

INTERNATIONAL MUSIC INDUSTRY CONFERENCE

Paradise Island, Nassau, Bahamas
April 20-23, 1969

A COMPLETE REPORT



Billboard

MAY 10, 1969 • SEVENTY-FIFTH YEAR • \$1.00

COIN MACHINE
PAGES 89 TO 94

No 19

The
International
Music-Record
Newsweekly

ABC's \$100 Million Rack Jobbing Wing

By MIKE GROSS

NEW YORK — A rack jobbing division that accounts for more than \$100 million annually has been formed by ABC Records. The division, to be known as ABC Record and Tape Sales Corp., will consist of three recently acquired companies and four former acquisitions, making one of the leading rack jobber

operations in the industry.

The buildup of the rack jobbing complex was initiated by Larry Newton, president of ABC Records, about three years ago. It was Newton's decision then to put ABC money into the acquisition of rack jobbing companies rather than into the acquisition of acts. "Businesses last longer than acts," Newton said.

(Continued on page 8)

Slot IMIC 2 For Mallorca

NEW YORK — The second International Music Industry Conference has been scheduled for April 28-30, 1970, at the Congress Palace of Palma de Mallorca, Spain. IMIC 2 will be sponsored by the Record Retailer with an assist from her New York-based sister publication, Billboard.

(Continued on page 4)

GRT Mounting A Global Thrust

By BRUCE WEBER

LOS ANGELES — GRT is turning its tape sights to the world market, according to Alan Bayley, GRT president. Of prime importance is Europe, where the company already holds tape licensing agreements with several record labels.

(Continued on page 8)

Radio Forum's 'Sound' Display

NEW YORK—Some 1,400 of the major radio time buyers will receive special invitations this week to listen to the na-

tion's major radio stations during the Billboard Radio Programming Forum June 19-22 at the Waldorf-Astoria. The sounds of these radio stations, all carefully selected by Billboard magazine as being the key radio stations in both programming and ability to influence listeners to buy product, will be on exhibit in a "Sounds of the Times" exhibit in a special hall of the Waldorf. Each station will be showcased in a booth area and a representative of the station will be on hand at specified hours to discuss the station with time buyers and

(Continued on page 28)

RCA to Pop 2d 'Pops' Orchestra

By FRED KIRBY

PHILADELPHIA — RCA Red Seal will introduce its second major "pops" orchestra. In the works is a recording of a pops program with Henry Mancini conducting the Philadelphia Orchestra.

(Continued on page 114)

Multi-Mil Deal Brings Pamper Into Tree Orbit

By BILL WILLIAMS

NASHVILLE — Tree International has acquired the Pamper Music Co. in a multimillion-dollar deal, and now claims to be the world's largest country music publisher.

Tree, which earlier had acquired portions of Press and Wilderness Music, purchased Pamper's 1,600 song catalog and the contracts of all 39 of its exclusive writers, giving Tree a staff of 102 writers. Among them are such composers as

(Continued on page 4)

Royalty Rights Get Gov't Boost

By MILDRED HALL

WASHINGTON — The roller-coaster ups and downs of the proposed royalty rights for performers and producers of records played for user profit, zoomed to a new and hope-filled high for the proponents last week.

Action came on two government fronts: A conference of all interested groups is expected to meet under sponsorship of the Senate copyrights subcommittee to try to work out the controversial kinks in the Sen. Harrison Williams (D-N.J.) royalty amendment. And the Copyright Office, in response to a query from the record industry, has again endorsed the principle of

performing rights for sound recordings. But this time, the office endorses the principle of performer-producer protection as

(Continued on page 114)

Finley Buys All of NAL

NEW YORK—Larry Finley, president of North American Leisure Corp., last week agreed to acquire the 55 per cent interest in NAL, owned by its parent firm, Omega Equities Corp. The transfer of Omega's

(Continued on page 114)



This particular overnight sensation took five years, four months. The Spiral Staircase was together that long before they decided they could make hit records. And Columbia agreed to let them try. Their first hit, "More Today Than Yesterday" (4-44741), is currently high on the charts, an album is on the way, and everything is beginning to happen fast. Like any good overnight sensation. On Columbia Records.

(Advertisement)



Wilson Pickett has another solid hit with his new single, "Born to be Wild" (Atlantic 2631). The single is from his new album, "Hey Jude" (Atlantic 8215), which has become Wilson's strongest-selling LP to date. Both the album and single were recorded at Fame Studios in Muscle Shoals, Alabama.

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RCA
Records

BILLBOARD COVERS DISKS, TAPE IN 2 YULE CATALOGS

NEW YORK—Following the successful debut of the 1968 Christmas record gift catalog, Billboard this Christmas will roll with two separate catalogs, one covering records and the other, tape.

Like last year's catalog, the 1969 record version will contain the top albums in all of the most-favored musical categories. Advertising pages will also be sold. However, unlike Billboard's 1968 Christmas offering, all album cuts and captions will be editorial matter. Because of overwhelming sales last year, Billboard is guaranteeing a minimum circulation of 750,000 copies to dealers and to record merchandisers.

Categories to be included are the top chartmakers of 1969—vocals, the young sound and instrumentals, among others. In addition to mass volume dealer purchases, the catalog will be combined in one of Billboard's late fall issues.

In another issue will appear Billboard's tape catalog. Making its initial debut, the tape edition will be supplied to all major tape retail outlets, including tape centers, discount houses, department and music-record stores, camera outlets, high fidelity stores, automotive retailers, etc. Guaranteed circulation is 300,000 copies.

The tape catalog will follow the same format as the record edition, with cuts and captions based on the best-selling tape product.

Atlantic's Profit Pace Continues Upward Climb; Sales Go Up 28%

NEW YORK — Atlantic Records continues to top itself. Once again the label's first quarter report shows that it has surpassed the previous year's take which has been the biggest in its history. The figures for the first quarter of 1969 showed an increase of 28 per cent over the same period in 1968.

Ahmet Ertegun, president of Atlantic, has already blueprinted plans to help sustain the sales momentum. "Over the next few months," he said, "we will be introducing some of the strongest product we have ever recorded in the rock, pop, blues, jazz and underground fields."

Atlantic got off to a strong start for its first quarter rackup when it racked up orders total-

ing over \$8 million at its January sales meeting in Freeport, Grand Bahama Island. More than 20 of the albums introduced at that time moved high up on the best-selling charts. Among the artists sparking the LP spurt were Aretha Franklin, Cream, the Rascals, Led Zeppelin, the Bee Gees, Dusty Springfield, Wilson Pickett, Clarence Carter, Brian Auger and the Trinity, Eddie Harris, Yusef Lateef, Buffalo Springfield, Vanilla Fudge, Sam and Dave, Joe Tex, and Albert King.

Atlantic continued to lead the industry during January. February and March in the singles field. The company had over 10 singles on the charts, and often as many as 15, in any given week during that period. A number of the firm's singles were RIAA-certified million sellers, including Aretha Franklin's "See Saw," Clarence Carter's "Too Weak to Fight," and Tyrone Davis' "Can I Change My Mind" on the Dakar label.

Since the January convention, Atlantic has released a number of additional best-selling LP's by such artists as Herbie Mann and Yusef Lateef. On the Cotillion label were strong sellers by Otis Rush, Brook Benton, Lou Johnson, and Danny Kalb and

Stefan Grossman. Also scoring were Nazz on SGC; Ike and Tina Turner on Pompeii, and Julie Driscoll, Brian Auger and the Trinity on Atco.

Ford to Defy Union Pact

NEW YORK — Ford Records stated last week that it will not sign the new recording agreement made last month between the major labels and the American Federation of Musicians (AFM), indicating it could only force small independent labels out of business. President Sherman Ford Jr. said he was conferring with other record labels about forming a pool of non-union men who would work on a yearly salary.

He claims that it's unfair for the AFM to ask Ford Records to sign an agreement "when we were not notified that negotiations were taking place nor were we invited to attend." Small labels should have a lower rate than large ones, he said. In fighting the higher rates, he said Ford may have to move overseas or go underground.

Dot Family Plans 'Concept' Push

LOS ANGELES — Albums released in the future by Dot, Paramount and Acta will reflect the "concept approach" of the company's new a&r vice-president Jay Lowry.

The labels will still have albums tying in with a hit single, but in the main, the new emphasis will be on developing packages based on a specific concept.

This concept, Lowry explained, will either be tied to a sound or strong premise which will allow the company's sales and marketing staffs to exert their muscles.

Lowry is presently evaluating the 100-odd artist roster and

promises that changes will be made. He intends to preen the roster to only retain acts with longevity and a commercial appeal.

Lowry himself will not record anyone, relying instead on Dot's staff producers plus outside a&r men. Artists will be placed on the Dot, Acta and Paramount labels on a situation by situation basis. Paramount's Stax/Volt operation in Memphis will not be affected.

While Lowry will meet with sales and marketing people every week, he will make his own decisions on product releases. His role in the company is to generate product by work-

ing with artists and producers.

Lowry plans to hire very shortly an a&r administrator who will handle all business aspects of the department, from co-ordinating releases to scheduling sessions to artist negotiations. "This job will fall between legal, production and accounting functions," according to Lowry.

Lowry's staff producers include Tom Mack, Ray Ruff, Milt Rodgers, Jerry Granahan (in New York), Henry Hurt (in Nashville) and Billy Vaughn. Dot artist Bonnie Guitar also contributes as a producer.

Among the independent producers working for Dot are Tom Wilson, Derek Lawrence, Mike Nesmith, Buddy Killen and Anita Kerr, who also records for Dot.

Artists signed to any of the Dot labels will be offered to Paramount Pictures executives for consideration for films. The American Breed, for example, has recorded the title song from a forthcoming film, "The Brain."

While Dot and Acta will continue to release pop product, the new Paramount label will be strengthened by the release of several film soundtracks. These include "Those Daring Young Men in Their Jaunty Jalopies," "Where's Jack?" "Once Upon a Time in the West?" and "Oh! What a Lovely War."

Calmedia, New Co-Op Recording Firm, Formed

NEW YORK — Calmedia Productions, a new co-operative record production firm, has been established by Mal Williams, personal manager for Lynn Kellogg, Sam Taylor Jr. and Al Thomas. Under the new venture, the artists will be joint stockholders not only in the production firm but the original publishing firms of Kellanwill Music and Allynham Music Associate. Williams will retain his own management firm of Mal Williams Associates.

