500

45. 500 Sel., 1995. .45 500

45. 500 Sel., 2000. .45 500

(Continued on page 65)

New Equipment

The flashing lights in Chicago Coin's new varsity six-player Puck Bowler travel twice as fast as the lights on earlier machines. Average game time on the new bowler is slightly less than a minute. A strike in the super frames, frames 3,6 and 9, gives the player a bonus score, while a bonus frame goes automatically during the fifth frame. The new machine also features an all steel pinner proof double door on its cash box. The bowler is over three times as much of dimes or two for 25-cent play. It stands 8 feet by 10 feet and is made from Walnut Formica hardboard. Miss Riley has recorded three singles since her MOA award song, "Harper Valley PTA," in 1968. Including "The Rib," now No. 41 on Billboard's "Hot Country Singles" chart. She also has an album coming out shortly.

KANSAS CITY, Mo.—Some 75 bulk vending operators temporarily put competition aside at the recent fourth annual open house of Bitterman & Son Distributors, Kansas City, Mo. Bernard Bitterman estimated that 175 people attended, a larger number than was at last year's meeting. "Many of the operators brought their children and spent the day as the day," he said.

The purpose of the open house, according to Bitterman, was to allow operators to see new merchandise and exchange ideas with other operators. "Of course, which I think the most interest were the 10 cent bouncy balls and the new pop system balls, which Bitterman called, "the year's big items," and nickel ball machines."

"The atmosphere of the open house was most congenial," said Bitterman, "especially considering that many of the operators are direct competitors."

(Continued from page 59)

All Machines Ready for Location

AUGUST 23, 1969, BILLBOARD

You'll Score With the Savings In Our New Complete Machine List. SEND FOR IT.

World's Largest Inventory

Exclusive Rowe AMI Distributor

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DAVID ROSEN ake

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Phone: 215-C/6 2000

New Coinbox for use on coin op gaming machines. New coinbox for all coin op uses. Coinbox are made from heavy duty, high quality metal, with silver or nickel coating. Coinbox are USA made and are designed for the American market. Coinbox are available in various sizes and styles, including flat top and flat bottom coinboxes. Coinbox are designed to fit a variety of coin op machines, such as arcade machines and video games. Coinbox are made from high quality materials and are built to last. Coinbox are easy to install and are compatible with other coin box systems. Coinbox are also available with optional features, such as coin boxes with coin sensors and coin boxes with coin acceptors. Coinbox are made to order and can be customized to meet the specific needs of the operator. Coinbox are available from coin box manufacturers and suppliers, and can be purchased online or in person. Coinbox are a popular choice for coin op gaming machines, and are an important component of the coin op industry.
Now at your Distributor!

EXCITINGLY NEW

Bally ON BEAM

WITH THRILLING SPACE-CHASE FEATURE

SUCCESS RINGS UP 3000

Fancy flipper fingering and skill science (A) put lit Space-Ship on same Beam with lit Space-Station, (B) keep Ship and Station on same Beam (C) and advance Ship to position alongside Station, adding 3000 to score. And the 3000 points "docking" trick can be repeated again and again with each ball.

AND LIGHTS SPECIAL

"Docking" Ship at Station also lights SPECIAL at Center Target on playfield, which triggers Target to propel Extra Ball directly to playfield if hit with SPECIAL lit.

1000 SCORE TAG
ON 11 DIFFERENT TARGETS

★ Center Target scores 1000 or SPECIAL.
★ 4 Top Rollers score 1000.
★ 4 Mushroom Bumpers score 1000.
★ 2 Bottom Rollers score 1000.
★ 2 Bottom Rollers score 500.
★ 2 Thumper Bumper score 10 when lit.
★ 2 Slingshot Kickers score 10.
★ Operate with or without Match-Store.
★ Wide range of high score cards.

Bring slowest spots back to life in a hurry, increase collections in every type of location with a really different style flipper game. Space-Chase Feature never fails to attract attention, hold players for long sessions of play. Get Bally ON BEAM!

STANDARD MODEL
ADD-A-BALL MODEL

See your distributor or write BALLY MANUFACTURING CORPORATION - 2640 BELMONT AVENUE, CHICAGO, ILLINOIS 60618, U.S.A.
### Billboard Album Reviews

**AUGUST 23, 1969**

|-----------------------------------------------------|-------------------------------------------------|----------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|-------------------------------------------------|

The chairman of the board arranges harmony, music and poetry with results that achieve a lyrical beauty of its own. Sinatra's lush, smooth baritone voice is exactly what the music needs. Sinatra always creates a mood that is stirring and intense. The sound for emcees is perfect fuel for the lyrics. "A Man Alone" is an excellent example.

The incomparable Misa Strodahl has done it again! Her third solo album, "The Age of Electronic Music" is one of the most riveting, exciting and most musical albums of the year. The two tunes are carefully selected and arranged. The album is driven by a solid foundation of guitar, bass, and drums. The result is a full-bodied sound that is both refreshing and refreshing. Strodahl's interpretations are bound to catch the wide spectrum of her audiences as well as give a new dimension to the message of faith.

The essence of this program by everybody's favorite singer is quite singular. It is performed with the same skill and precision as his previous albums. The performances are very strong and solid for the country field.

This album, dedicated to former's band musician, contains the single, "Big Black Dog." It is a work of great material. "Tennessee Stud," "My Rambling Boy," "House of Shames" are typical. The performances are very strong and solid for the country field.

By far one of the finest and most coherent collection of transformed and modernized music, this is an instant classic. Its quality is of the highest order, its potential is enormous, its potential is enormous.
No tape configuration escapes Dubbings' net. We're the leader in sound duplication for the entertainment industry. We produce cassettes, 8 track cartridges and open reel to the tune of almost 3 billion feet of tape per year! It's done with the most modern automated duplicating, editing and packaging equipment available. As a North American Philips Company, Dubbings provides both the quality and dependability in cassette manufacture the industry has come to know. You'll get high quality and on-time delivery whether you are a large producer or small. You'll "net" better profits with the leader, too. Whether your duplicating needs are immediate or in the future, why not contact Dubbings now?
By Overwhelming Demand...

Jean
by
Oliver

From His Hit Album
GOOD MORNING STARSHINE
The Beautiful Rod McKuen Classic
From The Motion Picture
"The Prime of Miss Jean Brodie"

AVAILABLE NOW ON... CREWE RECORDS
1847 BROADWAY, NEW YORK, N. Y. 10023
AN ARCHITECTURAL rendering of the expanded WWVA facilities in Wheeling, W. Va., which officials feel will start the city on a musical growth pattern.

In conjunction with the expansion program, the station is re-equipping with the most modern solid-state equipment. WWVA already has begun broadcasting with a new 50,000-watt Gates VP-50 transmitter.

Mrs. Jones Exits ASCAP in Nashville

NASHVILLE — ASCAP moved quietly into its new building here this week without the services of Juanita Jones, its manager here for eight years.

Mrs. Jones, in a sudden action, wired her resignation to Stanley Adams, ASCAP's effective manager immediately. She said the action was for "personal reasons."

Mrs. Jones formed the ASCAP office after a long association with Chet Atkins at RCA Victor. She maintained her offices in the Victor building long after separate offices were set up by ASCAP.

Shortly over a year ago ASCAP hired Eddie Shore, then executive director of the Chamber of Commerce here, to move the licensing organization in new directions. Placed in charge of ASCAP operations throughout the South East, he has sought to establish additional dimensions.

During the year, Adams held a grand-opening ceremony for a new ASCAP building, and announced that board meetings would be held here in the future, the first ever out of New York City.

The building has just been completed, and the moving process started.

"I thought this was as good a time as ever to resign," Mrs. Jones said. "I've been contemplating it for some time. I didn't give much notice because I felt it would be a little poor of me to mention the move."

If ASCAP is going to expand, she said, the office here will be better equipped to handle the new business.

The new structure is set for October, just prior to the start of the 44th Anniversary Convention of the Grand Ole Opry and the Country Music Association annual meeting.

Nashville Forms Music Firm—Leaves Writing Posts Open

NASHVILLE — Songwriter Ben Peters, having fulfilled a contractual agreement with Shelly Singleton, has formed Ben Peters Music, a BMI-affiliated firm, with temporary headquarters at 4298 Jonquil Drive here.

Peters said he hopes to do occasional co-writing with other established writers and some assignment writing in addition to working for his own company. All of his past tunes are in the Singleton catalog, so he starts from scratch.

At the present time he and producer Don Tweedy are finishing up radio and television commercials for Oldsmobile, which is to be used through the coming summer.

Among the artists who have recorded Peters-written songs this year are an album, by Janis James, Joe Simon, Lynn Anderson, Bobby Lewis, Eddy Arnold, Del Reeves, Al Martinez, D. C. Smith, Charley Pride, Mel Carter, Vivian Reed, Jim Ed Brown, Mike Douglas, Jeanne C. Riley and Robert Sherwood.

Peters also is represented on the Billboard charts with his own single on Imperial, "San Francisco Is a Lonely Town," cut also by several others.

Lynn Anderson single "That's a No No," also on the charts now, was written by Peters.
RAY GRIFF
SINGS
‘The Entertainer’
EXCLUSIVELY ON DOT RECORDS
R27388

RAY GRIFF
SINGS
‘The Entertainer’
EXCLUSIVELY ON DOT RECORDS
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BLUE ECHO MUSIC INC.

WRITTEN BY:
RAY GRIFF

CURRENT HITS WRITTEN BY: RAY GRIFF
“CANADIAN PACIFIC” GEORGE HAMILTON IV
“PICTURES” CARL DONKINS, JR.

PUBLISHED BY: BLUE ECHO MUSIC, INC.

the most EXCITING NEW C&W ENTERTAINER today!
INTERNATIONAL NEWS

ASTRONAUTS WALK ON MOON

JERRY LEE LEWIS HITS ON SUN

First Words
Go Down
In History

Space Center, Houston (AP) — Neil A. Armstrong planted his white left boot in the moon's gray dust and said: "That's one small step for man, a giant leap for mankind." They were the first words of the first man to set foot on the moon.

Earlier, Armstrong had commanded his 11 command

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Flag has b

South Pole.

Alexander

March 16.

intelligible w

telephone, to

"Mr. Wats, come hi

need you."

Networks' Apollo
Coverage Plan

New York (AP) — Scheduled Apollo coverage on the three major television networks all times EDT:

Monday CBS and NBC, conclusion of 21 hours of continuous coverage through 5 p.m.; ABC, conclusion of 26 hours continuous coverage through 6 p.m., 7:30-9:30 special.

Tuesday: ABC, 9:30-11 p.m., live pictures from capsule; 10:30 p.m., progress report; CBS, 9-10:30 p.m. live transmission, event through day; NT

n.m., rocket fire to earth.

SALE'S 150,000 AND STILL BURNING

"INVITATION TO YOUR PARTY"

Sun #1101

Linkup With
Command
Set

--Neil A. Armstrong

off safely from the

beginning the com-

their mother ship,

the lunar dust and

hadoto the command

Seven minutes

them onto the

spindly-legged

as a perma-

man landed

five...

Houston

n.m.

moon pi-

eration of the lunar

and slept fitfully until the start of their

ious voyage home to earth.

The dramatic operations to remove Neil A. Arm-

strang and Edwin E. Aldrin Jr., from the Alien world

of the moon began at 9:30 a.m. CDT when ground

rollers awakened Michael Collins, circling the

moon alone in the command ship Columbia.

Armstrong and Aldrin, weary from their exploration

of the airless, arid surface that turned their

pace boots cocoa colored, were allowed to sleep as

long as possible in the Eagle before being called to

begin preparations for their blastoff from the moon.

Aldrin and Armstrong were finally awakened

about 10:15 a.m. CDT, when capsule communicator

Ronald Evans asked them: "How is the resting stand-

n.c.o.c. Did you get a chance to rest?"

Makeshift Beds

"He's been lying on the engine cover and I've

been curled up on the floor. He's rigged up a sort

of hammock," Aldrin reported.

The firing of the ascent engine on the $4 million

lunar module was set for 12:18 p.m. CDT to mark

the start of the hazardous return from Armstrong and

lee's "small leap for mankind."
Country Music

Baptist Radio Group Planning Countv Program as 'Seller'

NASHVILLE — The Southern Baptist Radio and Television Commission will be launching a weekly 30-minute public service radio program called "Country Crossroads" to "sell" inspirational country music.

Jim Rupe, representative of the group, said the program, called "Country Crossroads," will begin in some 300 stations, and should rapidly expand to at least 500.

Bob Loflin, former WSM disc jockey, will be doing the interviews of the artists, and this will be supplied without charge to any station for use of the program. A good deal of the music will be "sacred country" or gospel.

The Southern Baptist Convention will pick up all the production costs. No doctrinal content will be utilized, nor will there be any particular Sunday morning sermons trying to get something inspirational across," Rupe said, "something that's interesting to the use of country music and interviews with the people involved with the music." One particular artist will be featured each month, and he will have other guests who will appear on each program. Bill Anderson, Dewayne, has been selected for the first month, and his first guest will be Archie Campbell.

The second month will feature Sissy James, Capitol. Twice a month a guest like a Hall of Fame report, will be inserted.

This will be done by Cecil Smothers, director of Country Music Association.

Periodically, although all the interviews will be taped in Nashville, the music itself will be dubbed in at Fort Worth, home of the Commission.

Music City Golf Tourney Adding Top Names Players

NASHVILLE — The names of Glen Campbell, Ernest Ford, Jerry Reed, Billy Edd Wheeler, Grady Martin, Floyd Cramer, Burt Reynolds, Jack Reed, Jimmy Newman, Ray Stevens, Charley Balthrop, Willie Nelson, Lawrence Welk, Porter Wagoner, Archie Campbell, Charley Pride, and Gov. Buford Ellington, Actor Dale Robertson also tentatively is scheduled to play. It is expected that celebrities from many fields, including sports, will be added to the list soon. There will be 35 top celebrities in all, along with 35 professional golfers, 35 Country Gentlemen, primarily from the business end of the music industry. Country Gentlemen are those individuals who each year donate $1,000 each to the success of the tournament. All proceeds are divided among three Nashville charities.

The tournament is slated for Oct. 11-12, preceding by a week the Nashville Birthday Celebration of the "Grand Ole Opy."
SAM RUSSELL
an infinite man on the move
FOOTPRINTS IN THE SAND
#66396
b/w Whole Lotta Livin'
produced by VME productions
Columbia Records' Floor Mat Welcome Plug for New LP's

ATLANTA—A new concept in point of purchase record advertising, a pressure sensitive plastic floor mat urging customers to "Take Home a Beautiful Day," the name of a Columbia album, is being tested in Jim Salie's Record Shop, one of the largest retail outlets here in Atlanta. Salie and the customers both seem enthusiastic about the product.

"We've got two yellow mats in two different aisles near the entrance," said Salie. "All the customers stop to look at them. Some have even picked it up (Continued on page 80)

Allied Opens 3 Tex. Stores

CHICAGO — Allied Radio Stores, Inc., opened its first three "electronics department stores" outside the upper Midwest region in Dallas, Tex., on Aug. 14. This marked the first time the company has opened three retail outlets in one day, according to director of public relations J.W. Rubin.

John Jaroszak will manage the Wynewood store, John Conway, the Big Town store and Jack Shepherd the Preston Center outlet. Some one and half million people live in the Dallas metropolitan area and the city represents one of the fastest growing markets in the Southwest, according to Rubin. Allied now has a total of 33 retail outlets. Other stores are located in the Chicago, Detroit, Cleveland, St. Louis, Milwaukee, Minneapolis-St. Paul and Columbus, Ohio metropolitan areas.

Scott Brochures On Component Line

MAYNARD, Mass.—H. H. Scott, Inc., has printed a series of brochures describing its 1970 line of stereo components. Each fully illustrated brochure features one or more components, including receivers, tuners, amplifiers, speakers and speaker kits. Descriptions of features like a "computer-like" tuning indicator, phase and modularized electronic circuit protection and such accessories as turntables, tape decks, headphones, extra speakers and microphones are provided. The brochures contain complete specifications for each component.

SALE OF SONG BOOKS CUT BY RELEASE LAG

MINNEAPOLIS — Dealers often complain that some of the best-selling groups on records have no counterpart available on song books, according to Robert Mitchell, a record buyer. A record buyer must supply song books under a contract set up by J. L. Marsh & Co. here. "I realize that it requires a lot of negotiating for song publishers to bring out a book. But it's unfortunate that the release of song books lag behind the release of records and tape by such a wide margin. For example, our dealers right now are crying for a Blood, Sweat & Tears song book, but so far, no book."

Citing another example, he said that Tiny Tim enjoyed popularity on records for over a year before a song book appeared. "After about a year, all of a sudden there was a Tiny Tim song book," Mitchell said. Mitchell's firm offers a select list of about 400 song book titles and each month surveys only about 40 to 60 titles in making up its additions to the firm's list.

Mitchell added: "I can understand the publishers' point of view. Often, a single publisher may only have the rights to one or two songs in a hot selling album. It requires a lot of negotiating. Publishers also are concerned as to the sale possibilities of a book. As for our own concern, we guarantee our books to the dealers and have to be quite selective in what we offer on our list."