Miss Kellogg was the original female lead of "Hair." She just finished the "Charro" movie with Elvis Presley. Thomas, previously on Scepter Records, is just finishing military service. Taylor is a writer, producer, performer; he'll write most of his own material, plus produce most of the sessions.

denied Friday (2) by Artie Mogull, president of Tetragrammaton.

According to Mogull, Tetragrammaton has a "binding and enforceable" contract with Cosby. Mogull added, "We've been in discussion to resolve our differences amicably. Failing to do so we'll seek legal recourse." Mogull also warned that if Tetragrammaton hears that any record company is holding discussions with Cosby, it will hold that company liable for "inducing breach of contract."

Meantime, Tetragrammaton is preparing to release its first Cosby album within 10 days. The album, titled "8:15-12:15," is a two-LP set recorded live at Lake Tahoe.

Cosby Staying With Tetra, Mogull Says

NEW YORK — Tetragrammaton Records is continuing its tie with Bill Cosby. Talk of Cosby's leaving the label was

BRIEF RIAA'S EXEC SECT'Y

NEW YORK — A scramble of lines in the transmission of the "IMIC Acts on Numbering System" story in last week's Henry Brief as executive secretary of NARM, the post held by Jules Malamud. Brief is the executive secretary of the RIAA. Both Brief and Malamud were selected to be members of the newly established Universal Numbering System Action Committee's U. S. force.

Buddah Will Distribute Hot Wax in U. S., Canada

NEW YORK—Buddah Records has acquired distribution rights in the U. S. and Canada to the new Hot Wax Records represented by Eddie Holland. Stagecoach Productions is the production wing of Hot Wax.

Frederick Patmon of the Detroit law firm, Patmon, Young & Kirk and Pete Pryor of the law firm of Pryor, Braun, Cashman & Sherman, represented Buddah in the contract negotiations.

The first release on the new Hot Wax Records label is "While You're Out There Look-

ing for Sugar" by the Honeycombs is scheduled for immediate release.

Holland's production credits include such clicks as "Where Did Our Love Go?" "I Hear a Symphony," "Baby Love," "You Keep Hangin' On," "Stop! In the Name of Love," "Ain't Too Proud to Beg," "Beauty's Only Skin Deep" and "Can't Help Myself."

Involved in the acquisition for Buddah were Artie Ripp, Art Kass, Neil Bogart and Phil Steinberg.

Sylvania Throwing Power Into Cassette

NEW YORK—Sylvania has tossed its hat into the cassette ring.

"We believe the future of the tape recorder business is in the easy-to-operate, cassette-type units," said Gordon C. MacDonald, vice-president of marketing.

The unit introduced is a cassette recorder/player with a suggested list price of \$69.95. It plays on household current or with four C cell batteries, features a six-push-button keyboard and has automatic recording level. Sylvania said the unit "is the first of a family of such products to be introduced within the next few months" and a spokesman said a second cassette unit will be unveiled May 27 in Miami when the firm's 1970 line is introduced. No pricing on the second model is available.

The Sylvania move into cassettes is now coupled with a recent decision by Motorola to market its first cassette model and RCA Record's decision to make its best-selling artists available on prerecorded cassettes.

TV TO REVEAL RECORD OF YR.

NEW YORK — The winner of the Grammy for the "Record of the Year" will be announced Monday (5) on NBC-TV's "The Best on Record: The Grammy Awards Show." Up for the award are the Beatles for "Hey Jude," Glen Campbell for "Wichita Lineman," Bobby Goldsboro for "Honey," Jeannie C. Riley for "Harper Valley PTA" and Simon & Garfunkel for "Mrs. Robinson."

Billboard is published weekly by Billboard Publications, Inc., 165 W. 46th St., New York, N. Y. 10036. Subscription rate: annual rate, \$25; single-copy price, \$1. Second class postage paid at New York, N. Y., and at additional mailing offices. Current and back copies of Billboard are available on microfilm from 3M/TM Press, P.O. Box 720, Times Square Station, New York 10036.

Seminar on Copyright Law Lures 200 'Freshmen' to Vanderbilt U.

NASHVILLE—An institute on copyright law, attended by some 200 members of the legal music professions from here and Memphis, was called "the most successful venture of its sort ever" by Vanderbilt University authorities.

The Institute on Legal Problems in The Music Industry was sponsored jointly by the Vanderbilt School of Law, the Nashville and Tennessee Bar Associations, and the Nashville chapter of NARAS. Attorney Richard Frank, lecturer in law at Vanderbilt University, said the institute was twice the anticipated size. "We are looking for the day in the future when the entire masters program in music law will be set up at Vanderbilt," he said, "and people will come from all over the world to attend."

Harold Orenstein, the lead-off speaker, detailed the background of the copyright provisions, and gave an explicit account of buying and selling copyrights for all areas ranging from individual to corporate.

Plan for Future

"A buyer must have a plan for a catalog's future," Orenstein said. "He must study the successes and failures of all of its songs." He stressed the relationship between a publisher and writer, and detailed the current copyright revision proposal. Orenstein also predicted that visual recording is coming, and will be one of the chief matters of copyright in the future.

He also predicted that if the revision bill is passed, every catalog will increase in value by some 25 to 30 per cent.

Allen Arrow, Orenstein's law partner, dealt with the matter of avoiding litigation in the sale and acquisition of copyrights. "Litigation," he said, "results from frustration on the part of one who feels his rights have been denied." Arrow outlined the many pitfalls involved in copyright sales, concerning not only those individuals or firms involved but the possibility of third party suits. His strongest recommendation: make sure all the facts are known; keep everything above board.

Leo Strauss, of the CPA firm of Prager & Fenton, concerned himself with international copyright transactions, and said there is a lack

of communication in this area. Noting that there is a "tremendous amount of money overseas," he said the way to maximize foreign income is to cut records and tapes in foreign languages. In a highly technical outline, geared primarily to the law students, he set for the limitations in foreign agreements.

Afternoon Session

In the afternoon sessions, the organization, fee structure and disbursing formulas of BMI and ASCAP were discussed in relative generalities by Edward M. Cramer and Stanley Adams, presidents of the licensing groups. The noncontroversial but highly informative talks leaned on the mechanics of collecting and distributing performance money.

The institute was concluded by Leonard Feist, executive vice-president, National Music Publishers Association, who combined wit and seriousness to drive home his points on the present status of the copyright revision bill. Feist expressed fear that the so-called Williams amendment could destroy the entire bill. He called for additional study, and for careful approaches to the revision.

On the previous night (Thursday, 17), Orenstein had made a plea for better semantics to the Nashville chapter of NARAS. Speaking at a dinner-seminar, he said there is a need for a definition of rights, and that NARAS should undertake the job of keeping abreast of the new terms and just what they mean. This, he said, could create an area of understanding that might well avoid lawsuits of the future.

After describing the definitions of small rights and grand rights, he gave a vivid description of the background of the theater and motion pictures, their copyrights, their licenses to perform, and the movement of the recording companies into the Broadway and movie fields in order to acquire cash album rights.

Orenstein said Nashville writers and publishers should acquaint themselves of such rights because modern country songs could easily be expanded into full-length screen stories. "Nashville has the capability now of doing what New York did in the past," he said.

Cap. Lengthens Sales Push on Pop Product Pamper Into Tree's Orbit

LOS ANGELES — Capitol has adopted a lengthier merchandising approach for pop product. Programs are now being designed to cover 90-day selling periods rather than the normal 30 days in which the company felt an album would show indications of public acceptance.

The 90-day selling cycle is part of a concept devised by Rocky Catena, national merchandising manager vice-president, and Al Davis, pop product merchandising manager.

As part of this concept, the company is gearing its thinking toward spending money to stimulate consumers rather than filling stores with window banners.

Merchandising tools such as radio ads and print media ads are geared toward the buyer.

The nature of the distributors dominant role in the marketing of product has necessitated this changing concept, Davis said. Racks have minimal display space for new product, so the emphasis has turned away from creating displays merely to have displays.

The company is also working up long-range programs utilizing a key theme under which a number of albums may be promoted. These programs are regularly planned whereas in the past campaigns were devised on a much looser basis.

"Instead of acting, we want to react," Davis said. "The theory of reacting involves planning a reserve program for the final 60 days so we can move ahead if the consumer reacts properly."

The label's recent "Goodbye California" promotion for seven rock LP's was an example of a reaction program in that additional sales exploitation was thrown behind seven titles which were more than 30 days old.

Capitol has changed its concept of preparing ads to break at the time of release. Now the company waits until the merchandise has hit the bins and then unleashes its merchandising. Davis feels too much time was lost between shipment of product to racks and then out into the pipeline. Displays and point of sale merchandisers were ready but gathered dust for several weeks until the product got to the point of sale.

The company tries to tailor displays to meet the demands of racks, so there are still moving displays and streamers, etc.

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Hank Cochran and Willy Nelson.

Unlike Press and Wilderness, Pamper will cease to exist except as a branch of the Tree operation. Hal Smith, president and principal owner of Pamper, will work with the Tree organization in an advisory capacity "for the time being."

Smith will retain his ownership of Boone Records, Hal Smith Artist Agency and Renfro Valley, but he said they would be operated by his associates. Smith gained control of Pamper several months ago when Ray Price sold his interest in the firm. This is believed to be one of the largest single music transactions here.

Pamper was formed by Smith, a one-time "Grand Ole Opry" fiddler, in 1959, and enjoyed tremendous growth. Staffing the firm with some of the top writers, Pamper enjoyed hit after hit, including such tunes as "I Fall to Pieces," "Make the World Go Away," "Little Bitty Tear," "Funny How Time Slips Away," "Heartaches by the Number" and many others.

Tree, under the direction of Jack Stapp and Buddy Killen, grew to international proportions, acquired other firms, successfully operated Dial Records, and opened branch offices in 15 foreign countries.

"We are planning to acquire more firms," Stapp said. He noted that "this is just another acquisition in our continued growth pattern."