Audio Retailing

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

Order Shipped Rush the Same Day

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

This is one of The Hardy Boys. (Saturday Mornings will never be the same again.) RCA
ASSOCIATION

MAKES IT WITH THE

SHURE

VOCAL MASTER SOUND SYSTEM

WRITE: SHURE BROTHERS INC., 222 Hartrey Avenue, Evanston, Illinois 60204
You have a date with a girl named Harry

Happy Tiger Era Records

A GIRL NAMED HARRY — Joni Credit #102

HTE-100

Alice's Restaurant

Rare Records Revisited

HTE-804

Happy Tiger/6636 Hollywood Blvd./Hollywood, Calif. 90028
Soul Sauce

BEST NEW RECORD OF THE WEEK:

"HELPLESS"

JACKIE WILSON
(Brunswick)

By ED OCHS

SOUL SLICK'S Stax/Volt is tapping the white pop market with its Hip label, and now Motown will diversify into lighter, whiter markets when it debuts its new Rare Earth label. . . . Perkis Staples, who owns Perk's Music in Chicago, has signed Larry and the Hillips to back up the Emotions, whose latest Hit single is "The Best Part of a Love Affair." . . . Baby Washington has signed with Atlantic's Cotillion label. Both an album and a single are due for release soon. Her "That's How the Heartaches Are Made," penned by Bob Halley and Locky Edwards, has been revived by the Marvelettes. . . . Atco has picked up " Gimme a Break," a Philly dink by Sherry Pye on the Match label. . . . New from Roseo Robinson: "Standing in the Safety Zone" b/w "I'm Burning and Yearning," on SST. . . . Phil Walden, manager of the late Otis Redding, is handling the Alman Brothers, recently signed to Atlan-tic. . . . Bobby Scott, who wrote the "Slave's" film score, has recorded an album of his own songs called "Blue Eyed Blues." . . . Mercury has signed the Del Royals from upstate New York. . . . Presently at the Village Gate till the first week in September are jazz stars Jimmy Smith and Charles Mingus . . . Roberts Black, Atlantic's new soul hope, will appear on the "David Frost Show" this week on WNEW-TV. The show will air on other markets. . . . The Schaefer Jazz Festival on Randall's Island will spotlight, on Saturday (23): Dionne Warwick, Count Basie, Hugh Masekela, Redd Foxx, Les McCann and the Delphonics; and on Sunday (24): Lou Rawls, Sarah Vaughan, Minton Maple, the Friends of Distinction, Chico Hamilton, Lou Donaldson and the Unifi es. . . . AFTRA has been recognized as the bargaining agent for Atlanta's station WAKO. This is the first of the three Atlanta stations primarily directed to blacks that has been organized by the 24,000-member union. . . . The South's top femme background group, Southern Comfort, has joined Coillition with "Milk and Honey." . . . Dator President Carl Davis opened his new nightclub, Carl Davis' Palace, on Chicago's Southside. . . . Queen Bee's Ruth Brown is opening up Africa for soul bookings. She has signed with promoters in Monrovia, Liberia, for singer Erma Franklin to start off a series of acts at the Intercontinental Hotel on Sept. 3. . . . New Archie Bell: "My Balloon Is Going Up," on Atlantic. . . . Laura Greene, who doubles on the soul duo of Laura & Johnny for the Silver Fox label, is making her debut as an actress in the movie "Putney Swope." The hit movie was originally offered to Atlantic for booking, but was turned down . . . B.B. King, at the peak of his popularity, has recorded his first commercial for Colgate's Axion.

FILE OF SOUL: New Isley Brothers: "The Blacker the Berry," on Buddah. . . . Erta Fitzgerald has recorded a pop album for Reprise. . . . Ike & Tina Turner are winding up their 10th anniversary with a celebration show in the Casino Theatre of Las Vegas International Hotel. Their Las Vegas debut closes Tuesday (26). . . . Mike Leadbetter, editor of Blues Unlimited in England, writes that he has, along with John Brown, started a label called Flyright. Initial album releases feature authentic Southern blues recorded in the South. The LPs are devoted to John Boy Bonner, "The One Man Trio," from Houston, and a two-album set devoted to all aspects of Louisiana blues, "Jambalaya on the Bayou." A fourth album will feature Chicago bluesman Snooky Pryor. . . . Bill Darnell reads Soul Sauce. Do you?

New TV Show Disk Boon

* Continued from page 50

General has "Delta," a daily show featuring Della Reese which will showcase rock, easy listening, and jazz artists. There's the Herman Spero-produced "Upbeat" show out of Clevel-land's WVWTV. Media Research and Productions in Miami is tapping a pilot on a half-hour show called "Dynamite" featuring Steve Alaimo and Miami Dolphins quarterback Rick Shaw. The 21-year-old syndicated "Midwestern Hay-ride" is being put into a modern format with record artist Henson Cargill as host. The "David Frost Show" syndicated by Group W Productions features an occasional record act. "The Judy Lynn Show" is going into syndication via National Telefilm Associates. In the offering for the future on network may be an ABC-TV series featuring Engberg Humper-dineck and the Buck Owens-Roy Clark "Hee Haw" show seen this summer on CBS-TV.
**Nashville Scene**

**Continued from page 69**

Fair, site of the show. They stood through it all. The show, booked by Top Billing, included Wagner, the Whispers, and the Mamas & Papas. 

**Columbia Records' Floor Mat Welcome Plug for New LP's**

**Continued from page 76**

and brought it to the counter, thinking the mats were merchandise. The clerk asked to see the record after looking at the mat, he added, "I think it is a prototype, and I would like to see more of them for different records."

The Philadelphia-based subsidiary of Dual Enterprises, Inc., Atlantic, the manufacturer of the mats, would like to produce more of the rubberized plastic mats, noting they would be particularly useful for chain store record departments with stringent restrictions on the use of mats. Atlantic would like to work with stores and other operators on the Columbia label as well as the "Beatlemania" album.

Ron Sikes, Comstock Distributors, Atlanta, said that while he certainly promotes those product in stores "recently using the experimental mats, I think it is a good product for many other locations. I'd like to see Columbia go into this kind of promotion nationally. We'll probably use it for promoting other records here in Atlanta. I think it's a good idea."

**Philly-MOR**

**Continued from page 59**

cock's. Though they would deny it, no doubt, the battle is virtually like that among members of a family.

Observing from the sidelines is WFLH, the local Top 40 outlet, which hopes that WPEN will dent WIP's morning ratings to let WFLH plunge higher and become the marker's No. 1 throughout the day instead of just afternoon and evening. Also, by coming the scene closely are certain fringe market stations who won't know exactly what they are doing in programming until everybody is seeded with copies of Ray Griffin's "The Entrance or Carol Dinklage Jr.'s "Pictures" may write on station airwaves to the firm at Post Office Box 1223, Nashville, Ry, by the end of this week. Included in the home of the company, almost double any previous month, according to sales and promotion manager Randy Stover. Four new discoveries by independent producer Charlie Scott, of "The Free" records in the Dallas office, are on the air.

**Battleground**

**Comstock Distributors, Atlanta, said that while he considers the product in stores "recently using the experimental mats, I think it is a good product for many other locations. I'd like to see Columbia go into this kind of promotion nationally. We'll probably use it for promoting other records here in Atlanta. I think it's a good idea."

Sikes suggests that the mat might be a good promotional device at radio stations as well.

The Single Question

**Continued from page 54**

"The record companies would be foolish promoting those cuts that they feel are hits in an attempt to boost sales. A single cut to establish a hit will sell the album, Let's face it, record companies release three or four million commercials every time one of their records is played. I don't think they are
It's The WILDEST Ever.....

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and It's Sweeping The Country

SOUN-D-IN IS THE BIGGEST-HOTTEST SELLING CARTRIDGE TO HIT THE TAPE MARKET EVER!

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GAMBLE  PETER'S INT'L
AND MORE
**B.B. King**

*Experience, RCA Victor LPS 4001 (1960, Fania)

**EAGLE SOUL**

*Eagle Hair, Atlantic SD 1245 (1961)

**CITY SKIFFLES**

*Close Up, RCA Victor LPS 4088 (1961, Fania)

**PETER, PAUL & MARY**

*Living Is Easy, Columbia CML 6048 (1961, Fania)

**BOB MARLEY & THE WAILERS**

*I Can Only Imagine, Island ILPS 1281 (1977, Fania)

**JOHNNY HALLYDAY**

*From France With Love, RCA Victor LPS 4006 (1960, Fania)

**STILL**

*6.5.7, Monument MS 475 (1967, Fania)

**THE ROLLING STONES**

*Let's Spend The Night Together, ABKCO MVC 3001 (1967, Fania)

**THE MUSICAL BOXES**

*Sixteen Tons, Columbia 4-44787 (1965, Fania)

**MIKE STEWART**

*Break Down The Door, Epic 4-44415 (1967, Fania)

**JOE BROWN**

*Takin' Care Of Business, Epic 4-44787 (1965, Fania)

**TOMMY JAMES & THE SHONDER BOYS**

*I Can't Help Myself (Sugar Pie, Honey Bounce), Tamla M.G.'s STS 642 (1969, Fania)

**RAPHAEL SAADIQ**

*Tell Me (I'm Not Lying), Tamla M.G.'s STS 662 (1969, Fania)

**THE MELVINS**

*The Time Has Come To Break Your Mind, Epic 4-44415 (1967, Fania)

**THE SUGARMAKERS**

*Sugar Daddy, Epic 4-44415 (1967, Fania)

**THE BEATLES**

*Day Tripper, Apple STS 42 (1964, Fania)

**THE KINKS**

*Waterloo Sunset, Columbia 4-44787 (1965, Fania)

**BOB MARLEY & THE WAILERS**

*Scrub A Dub, Island ILPS 1281 (1977, Fania)

**THE ROLLING STONES**

*Paint It Black, ABKCO MVC 3001 (1967, Fania)

**THE ROLLING STONES**

*Paint It Black, ABKCO MVC 3001 (1967, Fania)

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**THE ROLLING STONES**

*Paint It Black, ABKCO MVC 3001 (1967, Fania)
Canadian News Report

Allied Records Sets First Tape Release

TORONTO — Allied Records has set immediate release dates for its first Canadian-produced stereo cassettes and stereo-tracks. The Paragon label. The talent includes Al Cooper, Doug Waters, Eddie Pinkard, Mac Call, Tara Snowband and Terry Jackson. In announcing the release, Jack Boswell, vice-president and general manager of Allied, pointed out that the 50 albums in the pop, country and electronic field released by the company last year would more than double this year since a bigger market is being tapped through cassettes and stereo-tracks. Production is now under way, and a total of 24 tapes are set for release within the next two months.

Vancouver Seen as a Future Boomtown

By JACK HERSCHORN

VANCOUVER, B.C.—Even the most conservative speculation is that this western Canadian city will soon become a major force in the recording industry. It seems unavoidable. The growth and self-support of the music scene here has already reached a point where Vancouver is stronger than San Francisco sound.

Hometown groups and personalities, such as the Collectors, Tom Northcott, Poppa Fields, Trick Fine, and any number of others plus the Tucker's Yellow Duck, Wiggy Symphony, Mock Duck and Paul Bousquet Cassettes, are already recording strong original music. There are groups such as Black Snake Blues Band, and Spring and Fat Soul, are also attracting attention as new groups keep piling up throughout the city, writing and recording original material.

Supporting these hometown groups and promoting them with valuable experience are big-auditorium concerts and a number of nightclubs, such as the Big Mother, Village, Village, and 2. Oil Can Harry's. Jay's, Pharaoh's, Reutter, and others.

Also encouraging this group is the introduction of an expanding recording scene. When Al Ruh opened his Aragon Recording Studio in the post-World War II years, there was no recording industry in this city. Now there are at least seven or eight studios in operation.

Ric Harvey's Vancouver Recording Studio, where much of B.C. music has been recorded, has expanded from one a few months ago.

His studio is the only one in a city with a population of 100,000, that is equipped to record for the larger markets. This year, the studio has recorded a number of the top local groups, including the Vancouver Symphony Orchestra and the Canadian Broadcasting Corporation's Pacific Western Strings.

The studio is now planning to expand further and to take on more local talent. In addition, the studio is taking on a new look and new equipment, with plans to expand the studio into a larger facility.

Ric Harvey is planning to expand the studio further and to take on more local talent. In addition, the studio is taking on a new look and new equipment, with plans to expand the studio into a larger facility.

Vancouver is becoming a prominent music center, and it is only a matter of time before it becomes a major force in the Canadian music industry.

Galaxiy Show For Exhibition

TORONTO — Canadian talent, although noticeably absent from this year's Canadian National Exhibition's grandstand events, will be heard on the ground in this year's popular pop and folk groups in a new concept. At present, Allied is working with Modern Album, which will shortly introduce a new concept in tape packaging and merchandising to the industry. Tapes are manufactured by Stereodisc and will be distributed nationally by Allied as independent distributors.

From the Music Capital of the World

JOHNNY CASH set for a November appearance at Mabel Meade Garden. David Dearlove of Quality Records in Montreal reports no annual July sales slump for the company this year. Roy Clark's "Yesterday I Was Young" heads the list of their current best sellers.

Andy King's "I Wonder If I Care As Much" is a hit in Quebec, the only province where the singer's name is sometimes used. That rumor that a Montreal station might change its call letters is said to have caused a real scare.

Bobbie Gentry's "I Am and His World" appearance in Montreal Aug. 30. The Festival of Stars will also bring in Ravi Shankar Sept. 9. Capitol has hit plans for new French Canadian singer, Claude Valdo. A speaking engagement is underway for the first single, "After It's Finished I Love You." Campbell did an exclusive radio session with country station CFGM before his CNE appearance.

The hefty advance ticket sales for the two Morrow Tamahara Club's CNE appearances are an indication that the festival is on its way.

A new hit, "The Battle of the Rock Pile," The Canadians are making a hit, with sales of 30,000 copies a week.

(Continued on page 86)
In Japan, the Single Market
Still Healthy-Money-Maker

By ELSON I. IRWIN

APB Intl Set
On Soul Tours

LONDON—The newly created U.K. office of the American Program Bureau (APB International U.K.), Ltd., headed by Danny O'Donovan, is lining up European tours for Wilson Pickett, Ben E. King and Junior Walker and the All Stars this fall.

Wilson Pickett and his orchestra will be in London for a three-week concert tour in London, Paris, Amsterdam, Berlin, Brussels, Frankfurt, Hamburg and other major cities.

APB is also co-promoting with Henry Selers, a six-week tour by Ben E. King, beginning Oct. 3, and, in conjunction with Rick Gunnel Management is setting up a three-week tour for Junior Walker also starting Oct. 3.

The company also plans a tour for Josh White Jr. later this year.

Meanwhile, APB, which represents artists such as the Symbols and the New York City Ballet, is arranging a fifth tour of U.S. colleges for the Symbols in September, follow by appearances throughout Europe. APB is also negotiating a new record contract for a group currently in Japan who will be formed with President.

In the lecture field, O'Donovan will be visiting many colleges and universities this fall to seek bookings for APB's roster of more than 400 performers.

In Japan, the Single Market
Still Healthy-Money-Maker

By ELSON I. IRWIN

TOKYO — The market for single records may be deteriorating in the U.S. and Europe, but in Japan the single is still going strong.

And, although there is some disagreement as to who is selling the most, it seems that all record company executives and sales planners are fairly certain that the market for singles is not diminishing. A bit of a marketing term, but nonetheless a market for singles.

Some say the single is a sales vehicle. But it lures out the album buyers; some refute this by saying that because the single doesn't sell, they won't lay out more money for the album. CBS/Sony director of international reper- toire Tots Nosuke feels the single is still big business "although a bit of a nuisance."

CBS/Sony depends largely on its over-all sales from foreign imports as the infant firm has yet to really build up a large domestic market.

At nippon Columbia—together with RCA Victor of Japan as the leading exponents of domestic talent—sales from singles far exceed the albums in total profit from the Japan market. Nippon Columbia has gone in heavily for local talent. In the past year, Nippon Columbia has had more of the biggest single hits than any company.

Masahiro Kenjo, sales planning section of Nippon Columbia, says the Japanese are writing away from buying so-called Western records and the sales charts bear him out—at least in the single category. With all.

bumps, it is a different story, however.

Nosuke at CBS/Sony contends the "western" market is growing instead of losing and while there is some question as to whether Japanese records outsold foreign imports four to one, the ratio is now closer to 50-50.

RCA officials are not ready to concede the "foreign" market is as strong as yet. RCA puts its share of "foreign" records having tied with Nippon Columbia in the past year. Sony's share of "foreign" records is "outrageous" in time on radio and TV to push their waves. Victor is one of the biggest buyers of air time.

Toshiba Musical Industries, which recently signed a new agreement with Capitol of the U.S. and EMII (Great Britain) for promoting more "western records" in Japan, is also connected with many state-side labels including Liberty, Dunhill and Blue Note. Toshiba leans heavily on its ties with the Beatles' Apple la- bel.