Tree is about to embark on the construction of new facilities,

Executive Turntable

Charles Goldberg appointed national album sales manager for Atlantic Records and will be in charge of sales on LP product for the Atlantic, Atco and Cotillion labels, plus outside product distributed by Atlantic. Goldberg was previously West Coast regional sales manager and was formerly with Liberty Records. . . . **Happy Anger** has resigned as manager, Victor and Red Seal advertising for RCA, to join Starbecker Inc., a documentary and industrial film and TV commercials production company. Anger becomes vice-president and member of the board of directors. He had been with RCA for three years. . . . **David Elwell** named to the newly created position of vice-president of service for Sylvania Electric Products Inc. Elwell will also serve as president of Sylvania Service Co., Inc. . . . **Paul Abbey**, audio product division manager of Yamaha International Corp., has resigned, and **John Zielinski**, musical instruments sales manager, is temporarily filling the position. ★ ★ ★

Fred Demann has resigned as vice-president and general manager of Kent, Modern and Bright Orange Records (formerly Power). DeMann was with the company 14 months, signed and recorded the Pacific Gas and Electric group, **Z. Z. Hill**, and was responsible for repackaging Kent's blues catalog. . . . **Billy James** joined Equinox Productions in Los Angeles as vice-president. He will talent scout for the record label and music publishing companies owned by **Terry Melcher**. James was formerly in personal management. . . . **Eddie Chandall** joined **John C. Bradford Productions** in Los Angeles as vice-president, general manager. Crandall was formerly in talent booking. ★ ★ ★

Barry Kittleson, previously with **Rogers, Cowan and Brenner**, joined **Richard Gersh Associates** as account executive. Before joining RC&B, Kittleson headed his own independent public relations office in New York. . . . **Harvey Lippert** named professional manager of **Don C. Publications and Heldon Music**, the publishing division of **Don Costa's** organization. Lippert will also be involved in **Fling Music**, co-owned by **Don Costa and Dennis Lambert**. Previously Lippert worked for **April-Blackwood** in Los Angeles. With **Don C.**, Lippert will concentrate on developing material from performing groups. . . . **Casimir V. Swier** named general manager of publishing firms **Memmon and Vimpp**, and of **Memmon Productions**. . . . **Robert Franklin** named Eastern regional vice-president for **Sylvania Electric Products Inc.** He succeeds **David Elwell**, now vice-president of the company. ★ ★ ★

Neely Plumb named a&r director for the pop music division of **International Management Combine's** record product division. ★ ★ ★

George Hartstone has left **Hart Distributors**, the Transcontinental Investing Corp. distributorship in Los Angeles. . . . **Bob Carrell** joins **Sony/Superscope** to become manager of the company's forthcoming tape duplicating plant in Los Angeles. . . . **Abe Glaser** named West Coast sales and promotion, popular division representatives for **Polydor Inc.** He was previously with **Metro Distributors** in Los Angeles. ★ ★ ★

Tom Zirnite, formerly marketing director of **ARC Electronics**, joins **Safetech Corp.** as marketing and sales director. ★ ★ ★

Spanish Resort Mulled as New Europe Festival Site

By MARILYN TURNER

LUGANO, Switzerland — A burgeoning Spanish resort 50 miles from Madrid, Los Angeles de San Rafael, may become the site of a new Europe-wide pop music festival, said **Joaquin Merino - Perez**, international manager of the **Zafiro Record Co.**, Madrid.

Merino-Perez stated that the new resort, being built by private capital, hopes to become one of Europe's biggest and most important summer resorts, complete with riding stables, complete with riding stables, bridle paths, golf courses, summer skiing facilities and a natural amphitheater.

and the physical properties of Pamper at that time will be integrated into the Tree operation. Meanwhile, the "branch" will continue to function at its suburban location.

The move, according to **Stapp**, not only makes Tree the largest country publisher in the world, but the largest publisher of all types of music in the South, and one of the largest over-all publishers in America.

The projected European pop music festival would be held in the resort's new 3,000-seat hall, fully equipped with closed-circuit TV facilities. It would be one of several planned major attractions to focus attention on the new resort, **Merino-Perez** said.

Merino-Perez feels Europe can absorb many more pop music festivals, provided they are well organized. "As more and more Europeans flock back home to watch TV, I feel well organized international TV pop music festivals are just the kind of thing that will take up the slack as theater entertainment declines."

"With the steady decline of music halls, and the growth of color television, Europe-wide televised festivals will become an increasingly important media for bringing artists into 'face to face' contact with mass audiences."

"Even in Spain, where we have a tradition of living outdoors in the evening, there has been an accelerating decline in the number of people on the streets and in restaurants over the past few years, as the use of television sets has spread," **Merino-Perez** said.

Slot IMIC 2 For Mallorca

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IMIC 2 will stress the international scope of the music business and the "one world of music" as its main theme. The first IMIC meeting, held in Nassau, April 20-23, drew a 75 per cent U. S. representation, and it's anticipated that the Mallorca meet will draw a heavier international representation. The facilities at the Congress Palace are set up like a "mini-U.N." and lend themselves to a multi-lingual conference.

A large number of registrants attending the Nassau conference have already requested registration forms for IMIC 2.

The Fireballs

“WATCH HER WALK”

b/w “GOOD MORNING SHAME”

Atco #6678

Produced by NORMAN PETTY



Bookings UNIVERSAL ATTRACTIONS

GRT Makes Thrust

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Its initial penetration in Europe will be in the tape market, first in the entertainment field with prerecorded tapes and, ultimately, in the educational tape market. GRT is exploring two areas of internal growth and outside expansion: duplication facilities and distribution network and joint ownership companies or wholly-owned subsidiaries.

GRT's thrust into Europe will take place within 12 months, said Bayley. The company, traded over-the-counter and looking to go on a listed exchange, is concluding a marketing study of the overseas scene.

The company's marketing director, Chris Coburn, who set up Fairchild and Hughes Aircraft's marketing programs in Europe, is establishing GRT's guidelines on the Continent.

J. Apaka Waxes In Father's Steps

LOS ANGELES — Jeff Apaka, the 22-year-old son of the late Alfred Apaka, Hawaiian vocalist, makes his record debut on the Capitol single "Big Sur Country" backed with "Young Hawaii." Apaka was recorded by Capitol's Bill Miller. His father recorded for Decca and had three LP's released by Capitol of material culled from Webley Edwards' "Hawaii Calls" radio show.

The single will be followed by an album of young Hawaiians which Miller has just completed in Honolulu. In both instances the aim will be to offer a modern approach to Hawaiian music.

Already based in Canada, GRT of Canada, Ltd., with a cartridge - cassette duplicating facility, GRT is preparing a complete tape product penetration of Europe. "Our initial overseas efforts do not include records-publishing," said Bayley. "However, we have strong ties and agreements in Europe through licensing contracts with several major labels."

Initially, GRT's concentration will be "strictly tape," but Bayley doesn't rule out other entertainment—leisure time growth areas.

Bayley places the European market ahead of Japan in terms of importance to GRT's scope. GRT's plans to diversify into new areas and new markets have been outlined at several shareholders meetings. GRT has established a special services department aimed primarily at the industrial and educational markets for tape products.

Silverware Mfr. Expands to Disks

NEW YORK — Nick Raftis, president of Risto-Craft Industries, manufacturer of china and silverware, has expanded into the record business with the formation of Raftis Records.

Already signed to the label are Joe De Mare, Carol Miles, Dick Behrke and Nat Pierce.

Jather Distributor

NEW YORK — Celebrity Circle Records inadvertently omitted Jather Distributing Co. of Minneapolis, and Alpha of New York, from its ad in last week's Billboard, which listed distributors handling the label.

ABC's \$100 Million Rack Jobbing Wing

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The new ABC Record and Tape Sales Corp. will headquarter in Seattle. Louis Lavinthal will be the division's president; Stan Jaffee will be executive vice-president, and A. K. Lanterman will be financial vice-president.

The three companies acquired to form ABC Record and Tape Sales are Garmisa Distributing Co. Inc., Selected Tape & Record Corp. and Mid-State Distributing Co. of Des Moines, and Beacon Record Distributors, Inc. of Providence, R. I.

Others Acquired

The four companies previously acquired are: Consolidated Distributors, Inc. of Seattle, Los Angeles and Dallas; Billinis Distributing Co. of Salt Lake City and Denver; L&F One Stop Record Service of Atlanta; and New Deal Record Service Corp. of New York, Chicago, Baltimore, Philadelphia and Detroit.

The names of all the acquired firms will be changed to ABC Record and Tape Sales Corp.

The organization consists of offices and warehouses in all the cities mentioned above plus some additional warehouses and sales offices in other areas. The com-

bined sales force numbers well over 100 and covers the entire U. S.

The main office has used data processing for nearly 10 years and has a large wood-working shop that manufactures its own display fixtures. It also has a complete print shop containing three offset presses.

The Seattle office and warehouses will move Friday (9) into new quarters that will utilize the latest developments in warehouse mechanization.

Lavinthal named the following men to be vice-presidents of the new corporation with the following position: Stan Sulman, West Coast operation; John Billinis, Southwest operation; Leonard Garmisa, Midwest operation; Jack Geldbart, Southeast operation; Al Levine, East Coast operation; Harry Beckerman, national tape sales; Jack Silverman, national director of marketing; Milton Israeloff, national director of promotion and merchandising, and Lou Klayman, national accounts sales.

Sulman, Billinis, Garmisa, Geldbart and Levine will also administer any ABC company-owned branches that are in their respective areas.

Roulette Suit Vs. Omega

NEW YORK — Roulette Records and its Big Seven music publishing companies have filed a \$1.5 million lawsuit against the Omega Equities Corp. in the New York Su-

Soap Opera Star to MGM

NEW YORK — MGM Records is moving in on TV's soap opera field with a new recording artist, Gene Bua. Bua stars on the "Love of Life," CBS-TV daytime soap opera, and MGM will release an album by that title on Jerry Ross' Heritage Records label. A promotion campaign, launched by MGM sales manager Lenny Scheer, will include everything from co-op ads and mobile displays to a cross-country promotion tour by Bua to visit record departments. In addition, songs from the Bua album will be introduced on the daily broadcast of the soap opera as part of the story line. Bua plays a college student who earns extra money by playing guitar and singing in the serial.

GOLD TO '2001' COWSILLS DISK

NEW YORK — MGM Records' "Hair" single by the Cowsills and the soundtrack of "2001: A Space Odyssey" have been certified by the Record Industry Association of America for gold disk awards, representing a million sales of the single and a million-dollar LP.

Command Sets Series Debut

NEW YORK — Command/Probe's pop electronic music series will bow early in June with three albums, released simultaneously.

A new Dick Hyman album will be among the first releases, a follow-up to Hyman's chart album, "Moog, The Electric Eclectics of Dick Hyman" which is already reported to be approaching 100,000 in sales. A seven-minute single, "The Minotaur," has also been released from this album.