Nippon Columbia executives contend Japanese would rather buy Japanese artists like the Tempeteers, the Spiders, the Blue Comets, Pinky and the Killers over the "foreign" originals. These groups tend to imitate the western groups almost note for note but when they sing in English (as they often try to do), something is lost in the pronunciation.

The reason for Nippon Columbia's high rate of local sales is the fact they have more than imported records. Japan people put most of their promotion money into their domestic artists.

CBS/Sony, despite its emphasis on foreign records, realizes the local market and deals with the million-seller by Carmen Maki of "Somehow my time is going to be lonely Baby." Miss Maki is the first to release on the only CBS/Sony label a single to make it big.

Toshiba has had its share of big selling singles and is the eye out for possible sales in the U.S. as does Sony/CBS. Columbia has all but written off the overseas market, evidently feeling there is no appeal for Japanese records in the U.S. or the U.K.

Nippon Grammaphone is an arm of RCA Victor which has tried to keep a low profile among the music industry.

King Records is pretty much doing the same. There are some companies, Crown and Minorphone, which have bottoms, but they often send Japanese companies and others on a smaller scale, are having huge success.

No Japanese record official would even think about writing off the market. "It is our life's blood," said Nippon Columbia's Kenjo. "Of course we will promote our records and keep them in circulation."

(Continued on page 86)
Letters to the Editor

Executive Turntable

Barrow to Join Pitts. U. Panel

Mint Bows With Song From Spot

Galaxii Show For Exhibition

Singles Still Strong in Japan

Say You Saw It In...
From The Music Capitals of the World

Continued from page 85

dolla Sotillo. A single by veteran Mexican made trio Los Montezio with two tunes "No Me Importa" (I Don't Care) composed by Ca- nuto Navarro and "La Sera" (The Sign) by Alfonso Castillo and produced by Alfredo Gil, is receiving heavy promotion in Puerto Rico.

Over 200 people gathered to pay tribute Aug. 8 for a recording artist who died 34 years ago and to establish an organization that will be known as "La Casa de Carlos Gardel." Cardit was a popular recording artist, making hundreds of discs during his career, covering the popular and folk genre.

He appeared in many films in Argentina and the United States. His records are still among the top sellers in Latin America and world Latin markets. Five biographies and six full-length movies based on his life have been published and filmed so far with much in progress.

His influence during his lifetime and since his early life. Glamorized Grass, Puerto Rico, for "Carlos Gardel," president of Casa Gardel and Gilbert Michael, founder of World of Pan-American Wittels, Mayaguez, Puerto Rico, has formed the World Music and Film Group which plans to extend Gardel's influence throughout Latin America and the world. The group has established the Casa de Carlos Gardel, which will feature the work of Carlos Gardel and other Latin-American artists. The Casa de Carlos Gardel is being established in Puerto Rico.

ANTONIO CONTRERAS

DUBLIN

Guy Mitchell, on an Irish tour, was held over at the Drake Inn for a second week. Jack Walsh of Demonica Records reports Hallmark's LP of Mitchell's hits is a best seller. Nellie Carter, manager of Carroll's Victor Showband is considering issuing a one-sided single in October on the independent London label. Two who shot to national fame on last year's National Song Contest, are now backing a record of a song that has made the rounds in Daly's in London. Alan Jones and Bill Smith, who recently joined Radio Luxembourg in London, are engineering Joe Delin's forthcoming LP based aboard "Make Me an Island." The Milling-American singer, who is a member of the national showband, will visit Holland, Denmark, Germany and Italy in the next couple of months for promotional activities.

John MacNulty, who heads the house whose new CBS LP is "Mary in the Morning," with sleeve notes by Robert Gordon, will sing at the Tokyo Hilton Sept. 24, before moving on to Australia. While aboard, he will tape interviews for

This is one of The Hardy Boys.
(Saturday Mornings will never be the same again.)

RCA

AUGUST 23, 1969, BILLBOARD
### Argentina
- **Country**: Argentina
- **Last Week's No. 1**:
  - **Artist**: Sinergia
  - **Song**: *Pumareja*
- **Current Week's No. 1**:
  - **Artist**: La Sirena
  - **Song**: *El Amor*

### Austria
- **Country**: Austria
- **Current Week**
  - **1**. *Die Hexe* - Die Hexe
  - **2**. *Nachts in Venedig* - Hans Moser
  - **3**. *Amor Sano* - Hertha Hambitzer
  - **4**. *Siebenbrunnen* - Rudi Hofer
  - **5**. *Zwei* - Die Zwei

### Belgium - Flemish
- **Country**: Belgium
- **Current Week**
  - **1**. *If I Had a Hammer* - Peter, Paul & Mary
  - **2**. *I'll Remember April* - Engelbert Humperdinck
  - **3**. *If I Needed You* - Donnie & Marie Osmond
  - **4**. *Rosemary Clooney* - Rosemary Clooney
  - **5**. *You Can Have Him* - The Beatles

### Britain
- **Country**: United Kingdom
- **Current Week**
  - **1**. *Popcorn* - The Troggs
  - **2**. *The Ballad of Gregor Piatigorsky* - The Kinks
  - **3**. *The Ballad of Gregor Piatigorsky* - The Kinks
  - **4**. *The Ballad of Gregor Piatigorsky* - The Kinks
  - **5**. *The Ballad of Gregor Piatigorsky* - The Kinks

### Denmark
- **Country**: Denmark
- **Current Week**
  - **1**. *Tea for Two* - Delia Smith
  - **2**. *Tea for Two* - Delia Smith
  - **3**. *Tea for Two* - Delia Smith
  - **4**. *Tea for Two* - Delia Smith
  - **5**. *Tea for Two* - Delia Smith

### Holland
- **Country**: Netherlands
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

### Israel
- **Country**: Israel
- **Current Week**
  - **1**. *The Overnight Man* - Andy Williams
  - **2**. *The Overnight Man* - Andy Williams
  - **3**. *The Overnight Man* - Andy Williams
  - **4**. *The Overnight Man* - Andy Williams
  - **5**. *The Overnight Man* - Andy Williams

### Italy
- **Country**: Italy
- **Current Week**
  - **1**. *Sorget* - Otello M. Rinaldo
  - **2**. *Sorget* - Otello M. Rinaldo
  - **3**. *Sorget* - Otello M. Rinaldo
  - **4**. *Sorget* - Otello M. Rinaldo
  - **5**. *Sorget* - Otello M. Rinaldo

### Japan
- **Country**: Japan
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

### South Africa
- **Country**: South Africa
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

### Spain
- **Country**: Spain
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

### Switzerland
- **Country**: Switzerland
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

### New Zealand
- **Country**: New Zealand
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

### Singapore
- **Country**: Singapore
- **Current Week**
  - **1**. *The Ballad of John and Yoko* - John Lennon
  - **2**. *Imagine* - Paul McCartney
  - **3**. *The Ballad of John and Yoko* - John Lennon
  - **4**. *Imagine* - Paul McCartney
  - **5**. *The Ballad of John and Yoko* - John Lennon

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**Note:** The above information is a representation of the songs that topped the charts in various countries according to the Billboard magazine. The charts provide a snapshot of the music industry trends during the specified period.
THINGS ID LIKE TO SAY:
I WANT YOU TO KNOW—
THE NEW COLONY SIX
HAS A ROMANTIC NEW SINGLE
"I WANT YOU TO KNOW"
72961
AND I WANT YOU TO KNOW—
I WILL ALWAYS THINK ABOUT YOU—
P.S. I WILL NEVER LIE TO YOU—

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**MOOG GROOVE**

Top Ten Hits in an Exciting New Setting!

Chartbusting tunes, groovy musicians, and "great vibes" combine to make this Electronic Concept Orchestra album a rock trip that displays the great feel of the music first and novelty gimmicks second.

Moog Groove LS 86070

Copyrighted material
AUGUST 23, 1969, BILLBOARD

**CHRUCK WAGG-NARRATION-**

Buck and Co.

**COLUMBIA CS 9081 (S)**

The Chuck Wagon Gang continues as one of the staples in gospel music. The spirit is with them as they harmonize with "Truthfulness," "The Winning My Way Back Home," "Standing on the Rock," and others. Chuck has excellent sound and production values.

**PAUL WILLIAMS & THE VOICE-**

Let's Go.

**COLUMBIA CS 8415 (S)**

Papardi's tunes, FM palardi's.

**DOLPHY CHIQUIT-**

Join the Hits.

**COLUMBIA CS 13259 (S)**

Waldorf's Sings Enchanted.

**EDWIN DAVIS & THE CRADLE FAMILY-**

Let's Go.