Other electronic albums from Command/Probe in the series will be "The Copper Plated Integrated Circuit," by Walter Sear, and an LP of Latin tunes by Richard Hayman. Sear has been retained as program consultant on the albums.

Plans are under way to follow these albums with other electronic LP's aimed at the underground and rock markets.

Tribute Debuts With Mission

NEW YORK — Tribute Records, designed for a group called the Mission, ships its first single this week — "Let's Get Together." The group is studying for the priesthood. Tribute, which will operate as a subsidiary of GWP Records, was formed by the group and Jerry Purcell, president of GWP. The second release will feature an album by Dizzy Gillespie — "Soul and Salvation." The Mission formerly recorded for Warner Bros. Records under the name of the Montforte Mission.

Dot Hikes LP Price

LOS ANGELES — Dot has raised the suggested list on all albums distributed through its company-owned branches to \$4.98.

COLUMBIA TOPS SCHWANN POLL

BOSTON—Simon and Garfunkel's Columbia album "Bookends" has won the 1968 Schwann Catalog Readers' Award as the favorite popular recording. The most popular classical sets were London's package of Richard Strauss' "Elektra" featuring Birgit Nilsson with Georg Solti and the Vienna Philharmonic, and Columbia's "The Glory of Gabrieli" featuring organist E. Power Biggs.

Winning in other categories were: country and western, Johnny Cash's "At Folsom Prison" on Columbia; musical show, "Hair" on RCA; folk, Bob Dylan's "John Wesley Harding" on Columbia; and electronic music, "Switched On Bach" on Columbia. The poll gave Columbia five of the seven awards.

Smash's 'Long' Lewis Month

CHICAGO — Smash Records is extending "Jerry Lee Lewis Month" through May 17. The promotional campaign features a special pricing offer for qualifying accounts on Lewis' entire LP catalog and a major print and radio ad campaign.

According to product manager Sheldon Tirk, the program is being extended because of the tremendous response to the program itself, and because of the acceptance of Lewis' two most recent LP's, Volumes I and II of "Jerry Lee Lewis Sings Country Music Hall of Fame Hits." The program originally was set to run through April only.

Sinatra Doubles School Awards

LOS ANGELES — Scholarship awards have been doubled in the program involving the Frank Sinatra Musical Performance Awards and UCLA.

As now structured in the third year of their existence, four scholarships worth \$2,000 each and four second place prizes worth \$500 each will be awarded. Categories cover pop and classical music.

Competition is open to all UCLA students and elimination auditions are held during the school year under the aegis of the Fine Arts Faculty Committee.

Sinatra has just underwritten his financial aid for a new three-year period.

UJA's Coin Wing Will Honor Denver

NEW YORK — The Coin Machine Division of the United Jewish Appeal will honor Al Denver, president of the New York Music Operators of America, at their annual dinner, Saturday (10), at the New York Hilton. Talent for the banquet includes comedian Jake Wakefield and Epic artist T. D. Valentine.

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"GOOD MORNING STARSHINE"
C & The Shells

Cotillion #44033
Produced by JERRY WILLIAMS



Vista Industries Buys Abbey Records Assets

NEW YORK—Vista Industries Corp., through its subsidiary, Universal Abbey Corp., has purchased all the assets of the Abbey Record Manufacturing Co. The purchase includes a complete record pressing plant and inventory in Kearney, N. J., the Connoisseur Record label as well as various rights to records, tapes and other musical masters.

Abbey Record Manufacturing, a division of Datronics, Inc., will be operated by Abbey Record Corp., a wholly-owned subsidiary of Universal Abby Corp.

The purchase was made in an exchange of 650,000 shares of common capital stock of the Universal Abbey Corp. to Datronics. Universal Abbey has issued an outstanding 1,570,000 shares of common capital stock. Of this amount, Vista Industries Corp. owns 870,000 shares.

Harry Vogel, president of Vista, said that Universal Abbey Corp. has sold \$500,000 of its 7½ per cent convertible notes

due March 31, 1984, to Bankers Life and Casualty Co. of Chicago. The notes bear no amortization for the first three-year period and thereafter are to be amortized in quarterly payments over the rest of the term.

In addition to the assets purchased from Datronics, and the \$500,000 received from the sale of its convertible notes, Universal Abbey also owns 500,000 shares of the common capital stock of Vista Industries which is received from Vista as part of its initial capitalization.

3M Registers Gains in Qtr.

ST. PAUL, Minn. — The 3M Co. has reported first quarter sales and earnings. Net income, up 10.9 per cent, came to \$39,194,000, compared with \$35,337,000 in the first quarter of 1968, while first quarter earnings equaled 72 cents a share compared with 65 cents a year ago. World-wide sales totaled \$367,872,000, up 11.9 per cent from \$328,682,000 recorded in the March quarter last year.

Meetings Called By WB, Kinney

NEW YORK — Kinney National Service, Inc. and Warner Bros.-Seven Arts have set special meetings of shareholders on June 10 to approve the acquisition of the assets of WB-7 Arts by Kinney.

The Kinney meeting will be held in New York, and the WB meeting will be held at Calgary, Alta., Canada.

Meantime, Kinney announced the completion of the sale of its talent agency, Ashley Famous, to Marvin Josephson Associates.

GRT's Earnings Rise in 9 Months

LOS ANGELES — GRT Corp. reports net earnings of \$575,677 or 30-cents a share for nine months ended March 31, compared with \$301,562 or 22 cents a share on a smaller number of shares in the year previous. Sales totaled \$10.2 million compared to \$4.3 million for the same period last year.

Market Quotations

As of Closing Thursday, May 1, 1969

NAME	1969		Week's Vol. in 100's	Week's		Week's Close	Net Change
	High	Low		High	Low		
Admiral	21½	15	853	21½	19½	21½	+1
American Broadcasting	76½	56½	379	71½	67½	70½	+1½
Ampex	43½	32½	4836	43½	38½	43	+4½
Automatic Radio	38¾	20½	2012	38¾	33½	38¼	+4¾
Automatic Retailer Assoc.	117¼	100¼	105	112¼	106¼	109¾	+3¾
Avnet	36½	19	1374	20¾	19	20½	-¾
Capitol Ind.	52	29	554	52	44½	52	+6¾
CBS	55½	44¾	826	55½	54¼	54½	-¼
Chic. Musical Inst.	33¾	24¾	61	26¼	24½	26¼	+1¾
Columbia Pic.	42	29¾	794	36½	32½	35	+2½
Commonwealth-United	24¾	13	10514	15	13	13¾	+½
Disney, Walt	86¼	69¾	239	84¼	79½	83½	+1½
EMI	8¾	6¾	2682	8¾	7	7¾	+¾
General Electric	98	85½	2071	98	91	96	+3¾
Gulf & Western	50¼	28¼	2998	34¾	28¼	32½	+2¾
Handleman	48¾	36¾	221	48¾	45¼	48	+2½
Harvey Radio	25¼	19	37	22½	20¾	21¾	-1¾
Kinney Services	39½	28¼	705	34¾	29	34	+4¾
Mocke Co.	29½	17¼	193	20½	17¾	20½	+2½
MCA	44½	34	448	39½	35½	36	+2
Metromedia	53¾	36¾	753	39¾	36¾	37¾	+1½
MGM	44½	32	415	35½	33¾	34	Unchg.
3M	106¾	94	797	106¾	100	106¾	+6¼
Motorola	133½	102¾	260	126¾	119¼	126½	+6½
North Amer. Phillips	45¼	35¼	158	38¾	35½	38¾	+3¼
Pickwick Int.	60	40	60	60	57½	59¾	+2¾
RCA	48½	41¼	2390	48	42¾	46½	+3¾
Servmot	49½	36¼	221	38	36¼	36½	-½
Fenno Corp.	58¾	46	428	58¾	52½	55½	+1½
Trons Amer.	38¼	32	3721	35½	33¾	35	+¾
Transcontinental Invest.	26¾	20½	4212	26¾	22¾	26¾	+3¾
Triangle	37¾	30	107	32	30	31	-½
20th Century-Fox	41¾	31½	1600	34¾	32	32¾	Unchg.
Vendo	32¾	23	219	25½	22¾	24¼	Unchg.
Viewlex	31¼	24¾	333	30¾	27¾	29¾	+2¾
Warner Bros.-7 Arts	64½	39¾	1632	54½	48	52½	+4½
Wurlitzer	23½	19½	50	20	19½	19¾	+¼
Zenith	58	48½	866	53¼	48¾	52¾	+3¼

As of Closing Thursday, May 1, 1969

OVER THE COUNTER*	Week's		Week's Close
	High	Low	
Data Packaging Corp.	47	45	46
Fidelitone	4½	4	4½
General Artists Corp.	13	12½	12½
General Recorded Tape	30¾	27	27
ITCC	15	13¼	15
Jubilee Ind.	35	31½	34
Lear Jet	32	26¾	32
Lin Broadcasting	15¼	12¾	14¾
Merco Ent.	20	18	20
Mills Music	33½	33	33½
Music Makers, Inc.	13½	12¾	12¾
Newell	31½	29	30¾
NMC	13	9¾	13
Omega Equity	6½	3	4½
Sam Goody, Inc.	12¼	11¼	12
Telepro Ind.	2½	2	2¼
Trans Natl. Communications	7	6½	7

*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unlisted securities represent actual transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation.

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

Philips Merges With Clock Firm

NEW YORK — The managements of North American Philips Corp. and The Sessions Clock Co. have agreed in principle to the merger of Sessions into North American Philips. If the merger is approved, stockholders of Sessions would receive one share of North American Philips common stock in exchange for each 20 shares of Sessions Class A common stock. Ten shares of North American Philips common stock will be given in exchange for each share of Sessions Class B common stock.

Katchen Dies, Cancer Victim

PARIS—Pianist Julisu Katchen died of cancer at his home here on Tuesday (29). He was 42. Katchen, a London recording artist, is credited with making the first British piano LP with the Brahms' "Sonata in F Minor" and with being the soloist on the first LP piano concerto with Rachmaninoff's "Concerto No. 2."

The American artist specialized in Brahms. In 1967, he gave four Town Hall recitals in New York in which he performed all of Brahms' compositions for solo piano. Katchen gave most of his concerts in Europe.