**CAPITOL T 25170 (S)**

Paul Smith's "First Love." Joins the Hits.

**DANISCHI-**

CUBA.

**VICTOR 17720 (S)**

In Cuba.

**ALBERTO PALLADIS-**

This Happy Man.

**VICTOR 17720 (S)**

E-mail to You.

**THE OAK RIDGE BOYS-**

They play a collection of country and pop standards in this package. His vocal style is so smooth and compelling as well, in- cluded are such country favorites as "Cry, Cry, Cry," and "Help Me to Do It!" and such pop standards as "My Heart Cries For You." The band is strong and the title song.

**LOW PRICE CLASSICAL-**

BACH: CANTATA, BWV 131— Various Artists-Frank-John-Gregory-Metheney

**MCA 4194 (S)**

Women in 1723 the cantor's Cantata is probably one of Bach's most popular. The Cantata is divided into three parts including the cantor's Cantata. These parts carry the title of "Cantata," and the main theme of the cantor's Cantata is "Cantata." The text of the cantor's Cantata is "Cantata." The title song is "Cantata." The title song is "Cantata." The title song is "Cantata." The title song is "Cantata." The title song is "Cantata." The title song is "Cantata." The title song is "Cantata." The title song is "Cantata."
ESPECIAL

 portrays a singer with a unique voice and a career that has blossomed into a steady stream of hits, sometimes in collaboration with other artists or on her own. She has also been involved in various aspects of the music industry, including music production and songwriting.

FOLK

This is a commemorative album, a recent trend in the folk genre. It features collaborations among some of the leading figures in the folk music scene.

RHYTHM & BLUES

This album is a significant contribution to the rhythm and blues genre, showcasing the talents of some of the most respected artists in this field.

COMEDY

This comedy album is a collection of some of the funniest and most memorable acts from the comedy scene.

SPOKEN WORD

This spoken word album is a showcase for the poetic and literary talents of some of the most respected figures in this genre.

JAZZ

This jazz album is a celebration of the music's enduring appeal and the continued innovation of its practitioners.

R&B

This R&B album is a tribute to the genre's rich history and the artists who have defined it.

ILLUSTRATED

This illustrated album is a unique blend of music and visual art, offering a new perspective on the music it features.

GOSPEL

This gospel album is a reflection of the genre's continued relevance and influence.

NATIONAL BREAKOUTS

This is a compilation of some of the most exciting and innovative artists in the music industry, representing a wide range of genres and styles.

NEW ACTION LP's

This is a collection of some of the most groundbreaking and socially conscious music of the time, reflecting the cultural and political milieu of the era.

Jukebox Experts Talk About MOA Seminar

The seminar will discuss the impact of the Jukebox on the music industry and its role in shaping the listening habits of a generation.

Nashville Scene

This is a comprehensive guide to the music scene in Nashville, offering insights into the local musicians, venues, and recording studios.

Action Records

This is a showcase of some of the best records released by the label, highlighting their contribution to the music industry.

SPECIAL MERIT PICKS

This is a selection of albums that are highly recommended for their unique qualities and exceptional contributions to the music industry.
"I always think of the passengers as eggs."

"Sometimes our radar indicates a little rough air ahead. You know, the kind where you bounce a little. It has no effect on my control of the aircraft, but I'll still request clearance to get over it. Even if it means losing some time. Why?"

When I started with American, 15 years ago, my first instructor told me something. He said, 'Always think of the passengers as thin-shelled eggs sitting back there on the floor. And your job is to get them from point A to point B without putting the tiniest crack in one of them: I still take each bounce personally.'

Captain Cliff Schmidt is the kind of man who makes the best pilot because he's a concerned man. He does more than just his job. That's the American Way.

Fly the American Way.
American Airlines
<table>
<thead>
<tr>
<th>Week on Chart</th>
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<th>Artist</th>
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</tbody>
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**Note:** The table continues on the next page with additional entries.
Great Recordings of the Century
At Seraphim prices!

Landowska, Caruso, Schnabel, Lehmann, Hess, Boulanger,
Cortot, Feuermann, Schiøtz, Hotter, Moore, Fischer, Serkin,
Gieseking, Schumann, Casals, Gigli, Kreisler, Chaliapin,
McCormack, Schipa, Melchior, Teyte, Thibaud, Solomon,
Heger, Moïse, Busch, Casadesus, Melba, Muzio.

They're all here


"Great Recordings of the Century" Play Again...
At BUDGET PRICES.

For total consumer impact—a full National Advertising and Merchandising Campaign. Immediately contact your Capitol/Angel Sales Representative.
<table>
<thead>
<tr>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Week</th>
<th>Peak</th>
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<td>Shelby Lee</td>
<td>I'm Gonna Say It In A Rhythm</td>
<td>RCA 4131</td>
<td>20 Sept 66</td>
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<td>Whitey Shafer</td>
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</tbody>
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Note: The table above continues from page 94.
Here’s How It Feels When Your Music Has Made All Top Ten Spots On The Top Charts Of Billboard, Cash Box, Record World And Variety.

(And It Isn’t The First Time.)

It’s hearing BMI music all around us.
BMI music was played more often during the first half of ’69 than ever before.

It’s seeing BMI income at an all-time high.
BMI has the greatest number of licensees in our history.

It’s being surrounded by beautiful people.
More writers and publishers are affiliated with BMI than ever before.

It’s happening with a lot of help from our friends.
BMI salutes the talented people—the writers and publishers—who make this happen.

ALL THE WORLDS OF MUSIC FOR ALL OF TODAY’S AUDIENCES.
Roy Orbison / "Penny Arcade" / K-14079
Now in the musical tradition of Tommy, The Progress Suite and Days of Future Passed, comes the English rock symphony sound of Junior’s Eyes.

Side one, Battersea Power Station is in seven movements. It is a new concept. Clarity of vision as seen by Junior’s Eyes. Audio portion provided by A&M Records.

Produced by Tony Visconti and Denny Cordell for Tarantula Productions Limited.

The new freedom everybody talks about is pretty hard to live up to. In the music business, with so many restrictions on what can go down, freedom is even harder to achieve. Along comes a group from England, calling itself Free, representing that freedom. They release their first album in England called Tons Of Sobs. The music is truthful — like the blues, the way Free meant it to be. It is now released in America unchanged from the original.

Produced by Guy Stevens
**Top 20 POP Chart**

**Spotslight Predicted to reach the top 20 of the HOT 100 Chart**

**JERRY BUTLER—WHAT'S THE USE OF BREAKING UP**

**WIND-MAKE BELIEVE**

**DEONDER & THE ACCENTS—IT MEK**

**DOORS—RUNNNIN BLUE**

**ARCHIE BELL & THE DRILLS—MY BALLOON'S GOING UP**

**DOROTHY MORRISON—ALL GOD'S CHILDREN GOT SOUL**

**NEW COLONY SIX—I WANT YOU TO KNOW**

**Buckingham's—IT'S A BEAUTIFUL DAY**

**MITCH RYDER—SUGAR BEE**

**BRIAN HYLAND—GONNA MAKE A WOMAN OF YOU**

**SOUNDTRACK—MAH-NAA-NAH-NA**

**Spotslight Predicted to reach the top 60 of the HOT 100 Chart**

**ISLEY BROTHERS—BLACK BERRIES—Part I**

**REVERE & THE RAIDERS—**

**RAY CHARLES—The Man Made Me (With A Black Hair)**

**JEALOUSY**

**BOBBY LEWIS—THINGS FOR YOU AND I**

**CHART**

**Spotslight Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

**HANK WILLIAMS JR—I'D RATHER BE GONE**

**BOBBI JONES—The Full Flavour—A THING CALLED JEALOUSY**

**CHART**

**Spotslight Predicted to reach the top 20 of the TOP SELLING SOUL SINGLES Chart**

**GLASS HOUSE—CRUMBS OFF THE TABLE**

**DON NERO & THE FULL FLAVOUR—**

**CHART**

**Spotslight Predicted to reach the soul singles chart**

**CHARLES HODGES—Try a Little Love (Brown, BMG)**

---

**This record is predicted to reach the TOP 40 EASY LISTENING Chart**

**PAUL REVERE & THE RAIDERS—WE GOTTA ALL GET TOGETHER**

**WIND-MAKE BELIEVE**

**HANK WILLIAMS JR—I'D RATHER BE GONE**

**BOBBI JONES—The Full Flavour—A THING CALLED JEALOUSY**

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**SPECIAL MERIT SPOTLIGHTS**