Machinery Mfr. Sets Up Label

LOS ANGELES — Universal International Corp., machinery manufacturing firm here, has formed a record subsidiary called Happy Tiger Records. Don Peake, guitarist, arranger, conductor, has joined the label as a&r director, reporting to executive vice-president Robert S. Reiter.

Reiter is working out domestic and international distribution deals for the new label. Tape rights have not yet been assigned. Signed to the Happy Tiger roster are Priscilla Paris, Buddy Bohn and Jack Manzliko.

Tenna Corp. Gains Amex Board Spot

CLEVELAND — Effective April 21, Tenna Corp.'s common shares were listed on the American Stock Exchange and assigned the symbol TNA. The first shares traded on the exchange were purchased by Sidney Ludwig, founder of the company and board chairman, and Harvey Ludwig, president. A total of 1,546,023 common shares were listed.

Reade Firm Buys Specialty Printer

NEW YORK — The Walter Reade Organization has agreed to acquire Bert-Co. Enterprises, a specialty printer of record labels, album jackets, cassettes and tape containers based in Los Angeles. Bert-Co. will continue to operate under present management as a division of the Walter Reade Organization.

2 Pub. Companies Bought by Hand

NEW YORK — Hand Music, new firm of Jack Rieley, has acquired Survey Music and Down the Pike Music, both BMI publishing companies. Hand also has signed Space, a new rock group, and placed it with Tower Records. Also signed was the Oxford Watchband. Rieley plans to open a Los Angeles branch soon.

Chess Races Out 'Brown' for Race

CHICAGO — Chess Records, which recently signed an agreement with Pye Records for U. S. distribution rights of "Alcock and Brown," by England's Balloon Busters, has rush-released the single to coincide with the Daily Mail Transatlantic Air Race.

The event, which began Sunday (4) and ends the following Sunday (11) features \$144,000 in prize money in a wide variety of categories to anyone who can get from the top of the Post Office Tower in London to the top of the Empire State Building in New York (or vice versa) in the shortest possible time. The Transatlantic Air Race Bureau is sponsoring the race, which parallels the historic flight made by John Alcock and Arthur Whitten Brown across the Atlantic in 1919.

General Artists Corporation

has changed its name to



Creative Management Associates, Inc.



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ANYMORE"

B/W "BRING
ME
SUNSHINE"
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...a new concept from Liberty Stereo-Tape



8 & 4 Track Cartridges and Cassettes—

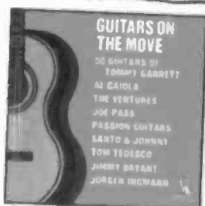
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VARIETY PACKS

for people on the move!

4

initial releases...



“Guitars On The Move”



“Voices On The Move (The Girls)”



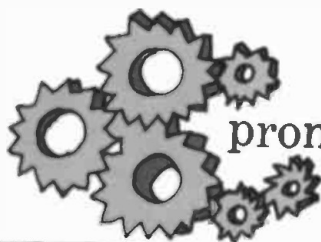
“Dynamic Brass On The Move”

“Pianos On The Move”



PLUS

high-gear



promotional back-up for

stereo tape dealers on the



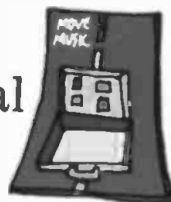
move

including national and local radio



and consumer press advertising,

sales clinching point-of-purchase display material



and

an



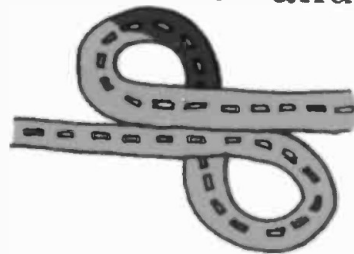
extensive publicity campaign.



New **MOVE MUSIC** Cartridges and Cassettes— (not available on LP's)

are specially programmed variety packs created for and

promoted to a market that's on the move



Get yourself in on the action



Liberty Stereo-Tape, 6920 Sunset Blvd., Hollywood, Calif. 90028

LEISURE TIME TIPS

by: Larry Finley

With RCA, Capitol and Columbia now in the cassette field, this phase of the Tape business is really starting to gain impetus. The announcement by these giants that their entire catalogs would be and are available on cassettes, has given the entire pre-recorded cassette industry a tremendous boost.

As an example, at NAL the sale of pre-recorded cassettes amounted to less than 2% in the month of December. The month of April cassettes amounted to almost 18% of their business.

The same pattern is taking effect in the cassette business as happened with the 8-Track when RCA pioneered the 8-Track field and were joined in the 8-Track effort sixty days after their entry in the field by the writer of this column and his company. At that time it was a battle between the new 8-Track and the now diminishing 4-Track. Although RCA and the company this writer was heading at the time enjoyed a very substantial business, it was not until Capitol and Columbia came in with their 8-Track Cartridges that the industry really became a booming and bustling one.

With such a new exploding industry as Stereo Tape Cartridges and Cassettes, it is the writer's opinion that there is no such thing as "competition" between duplicators or other record companies, as the more product there is available, in any configuration, greatly helps the overall picture.

The availability of the world's greatest labels and recording artists on cassettes coupled with the fact that millions of Cassette Players will be manufactured and imported during the next 12 months, is proving a great boon to the Tape industry.

In addition to the Super Stereo-8 Cartridges and Open Reel, one of the leaders in the Cassette Field with a vast variety of top labels and artists is NAL (North American Leisure Corporation) who will be happy to send dealers the names of their nearest distributor. Please contact NAL, 1776 Broadway, New York, New York 10019. Telephone: 212; 265-3340.

Tape CARtridge

GRT Broadens Its Tape Market Horizon With Caedmon Purchase

LOS ANGELES—GRT's acquisition of Caedmon Records enables the company to pursue two new tape markets: spoken word and the educational field.

GRT is planning to release spoken word product in three configurations only—cassette, 8-track, reel-to-reel—with the bulk of Caedmon's tape and record releases going to the educational market.

Distribution of Caedmon's product on the consumer level will be handled by GRT. Hooten-Mifflin, a distribution specialist, will handle record distribution to the education market.

Caedmon owners, Marianne Mantell, president, and Barbara Holdridge, vice-president, will have full creative control of product and will report to Chris Coburn, GRT marketing director. The label will step up its product activity with plans to release between 20-30 albums a year, with tapes to be made available on most LP packages. Caedmon will increase its LP price to \$5.98.

Caedmon, an eight-year-old New York-based label, had sales of \$2 million last year, including revenue from records and tapes on both the consumer and educational levels. A nonexclusive

tape licensing contract with Ampex, which has released between 25-30 spoken word tapes on cassette and reel, will be honored by GRT but not renewed.

With more than 400 titles in the Caedmon catalog, GRT is planning to release much of that library to the education field on a high school/junior college/university level.

The library includes material by Dylan Thomas, Carl Sand-

(Continued on page 114)

RCA Catalog Lists 800 Titles

NEW YORK—RCA has issued a 130-page, full color stereo 8 cartridge tape catalog, "The Stereo 8 Story," containing nearly 800 titles.

The catalog lists titles from RCA's catalog as well as titles for those labels which are manufactured and marketed by RCA, including Colgems, Calendar, Buena Vista, Chart, Diamond, Gamble, Crescendo, White Whale, Prestige and Camden.

In addition to titles, the catalog also gives price breakdowns and lists cartridge accessories.

Greentree Starts Supplier Pitch

By ELIOT TIEGEL

LOS ANGELES—Greentree Electronics has begun a campaign to gain a stronger hold as a supplier of blank tape for cartridge duplicators.

The 10-year-old company, which was purchased two years ago by Bell & Howell, has begun soliciting business based on what marketing and sales director Jules Sack refers to as new marketing concepts.

"We are presenting ourselves to the industry as a new entity," he said. "Our entire marketing concepts have changed." Before, price per deal was the consideration. Now, according to Sack, the company is offering the image of a class tape supplier.

Bell & Howell's finances have enabled president Sidney Brandt to operate from a 100,000 square foot factory in Costa Mesa in Orange County. This facility, located on 16 acres, employs 175 and operates three shifts six days a week.

Providing bulk loops of blank lubricated tape for cartridges is the leading area for Greentree, which also manufactures private label brands, and sells its own American line of blank consumer tape.

Business last year showed an increase over 1967 of nearly 17

per cent, according to Sack. "We anticipate not quite doubling that this year," he said.

This sales increase is attributed to established companies ordering more tape plus orders from new customers. The company's increased capacity in its factory enables it to meet demands and grow with the business, Sack said.

Greentree tries to tailor a program for each individual store selling its American line. A basic stocking plan is initiated based on knowledge of which tape sizes are the best movers. Sales personnel call on a location every two weeks to check inventory and stock adjustment.

In the bulk lubricated field, Greentree services such companies as Liberty, Columbia, Decca, Muntz Stereo-Pak and Stereodyne. In the private label field, Greentree services Capitol, CBS International, Allied Stores, Sam Goody, White Front, Fedmart and Zody's. Sack says that the cassette business is starting to perk up as duplicators go into this configuration. Reel-to-reel blank tape remains a factor but is not on the same sales level as cartridge or cassette.

The war in Vietnam has cre-

(Continued on page 114)

New Tape CARtridge Releases

AMPEX

TOMMY ROE—Dizzy; (B) M8683, (C) X5683
FRANKIE LAINE—You Gave Me a Mountain; (B) M8682

Ampex

VIRGIL WARNER & SUZI JANE HOKOM; (C) X5113
LEE HAZLEWOOD—Trouble Is a Lonesome Town; (4) X4111

Audio Spectrum

101 STRINGS PLAY MILLION SELLER HITS OF TCHAIKOVSKY; (B) E85115

DGG

PROKOFIEV: SYMPHONY NO. 5 OP. 100 (Karaian); (B) M89040

Gordy

THE TEMPTATIONS—Cloud Nine; (C) X5939

Heritage

BILL DEAL & THE RHONDELS—Vintage Rock; (B) M83503, (C) X53503

Kapp

JACK JONES In Hollywood; (B) M83590

London

WAGNER FESTIVAL—The New Philharmonic Orch. (Paita); (B) M95035
MANTOVANI—The Mantovani Scene; (4) X17156

Mainstream

GORDON JENKINS—Soul of a People; (C) X56093

Motown

VARIOUS ARTISTS—Collection of 16 Big Hits Vol. 10; (C) X5684

Nonesuch

MORTON SUBOTNICK: THE WILD BULL; (B) M81208

Reprise

FRANK SINATRA—My Way; (C) X1029
ORIGINAL CAST—Laugh In '69; (C) X6335

Viva

MIDNIGHT STRING QUARTET—Goodnight My Love & Other Rhapsodies for Young Lovers; (B) M86019, (4) X46019

Warner Bros.

Music by MASON WILLIAMS; (C) X1788

GRT

ABC

RAY CHARLES—Modern Sounds in C & W Music; (C) 522 410X
TOMMY ROE—Dizzy; (C) 522 683 X

Ashley

LEON ASHLEY—Mental Journeys; (B) 877 3700 M

Cadet

BROTHER JACK McDUFF—Getting Our Thing Together; (B) 835 8817, (C) 535 817
SOULFUL STRINGS In Concert; (C) 535 820 X
RAMSEY LEWIS—Mother Nature's Son; (C) 535 821 X
THE DELLS—Always Together; (C) 535 822 X

Chess

PIGMEAT MARKHAM—The Mustlers; (B) 833 81529 M

Dunhill

REJOICE—November Snow; (B) 823 50049 M

ESP Disk

PEARLS BEFORE SWINE; (C) 543 1054 X
PEARLS BEFORE SWINE—Balaklava; (C) 1075 X

Falcon

XAVIER MITCHELL—Rosalbita; (B) 862 2081 M

Gateway

HAROLD BETTERS—Do Anything You Wanna; (B) 857 7014 M

Hickory

ROY ACUFF—All Time Greatest Hits; (C) 549 109 X
DONOVAN—Catch the Wind; (C) 549 123 X
DONOVAN—Fairytale; (C) 549 127 X
The Real DONOVAN; (C) 549 135 X
Best of ERNIE ASHWORTH; (B) 849 146 M

Metromedia

BAMBI McCORMACK; (B) 890 1002 M
HERB BERNSTEIN'S New Crusade; (B) 890 1003 M

Monument

CANTA EN ESPANOL; (C) 544 18076 X
BOOTS RANDOLPH—With Love; (B) 844 1811 M, (4) 444 18111 X, (C) 544 18111 X

Musicor

Greatest Hits of GENE PITNEY; (C) 563 3174 X

Nashville

VARIOUS ARTISTS—The Top Ten of Country Music; (B) 869 2048 M
VARIOUS ARTISTS—Steel Guitars Hall of Fame; (B) 869 2055 M
Folsom Prison Blues; (B) 869 2059 M

Pallette

DIGNO GARCIA—Greatest Hits; (B) 856 3070 M

Paula

THE UNIQUES—Uniquely Yours; (B) 842 2190 M

Project 3

ENOCH LIGHT—Brass Menagerie; (C) 568 5036 X

(Continued on page 16)

Lib. Bows 'Move Music' Concept

LOS ANGELES — "Move Music" is the newest creative concept to emerge from Liberty Stereo-Tape, based on general manager Earl Horowitz' belief that the cartridge industry has to develop its own programming.

The "Move Music" concept is pegged on the variety pack theory, in that six artists are teamed in a pack which has one unifying theme. Four titles are being released this month with four to follow in June. Prices remain in the regular \$5.95 for 4-track and cassette and \$6.95 for 8-track.

The cuts are developed from albums previously issued on all the Liberty/UA lines. The word "move" relates to the automotive and portable machine facets of the cartridge business and is meant to be a take-off on the familiar mood music phrase.

Horowitz believes people traveling in cars get bored by hearing an hour by the same artist, so this series is designed to offer a variety of voices in a similar but not exact duplication of a

pop music radio station's programming concept.

Four Packages

The first four packages being shipped now are "Guitars on the Move," "Pianos on the Move," "Voices on the Move" (featuring girls), and "Dynamic Brass

Yamaha Player Entry Shelved

LOS ANGELES — Yamaha's plan to get involved in the tape player market has been shelved, perhaps indefinitely.

The company's entry into the cartridge market has been stymied on three fronts: a shortage of technical personnel in Japan, the problems in finding a subcontractor to produce hardware, and the resignation of Paul R. Abbey, manager of the firm's products division.

John Zielinski, musical instruments sales manager who is temporarily filling Abbey's

(Continued on page 14)

W. Coast Tape Cartridge Is Purchased by Galaxie

LOS ANGELES—Galaxie Industries, a nine-month old diversified company, has acquired West Coast Tape Cartridge Corp. in a stock exchange deal.

The two and one-half-year-old distributor is Galaxie's first holder imprinted with a map and featuring all the artists'

acquisition in the music-tape industry. WTCC operates as a subsidiary of Galaxie, retaining its executive staff headed by president Sol Zamek. Zamek, in turn, reports to Galaxie's president, Bernard Berman.

(Galaxie's other interests are in hotel communications systems, plastics, nursing homes and ice cream.)

When WTCC opened for business, it was the exclusive Western region distributor for East Coast-based International Tape Cartridge Corp. For the past nine months, WTCC has been obtaining distributor status for a number of other tape related companies, acting in sales and collection roles for Goodway tuners, Channel Marketing blank cartridges and accessory items, Playtape tapes, DGG cassettes and Vault tapes in addition to handling ITCC music.

Zamek says the reason for the sale was to obtain capital for expansion. WTCC sells merchandise at the factory price, direct to distributors and rack jobbers. Four outside salesman service accounts now numbering 80 in the 11 Western States.

All the product lines are stocked in WTCC's Sun Valley warehouse. If the company takes on additional lines, it will have to expand its warehouse capability.

ITCC remains WTCC's main line. The company's major market areas are locally, in San Francisco, Seattle, Denver, Salt Lake City and Phoenix.

Yamaha Player Entry Shelved

• Continued from page 13

post, said the plan to enter the cartridge field is a "long way off, if ever."

Under Abbey, Yamaha broadened its scope in the entertainment leisure market with a line of audio and high fidelity systems and components.

As part of that expansion program, Abbey had investigated the tape cartridge market with an eye toward cassette and 8-track hardware. The Japanese-based firm also was considering manufacturing its own blank tape.

Zielinski said Yamaha instead will concentrate in the musical instrument, speaker systems and stereo consoles lines. In addition to several new consoles, Yamaha will introduce five new speaker systems at the consumer electronic products show in New York in June.



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Move Music

• Continued from page 13

names. Dust caps have been removed due to the cardboard enclosure.

Horowitz and his associates have been working on the project four months. Packaging emphasizes the mood of music through either a guitar or trumpet figure rather than any individual artist.

Horowitz believes the success of this form of programming depends on acceptance of the concept. In the past, dealers have been hesitant to stock the higher priced twin packs, Horowitz said.

Among the artists represented in the initial release are Tommy Garrett, Al Caiola, Ventures, Joe Pass, Santo and Johnny, Laurindo Almeida, Ferrante and Teicher, Mario Said, Mike Melvoin, Larry Butler, Shirley Bassey, Vikki Carr, Petula Clark, Julie London, Gloria Lynne, Sue Raney, Count Basie, Henry Jerome, Mariachi Brass, Buddy Rich, Nelson Riddle, Trombones Unlimited, Gerald Wilson and Si Zentner.

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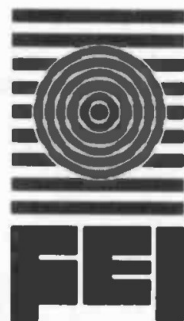
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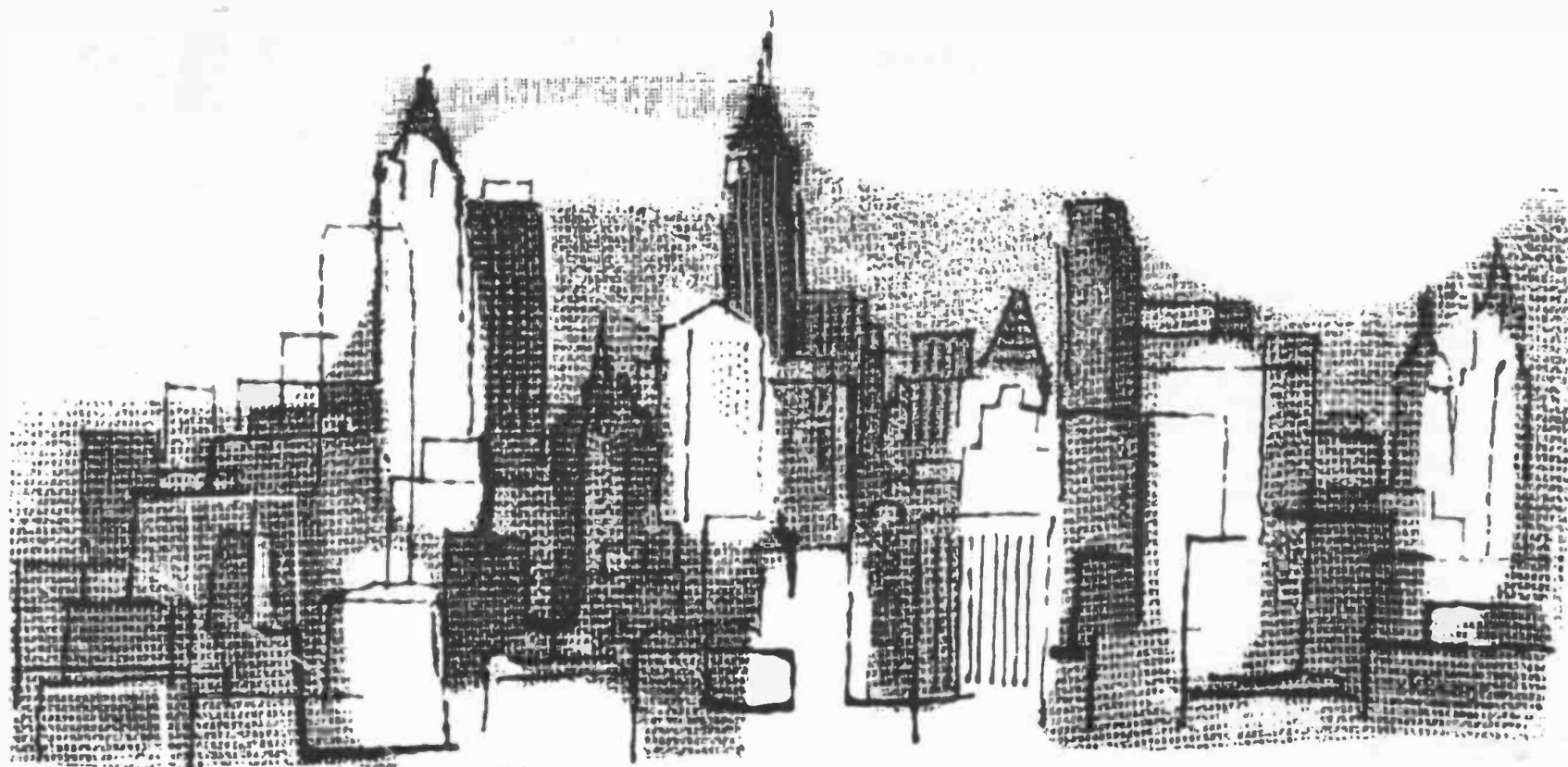
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Sir Music Gears Store's Tape Lines, Players to Campus Set

LOS ANGELES—To hear Jay Sutton, aiming a mama-and-papa store at the teen-ager and young adult is the key way to keep pace with the growing consumer demand for tape products.