**Spotslighting new singles deserving special attention of programmers and dealers.**

**BETSY EVELYN—Maybe (Inn, Bobbie Randle, Surf) (Donlly Johson)**

**RAY CHARLES—The Man Made Me (With A Black Hair)**

**JEALOUSY**

**BOBBI JONES—The Full Flavour—A THING CALLED JEALOUSY**

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**Spotslight Predicted to reach the top 100 of the HOT COUNTRY SINGLES Chart**

**SONNY JAMES—SINCE I MET YOU BABY**

**CHART**

**Spotslight Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart**

**HANK WILLIAMS JR—I'D RATHER BE GONE**

**BOBBI JONES—The Full Flavour—A THING CALLED JEALOUSY**

---

**Spotslight Predicted to reach the top 20 of the TOP SELLING SOUL SINGLES Chart**

**GLASS HOUSE—CRUMBS OFF THE TABLE**

**DON NERO & THE FULL FLAVOUR—**

**CHART**

**Spotslight Predicted to reach the soul singles chart**

**CHARLES HODGES—Try a Little Love (Brown, BMG)**

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**All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.**

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*Copied material*
Jubilee Putting Giant Pitch Behind Happening's 'Mind'

NEW YORK — Jubilee Records is running a full-scale promotion on the Happening's deluxe album "Piece of Mind." Steve Blaine, Jubilee president, explained, "to make the trade, the buyer and consumer aware of what the Happenings are doing, we've mounted what will be the most energetic and carefully thought out album promotion in Jubilee's history.

Except for "Where Do I Go/Be In" from "Hair," all of the material in the set was written and produced by the group. The pressing is a puzzle cover.

The campaign with simultaneous and synchronized promotions for radio, retail outlets and colleges was conceived and is being coordinated with Mickey Eichner, Jubilee vice-president and director of ad and national promotion; Mary Slavater, national director of LP marketing and sales and Richard Gersch Associates, the label's public relations consultants.

Radio promotion will include advertising spots on top stations in key markets and the servicing of other stations, AM and FM, in primary and secondary markets with a special 3½ angle with the Happenings taped conversationally off-the-cuff. The unedited version of the "tap session" will be sent to underground stations and to college stations which specifically request it.

College stations also will receive special mailings of the album. Promotions will be synchronized with the Happenings' personal appearance itinerary in cooperation with the William Morris Agency, which books the act. Ads will be placed in college papers in conjunction with appearances, and local distributors in college towns will be notified of the dates and supplied with albums.

Set for retail outlets are 2,500 special four-color mobiles and co-op newspaper ads. A complete set of the lyrics of all of the songs will be enclosed in the LP's.

Studio Study Course Set

NEW YORK—The Institute of Audio Research will sponsor a course on "Recording Studio Theory and Practice" beginning on Sept. 9 in midtown Manhattan. The Institute was founded in the spring by Albert B. Grundy, a consulting engineer, and Irwin DiBiasi, chief engineer at Cadence Records.

Among the topics for the eight-week course will be tape recorders, microphones, test equipment, disk cutting systems, mastering lathes, quality control, noise reduction equipment, mastering process and plating, record pressing, national/ stereo compatibility, impedance matching, monitor systems and remix consoles.

Further information and applications can be obtained at the Institute's offices at 333 Ave. of the Americas.

Gortikov Scorches Whitey Trade in NATRA Speech

- Continued from page 1 -

al leadership. He urged the organization to be forthright in admitting the need for money and asking for it. "You can accomplish nothing without it. You need a strategy for your fundraising. If you need a dollar goal, you need to be able to tell potential donors exactly what you intend to do with the money for, and what you expect to accomplish," Gortikov expressed his willingness of those of others in the recording and affiliated industries to help in fostering NATRA's goals "without interfering with your rights to control your own destiny."

Regarding full-time professional leadership, he pointed out that without it, the organization would "pussyfoot along, marginally accomplishing a few things." He added, "that professional leadership must be fairly paid and allowed to accomplish the goals you set without being too diverted by the personal problems of your membership."

He spelled out the need for a firm program and priorities, "Focus on a few things and do them well. Don't dilute your people, your energies, your efforts."

With the political chaos also urging a reduction in politics and in-fighting, "Cut out the sniping for power by factions. Submerge your personal interest and the opinion differences that fragment you."

Look squarely at the broad important goals ... pick your leadership the best way you know how and then back it fully. If you don't like it, change it, but change it later and in an orderly way."

Gortikov told the disk jockeys, "to bear in mind that they are part of the radio industry. "Don't depend solely on the record companies as your sugar daddies... develop a fresh strategy to secure the involvement of the ethnic radio station ownership."

And finally Gortikov said, "Dream! Like Martin Luther King once said ... the dream for better days ... and then dream up a better way of getting them. And to make those dreams come alive, if you can use the help of another honky record man please count me in." Gortikov stated that he responds affirmatively to the NATRA guidelines of Donald Shields, executive secretary, relative to opportunities for black men and an examination of their attitudes.

Gortikov added, "I am looking into all that and I find more recent accomplishments than ever before and more will be accomplished, this I pledge you."

Politicized also urges the assemblage against being overdependent upon record companies. "That unfair to the record companies and unsignified for you. Record companies conceivably could join with NATRA in projects that are far more productive than paying for banquets. I believe you would find most record companies willing to cooperate in a national or regional forum with your activities in developing programs of management training and personnel upgrading ... in support of your inquiries with radio station ownership in helping to find ways toward better skills and higher quality, for instance, reasonable financial support for launching your projects."

Owners

Gortikov said not the lack of radio station ownership representation at the convention, he felt, "if you had an opportunity to say to them, where are you? Why are you station owners? Why aren't you telling today of giving every possible support to this NATRA organization?" He felt that the problems were being discussed and better opportunities sought. "Why don't you have the courage, the legitimate criticism or counterpoint unfairness to this question, you not willing to sit still, unbalanced and uninfluenced and allow the reality of your community to be dominated with record companies instead of community or stations? What is there to fear in expressions of grievances and why miss the chance to air protest of your own? What opportunities are you truly bypassing by not offering your combined support to NATRA. What a golden chance you are losing to help mold the character of this organization and to educate its members for better performance, for better jobs, for better earnings potential, for black voices and for you."

This said Gortikov, is the call that station owners must someday hear.

Black Deejays

Gortikov stood for the black deejays the most effective and influential line of communication with the black communities of the nation. He termed this, "power and challenge. "That is the responsibility of something to be proud of. And if white America were to recognize that you are today's most meaningful link between black and white worlds. Knowing all that, you have an unparalleled opportunity to produce creative programming, meaningful dialogue with your audience, and an audience that is socially and commercially potent." Gortikov cautioned against segmenting or creating artificial barriers to parallel the white segment of the industry. He noted that the black area is not so perfect or so great in its achievement, he said, but added, "I would urge you to go for something better, something with your own community. If your problems are rooted in blackness, unfairness, don't try to grow out of that same tainted soil, open wide your minds, your imaginations. Go for better standards, for better skills, for better program quality for inventiveness, for fair earnings, for management know-how. All these things need not come only in white shapes."
After four years and four Gold Records, would you change your name? (for business purposes?)

C'mon. Let us know what you think. We've been mulling it over for years. (about 3). Should it be Sergio Mendes & Brasil '66 or Sergio Mendes and Brasil '70?

Sergio Mendes
1416 North La Brea Avenue
Hollywood, California 90028

Dear Sergio:

I think you should:

☐ Continue to call your act Sergio Mendes & Brasil '66  ☐ Call your act Sergio Mendes & Brasil '70

☐ None of the above.

Hurry. Send in your coupon. We have to make a decision. We're already working on the fifth gold record, Crystal Illusions (SP 4198) and we don't want to go through this again!
Shields Threat: I’m Quitting

* Continued from page 1

of NATRA who altered its tone from that of a social club to a social rights organization, said he knew of no black radio station that has gone bankrupt in the four years he served at NATRA. “Yet there are still men on soul radio stations being paid $55 a week. And how many black vice-presidents are there in radio and TV?”

The single most important achievement of NATRA in four years, he said, was an educational seminar for 19 black personalities recently at the University of Ohio.

“But I’m tired of being on the defense for this organization. We are expected to operate on a ghetto budget and yet measure up to the high standards of the radio industry. But we have to beg and crawl for every dollar we get to operate on.”

“I can’t even get together a premium album to raise money for NATRA because of the lack of commitment from the pseudo liberals and the record industry.

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Vault Springs LP by Panther

Aurora Steps Up Action on 4 Fronts

LOS ANGELES — Tommy Boyle and Bobby Hart's new record and production company, Aurora, is getting into more independent recording, TV and feature films. Under a contract with Columbia-Screen Gems, Boyle & Hart will score films, star in a network TV series, develop a film production wing and release records on Aurora-owned labels.