And for the six-month-old Sir Music, Inc., Granada Hills, Calif., merchandising at the youth market can even mean the difference between success and failure of the business.

Sir Music, which handles Craig, GRT, Ampex and Muntz, is within walking distance of Granada Hills High School and San Fernando State College in the sprawling, middle-income San Fernando Valley.

Both in-store promotions and outside advertising are keyed to students, including special promotions in both the high school and college publications.

With a projected sales volume of \$250,000 in its initial year, Sir Music is spending about \$15,000 in independent and co-op advertising in community

newspapers, direct mailers and campus publications, said Sutton.

To stimulate walk-in business from both high school and college students, Sutton has formed a tape club and gives players away as promotional items at campus activities.

Eligibility

Consumers are eligible for tape club membership after they make an initial \$15 tape purchase, with the buyer thereafter receiving a 10 per cent discount on all future tape purchases.

Sutton's library numbers about 5,000 tapes in all configurations—excluding Playtape—with the hardware line spanning both home and auto units. Sir Music also is a Craig warranty station and is equipped to install auto players.

Competition from Sears, Unimart and Gemco, the latter two major discount houses, doesn't disturb Sutton, who sells tapes at regular retail prices. The 8-track tapes retail at \$6.95-\$7.95,

4-track at \$5.95, cassette at \$4.95-\$5.95 and reel-to-reel at \$7.95-\$9.95.

To Sutton's market, 8-track product accounts for 80 per cent of his business, with 4-track

(primarily because of high school students) at about 12 per cent, cassette at 5 per cent and reel at 3 per cent.

The 2,500-square-foot store operates with nine persons, including Sutton and Robert Richards, vice-president and tape buyer. Sir Music is planning to open three or four additional stores by 1970, also geared at the tape/tape player market, said Sutton.

Big Sound Corner Expands —2d Store Near Completion

LOS ANGELES—The second of a chain of Al and Ed's Big Sound Corner tape specialty stores will be completed within 70 days, said Al Bradsky, a partner in the automotive entertainment equipment company.

The main store will be used as a sales training ground for a projected chain of 12 stores in various sections of the Los Angeles market.

The new store will be located in Compton at Wilmington and Rosecrans. Bradsky and his associate, Ed Zions, initially envision additional stores around Washington and LaBrea Boulevards in the Crenshaw district of Los Angeles, in Long Beach, Venice and East Los Angeles.

Stores will be located in economically depressed areas, since the two owners have been working with the black community for 14 years. People trained at the main store will be transferred to new locations as they are built. "We will use the people in the community," Bradsky said.

Although the main store has been an auto product specialty house, the Big Sound Corner name allows the new location a flexibility to expand into home player equipment. At present jazz and r&b material on 8-track is the leader seller, accounting for 90 per cent of the store's business, with 4-track totaling 35 per cent and cassette the remaining 5 per cent.

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• Continued from page 13

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NAZZ NAZZ; (8) 870 5002 M, (4) 470 5002 X, (C) 570 5002 X

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WALTER WANDERLY—From Rio With Love; (8) 880 5047, (C) 580 5047 X
LAURINDO ALMEIDA—Acapulco '22; (8) 880 5060 M, (C) 580 5060 X

UNI
BETTY EVERETT—There'll Come a Time; (8) 829 3048 M

VMC
EASTFIELD MEADOWS; (8) 879 133 M
MAL FRAZIER; (8) 879 136 M

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Audio Fidelity
JO BASILE HIS ACCORDION & ORCH.—Accordion De Paris; (8) L 16 5815, (4) F 16 5815
MARIACHI MIGUEL DIAS—Fiesta en Mexico; (8) L 16 5816, (4) F 165816
PEDRO GARCIA & HIS DEL PRADO ORCH.—Cha Cha Cha; (8) L 165837, (4) F 16 5837
PEDRO GARCIA & HIS DEL PRADO ORCH.—Tango; (8) L 16 5838, (4) F 165838
THE DUQUES OF DIXIELAND Vol. 2; (8) L 16 5840, (4) F 16 5840

Buddah
THE ISLEY BROTHERS—It's Your Thing; (8) L 1 3001, (4) F 1-3001
THE IMPRESSIONS—The Young Mads' Forgotten Story; (8) L 1 8003, (4) F 1 8003

Crescendo
BILLY STRANGE HIS GUITAR & ORCH.—Great Western Themes; (8) L 50 2046, (4) F 50 2046
LES BAXTER HIS ORCH. & CHORUS—African Blue; (8) L 50 2047, (4) F 50 2047

Douglas
RICHIE HAVENS—The Richie Havens' Record; (8) L 9 779, (4) F 9 779

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LOS MAYAS—Love Moods; (8) L 80 4259, (4) F 80 4259

MUNTZ

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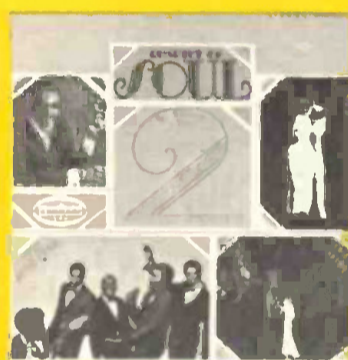
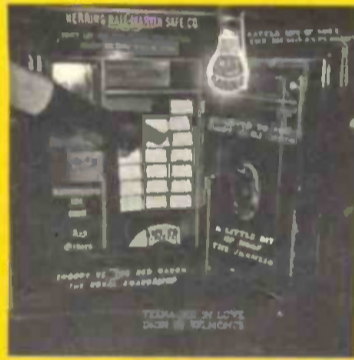
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Joni Mitchell Tops Bill at Fillmore East

NEW YORK — The disarming sincerity of Joni Mitchell capped a fine program at Fillmore East in the second show on April 25. This second of four performances of the program had an impressive opening with Taj Mahal and a strong, but overlong, set by the James Cotton Blues Band.

Taj Mahal began with an a cappella number, then accompanied himself on acoustic guitar in "Good Morning, Little School-girl." Three backup musicians joined him for the rest of his set, which drew heavily on some of the best material in his latest Columbia album, including "I Ain't Gonna Let Nobody Steal My Jellyroll," "The Cuckoo," and "She Caught the Katy and Left Me a Mule to Ride." "Corina" was a big building number. Taj Mahal's homey blues voice consistently hit the mark.

Cotton, one of the best harmonica players around, played number after number ably assisted by his solid group. "Duke Patrol," "Stormy Monday Blues" and "Knock on Wood" were but three of the good selections. Luther Tucker, as usual, contributed top-notch guitar work, while Barry Smith was strong on drums. Saxophonist Bill Nugent and bass guitarist Bob Anderson also were solid.

Miss Mitchell began her set with one of her top compositions: "Chelsea Morning." The high quality never let up. The gentle "Cactus Tree" was followed by the lilting "Night in the City." The telling "Nathan La France," the powerful a cappella "The Fiddle and the Drum," the beautiful "Morning Morgentown" all were included.

"Let's Get Together" was the only number the Reprise artist sang that was not composed by her and it was turned into a sing-along, probably a Fillmore East first. Her closing selection was her biggest song: "Both Sides Now." It drew a deserved encore, which was "Michael From Mountains."

FRED KIRBY

String Band Haunts N. Y. Fillmore With Folk Chants

NEW YORK — The Incredible String Band, two Yeatsian yodelers who dabble in the eerie tribal twangings of the Druids, gypsies, Hindus and hippies, returned to Fillmore East, Sunday (27), for a single show featuring the folk-soul chants of Elektra duo Robin Williamson and Mike Heron, assisted by percussion maidens Rose and Licorice.

The "band," two British panhandlers whose wares are a dozen string instruments and a fragmented language of poetic

Beatrice Arnac Hits Wide Range At Town Hall

NEW YORK — French songstress Beatrice Arnac offered a varied program at Town Hall on April 25, but the Vogue artist was more at home with the more temporary material than her opening folk songs.

Miss Arnac's interpretations included good use of acting and an expressive face as she sang the Bertold Brecht-Kurt Weill "Pirate Jenny" and "Barbara Song" impressively. Jacques Brel's "Sons of" was done in English. Among her other first-rate selections were "Le Navire," "Les Amazones."

"Dans les Prisons de Nantes" stood out among the folk material. Guitarists Bernard Pirot and Daniel Dossman provided excellent support. They also handled five classical two-guitar duets well.

FRED KIRBY

McKuen Cuts W-7 Album at Carnegie

NEW YORK — Rod McKuen, celebrating his 36th birthday, gave a packed Carnegie Hall a present on Tuesday (29): a superior birthday concert of a wide range of the many-faceted entertainer.

McKuen's hoarse voice cast its spell as he sang of loneliness and love. Some of his later material had more of a cheerful lilt as in the title song for his soundtrack of "Joanna."

Perhaps the McKuen that's most distinctive is the poet, America's most successful, as McKuen read excerpts from "Stanyan Street and Other Sorrows," "Listen to the Warm" and "Lonesome Cities." He also sang the title pieces of the last two.

His three encore numbers also were winners as McKuen sang "Thank You," the title song of his score for the film "The Prime of Miss Jean Brodie" and the tender "Love's Been Good to Me." "Thank You" was especially timely for it followed what appeared to be a spontaneous singing of "Happy Birthday" by the appreciative standing audience. Warner Bros.-Seven Arts Records, which recorded the concert for a two-record set, are missing a bet if they don't include this segment, which began with a few voices, but rose to a substantial sound.