The deal, which will be distributed worldwide by Bell Records under a three-year contract, will initially release three singles and an LP, all by Boyle & Hart. One single, "Time Gonna Blow You a Kiss in the Wind," will be out in September and an LP due for release in January.

Tape rights to all Aurora productions will be assigned to Boyle & Hart, while music will continue to be published by Screen Gems-Columbia Music, with songwriter-artists joining Aurora Records, being assigned to Screen Gems/Columbia.

First artist on the Aurora recording label will be Paul Boyce, who is also signed to the production company. In the future, the label will independently produce acts for Columbia and Warner Bros.-Seven Arts Records.

The deal with W-7 is on a project-to-project basis. Boyle & Hart (continued from page 1)

writing songs since she was 16. The 10 songs in the album are all strongly political oriented. Jack Lewerke, Warner's president, adds he has no political item on his hands, and he does not expect to obtain airplay for the album.

Lewerke is supporting the Parental Advisory label in releasing the album because the songs relate feelings which show that both the performers and parents are not just playing acting. They're desperate and they've been driven to it because of the war.

Miss Brown says the money from the album will go toward helping the project continue its program of free breakfasts and providing the group with funds as well as to provide operating funds for the organization.

She says the group has heard Miss Brown's tapes before. "They told me, "I was impressed because Elaine is not just angry and she's just not a spitfire."

Lewerke said, "She is telling it like it is and the songs are very strong.

The album, cut last week in Vic Turner's studio, is to feature soul and jazz feeling with a brass section to add punctuation to the rhythm of the songs.

The album will sell only to play—get it any—will come from the underground stores. They will have any guts to stir such songs as the lead 'Seize the Day.'

Miss Brown said the album will all be on a full-size LP, will be released in September. The album will feature music that will relate to society.

Armed Forces Dig '50 Stars'

NEW YORK — The Armed Forces is latching on to '50 Stars,' the patriotic sound written by Joseph A. McCarthy and Joseph Meyer. A recording of the songs has been released by Cy Coleman's Notable label.

The Peninsula Naval Air Academy is having a choral arrangement made of '50 Stars,' the Navy Choir and a quick step arrangement for their marching band. Also, Capt. Harry Bishop and Lt. Commander Richard Ackerman are servicing the Armed Forces glee clubs throughout the country with copies of the record and sheet music, telling '50 Stars become part of their portfolio.

Kaye Dealing to Sell Catalog

NEW YORK — Buddy Kaye, on route to London to complete production of a Brass Symphony' LP for Fontana Records, is negotiating to sell his song catalog. With publication rights still in New York to complete arrangements for the compilation by his family, through his attorney, Leonard Zins, Kaye just finished producing "William A. Strickland Is Only the Name." A Deram Records LP slated for September release.

Miss Brown speaks of the title one, prod the unprivileged to obtain what is legally theirs. Miss Brown released the LP in an attempt to get support for all people, not only blacks.

"This album won't liberate, but it will. It will demand," she said. "But it will allow us new songs, different arrangements and an opportunity for talk about things for a large audience."

She believes the public will fully listen to the album and they have power to control their lives and the lives of others.

Through her songs she hopes to "make the contradictions clearer and the solutions narrower, and that we can force to act on society's behalf of the Society copyrights surrendered to the Library of Congress.

The amendment would set a maximum of 8 percent of manufac-
turing cost replacing the terms presently proposed by the NARM (S. 543). These are for 2½ cents, or ½ percent per minute of play, whichever is the greatest, and that each piece of music in an album would be apportioned by the Library of Congress in its percentage of playing time on the album.

Hart told fellow senators last week that the present flat-rate system is "inequitable since it does not take into consideration the amount of work produced by record manufacturers. It would impose on Congress a continuing responsibility for maintaining royalty payments." Mr. Hart said the retail price basis would permit authors and composers to share in the increased royalties. He said, since 1940, has increased to $3.98 per LP and stereo tape cartridges and $4 to $5 for selling for $9.98 and $7.98.

The Senate's amendment has not been approved by the Copyright Subcommittee chairman Joe McCarthy (D., Ark.), but the idea has been suggested during the debate by others, including publishers and composers. The publishers recently urged the record producers to support a bill on a comment of a Library of Congress study which recommended the following data from both publishing and recording industries as a basis for fixing a fair rate for mechanical on the copyright revision.

NARM Tape Convention to Run Longer

Dallas—National Association of Retail Merchants (NARM) tape convention, scheduled to come to the Fairmont Hotel here, has been extended to 4 p.m. on Sept. 7, as compared to the 3 p.m. close which has topped the 500 figure.

Registrations for the convention is closed. Ninety-five members (wholesalers of tape and accessories) are on the list. None are available for all available spots for the largest personal-to-person sched-uled in the tape convention. The wholesalers will be in session with over 30 associate mem- bers in the prearranged appointment schedule. RTMA associate member will have a cocktail reception on Sept. 6, the opening day of the tape convention's schedule. The reception will be held in the hotel's main dining room at 11 a.m.
Cap Steals Thunder At NATRA’s Canfab

**Continued from page 3**

... to help force salaries up for black deejays even if they did not join AFTRA. He said that there were some problems with small market stations. He also had some harsh words for psychologist Dr. Paul WOLV in Nashville. He said, "We will win the Nashville situation to the end. I don't think the Supreme Court will say yes." Many men in fact were still working underpaid and working without fringe benefits. Several said that they were going to get with the record companies or doing outside promotions. We are here to help the deejay personality or radio station employee who will get in touch with us, and get together with deejays and their cooperates with all NATRA members.

In the middle of the swing- ing labels present at the conven- tion were threatened with a differ- ent form of censure, NATRA Mate Picks Unit Head

**Continued from page 26**

... agreed to mate members, but is open to the entire industry. The subcommittees will interact with existing governmental and industry committees in drawing up material pertinent to their specialties. NATRA’s executive director, Harold P. Follman, has said that the committees will review all existing standards and measurements. "Without this, we will be inadequate to bring them up to required spe- cifications," he said.

Gulf Pacific Spoken Tapes

**Continued from page 26**

... the script for “Maternity to Motherhood” was prepared for Gulf Pacific by practicing doc- tors, with consultant work by Dr. Wilfried J. Henske, director of Columbia Washington University, Wash- ington, D.C., and Dr. Gordon Music Art Gets 6 AA Film Rights

NEW YORK—Allied Artists Music International has opened the Western Hemisphere pub- lication rights to the music of six films to be produced by Allied Artists Pictures in association with Films La Boets of Europe.

W7 Pledges Full-Scale Merchandising Drive

**Continued from page 23**

... to involve tape, Friedman told the company’s distributors at a product show. "Frankly, we were not expecting this," he said. "We’ve both lost some sales." He feels the pioneering done in the tape area will be reflected in staggering tape volumes in the next few years as the coming advent of audio-vis- ual tape.

Friedman told distributors to

Realto Names Sales Agents

**Continued from page 23**

tone sales and distribution or- ganizations in this area.

Realto is a division of the Southwestern company that operates transistor radios and related con- sumer products. The company’s new program includes a broad- casting of all lines of products including cassette and 8-track players, multiplex units, multi-band radios, clock radios and related products.

Muntz Launches 2-Plan Franchise Program

LOS ANGELES—Muntz Stereo-Pak has devised two plans for its new Cartridge Franchise program. Acceptable ap- plicants may choose from a program of planned, designed and con- structed buildings, or a plan where the building and merchan- dise may be remodeled to a standardized design plan.

As an example, $17,500 in cash for the newly constructed type of facility. A remodeling plan calls for $10,000 in cash.

Jerry Muntz at Muntz’ Van Nys offices is in charge of the franchise program. Muntz re- cently opened a company-owned store in San Fran- cisco, and his intentions are to develop franchises for the Car- tridge City concept in many major markets.

Columbia is duplicating the Straight’s 8-track and cassette line of labels as its Field of Life.

The first tape release consists of five albums and will be out in the spring. Product will include the Beatles, Andy Hemen, Captain Beethoven, Lord Buckley and "Naked Angels," a soundtrack.

A September release, both tape and album, will be offered as part of the "Close-Up" music promotion program. The company has created tape dis- plays for in-store use for the tape. A "Close-Up" music tape is released to that in released in "Close-Up" promo- tional banner.

Merchandise for the program include the Lettermen, Nat King Cole, The Beach Boys, Frank Sinatra, Jackie Gleason, Nancy Wilson, Busy Beck, Sonny Bono, Gabor DePre and Dumb)! Arrangement in Germany, France and the Scandinavian countries. Straight is distributed by CBS in England and Deca in Canada.

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