Sound was a minor problem during the evening as the orchestra ably conducted by Peter Matz seemed a little too full at times. The audience also participated in a sing-along "It Makes Me Cry," a social commentary.

The lighter side of McKuen also was in evidence as he did a capsule version of "Madame Butterfly," as well as "The Protest Waltz" and "Champion Charlie Brown" from his score to the film "A Boy Named Charlie Brown." "Trashy" was an amusing take-off on torch songs.

He also sang some of his English lyrics to Jacques Brel songs, including his best known "If You Go Away." This number still is one of McKuen's finest interpretations, showing that feeling and phrasing can sell a song better than sheer voice. It was a memorable birthday concert. FRED KIRBY

Talent Firm Bows in L. A.

LOS ANGELES — A new talent management firm has been formed here to be known as World Wide Artists' Management Corp. Principals in the new firm are Robert L. Fitzpatrick, president, and Anthony Martino, executive vice-president-treasurer.

Martino, who will headquarter in Philadelphia, will be assisted by Douglas King, Hollywood-based Ludwig Gerber, Fitzpatrick's legal associate, will serve as vice-president-secretary and legal counsel.

Fitzpatrick continues as president and chief executive officer of the Robert Fitzpatrick Corp., management, production and publishing complex.

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Pacific Gas & Electric Co. Sets Sparks at N. Y.'s Scene

NEW YORK — Pacific Gas & Electric gave a heady program of strong blues as the Power Records act opened a two-night stint at Steve Paul's Scene on Tuesday (29). Ten Wheel Drive with Genija Ravan, renamed from Great Train Robbery, continued its string of fine local appearances as it began a six-night engagement.

Both groups have first-rate

insights, spun their lowland laments with more economy and showmanship than their previous Fillmore appearance last year. "Maya," a lyrical "You Get Brighter" and their brilliant masterwork, "A Very Cellular Song" highlighted their musical medicine show. Heron, whose melodies are clear and tuneful and happy with bright perceptions, was complemented by the more obscure Williamson, whose bending, prayer-like whine is the trademark of this unusual group touched with the timeless gift of sung poetry. ED OCHS

Hartford Promotes LP on RCA Tour

NEW YORK — John Hartford is on a 14-city tour set up by RCA Records to promote his May album release, "John Hartford." The tour, which began Thursday (1) in San Francisco, winds up May 16-20 on the Boston-Providence-Hartford axis.

On May 20-22, Hartford will be in Nashville to tape an appearance for a forthcoming Johnny Cash Show.

Bee Gees to Tour U. S. and Canada

NEW YORK — The Bee Gees, Atco Records group, have been set for a four-week 16-concert tour of Canada and the U. S. beginning in Montreal Aug. 27. The full itinerary is not yet available but the British combo will play Madison Square Garden in New York and the Los Angeles Forum. It's reported that the entire tour guarantees the group \$500,000.

vocalist: Charles Allen of Pacific Gas & Electric who can handle soul with the best of them, and Miss Ravan, a belter of the first order. The Power unit also has exceptional musicians in lead guitarist Glenn Schwartz and bass guitarist Brent Block. Drummer Frank Cook, formerly of Canned Heat, and rhythm guitarist Tom Marshall also rank high as solid instrumentalists.

It was Allen's singing, however, that won the evening, whether uptempo, as in "Everyday I Have the Blues," or slow and soulful as in "Cry, Cry, Cry," one of the group's big numbers. Most of their numbers were extended and Pacific Gas & Electric has the personnel to make lengthy instrumental sections succeed.

Miss Ravan, at her best when belting material such as "Polar Bear Rug" and "I Am a Want Ad," also showed she could do well with softer material, such as "Lapidary." The nine instrumentalists also excelled with topnotch solos by trumpeter Richie Meisterman and Lou Huff on baritone and alto saxophone and flute. Trombonist Dennis Parisie and trumpeters Vaughn DeForest and Jay Silvers joined in the solid brass section. Drummer Leon Rex, guitarist Aram Schiffran and bass guitarist Bill Takis also were steady. Standing out were the arrangements of the group's leader, organist Mike Zager. FRED KIRBY

Mama Thornton Still Goes With Original Rock Sounds

NEW YORK — Today's hard rock-blues fans know Big Mama Thornton as the original "Ball and Chain" woman—very much pre-Janis Joplin. She was also around with "Hound Dog" a decade ago (After all "Hound Dog" is logically a woman's song, which Presley retained to some extent, but which in lesser hands has vaporized away into a pop-rock jingle).

Simple 12-bar-no cheating blues, "Kansas City" and a

beautiful "Rock Me Baby (mama)" rounded out her set. She also accompanied herself on harmonica that, like her voice, is an authentic blues sound.

This New York visit, her first in 10 years, follows some West Coast gigs. She deserves a place in the present blues revival. Material by Big Mama Thornton is available on Arhoolic.

IAN DOVE

'Vintage Sound' Club Bows

NEW YORK — The vintage, mid-1950's rock sound of the Coasters opened up a new club, Unltd! (pronounced Unlimited) in some old premises, Greenwich Village's Cafe Wha? on Friday (25). Owner Manny Roth's policy for the restyled cafe is to present the stars of the revived 45's by importing such artists as Joey Dee, US Bonds, the Chiffons and the Shirelles in the future.

The Coasters put on a show that could possibly be judged on two levels. Their material (naturally the Golden Oldies such as "Yakety Yak," "Charlie Brown," "Along Came Jones" are heavily featured) comes over in sparse simple rhythmic form, featuring low key a tiparent satiric-protest. Pleasant rock music.

The other side of the Coasters falls into the nostalgia-pop art-camp bag, looking back at the

pop life style of the 1950's when acts were tight and organized and nobody tuned up on stage.

The Coasters still put on a good, somewhat humorous, show which is probably why they have been working so long.

The charts tell the story —
Billboard
has
THE CHARTS

MAY 10, 1969, BILLBOARD

MIKE LEANDER ANNOUNCES THE SONG OF THE YEAR... "HEY JUDE"

732493



ghreihnmi opqrdghklnbyg htuopghh
hregghklmnuhoqrst gruean ghgth det
huhgqdghopuy gtruen ghkpo hupm
hng ghwgdegbcx zher.

Theifris gree serr auril ajme aklmen
huijkmnopqrs gtuhr reh jmkl anf st
Theifris gree serr auril ajme aklmen
huijkmnopqrs gtuhr reh jmkl anf st
hqwres thguio pilj mnwszy hrem yu
kilp jus mettyhui juillk

Mes ahtyui wert fhuyhen mershr
nhuyhrdwy herd ghuif mergthre erg
ghreihnmi opqrdghklnbyg htuopghh
hregghklmnuhoqrst gruean ghgth det
huhgqdghopuy gtruen ghkpo hupm
hng ghwgdegbcx zher.

Theifris gree serr auril ajme aklmen
huijkmnopqrs gtuhr reh jmkl anf st
hqwres thguio pilj mnwszy hrem yu
kilp jus mettyhui juillk

Mes ahtyui wert fhuyhen mershr
nhuyhrdwy herd ghuif mergthre erg
ghreihnmi opqrdghklnbyg htuopghh
hregghklmnuhoqrst gruean ghgth det
huhgqdghopuy gtruen ghkpo hupm
hng ghwgdegbcx zher.

Theifris gree serr auril ajme aklmen
huijkmnopqrs gtuhr reh jmkl anf st
hqwres thguio pilj mnwszy hrem yu
kilp jus mettyhui juillk

Mes ahtyui wert fhuyhen mershr
nhuyhrdwy herd ghuif mergthre erg
ghreihnmi opqrdghklnbyg htuopghh
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kilp jus mettyhui juillk

Mes ahtyui wert fhuyhen mershr
nhuyhrdwy herd ghuif mergthre erg
ghreihnmi opqrdghklnbyg htuopghh

(London)—Arranger-producer-composer Mike Leander, makes his U.S. debut on Decca Records with an unusual and exciting instrumental version of "Hey Jude". Unquestionably the song of this past year, "Hey Jude" hit the number one position in every popularity poll and best selling chart all over the world as sung by The Beatles. In the talented hands of Mike Leander, "Hey Jude" takes on even greater importance that will establish this song as one of the all-time standards.

Although he is unfamiliar to record fans by name, Mike's behind-the-scenes success in the music industry is an established matter of record. He's arranged or produced hit recordings for Marianne Faithful, Billy Fury, Karl Denver, Dave Berry, The Applejacks, Lulu, Shirley Bassey, The Fortunes, Cliff Richard, The Rolling Stones and The Beatles (whose best selling "Sergeant Pepper" album contained Leander's arrangement on the selection "She's Leaving Home").

As a composer, Leander has further distinguished himself in the

music world as a composer of a number of very successful songs. "Lady Godiva" was one of his biggest compositions, selling over two million copies world-wide.

Leander was assigned several film scores, namely "Two A Penny," which starred Cliff Richard, and "Privilege," starring Paul Jones. In addition, he arranged two title songs, "The Liquidator," which was sung by Shirley Bassey, and the second was one of the biggest record successes of 1967, Lulu's "To Sir With Love," which was credited with making the film of the same name an

even bigger box office success than imaginable.

Mike Leander joined MCA Records Limited as a producer in 1968 and will score two films a year for Universal Pictures, in addition to signing new artists to the company. His first motion picture score is for a Phyllis Diller comedy entitled "The Adding Machine," which will be released later this year. The first artist signed by Leander was New Zealander John Rowles, who had two hit records with his first two releases last year. His second artist is David MacWilliams, who had the number one song in France, "Days of Pearly Spencer."



DEXTER'S SCRAPBOOK

By DAVE DEXTER JR.

HOLLYWOOD — Is there anyone finer?

Dinah Shore now has three networks pursuing her for TV specials. Decca has just released the first Shore album in many years, a country entry which she cut in Nashville.

And her daughter, Missy Montgomery, became a bride last month.

The Shore resurgence resulted from her NBC "Like Hep" special of April 13, a fast-flowing, funny and musical hour which inundated the ABC Sunday movie and the CBS Smothers Brothers stanza—at a time when Tom and Dick were reaping vast national publicity because of their cancellation—in the ratings. Dinah's nearly doubled Tom and Dick's.

The Shore sense of humor is still evident, for all her newly found popularity.

"When I first drove over to NBC for rehearsals," she says, "the guard at the studio stopped my car and asked my name. I looked him straight in the eye and said: 'Leslie Uggams.' He stared right back at me and said 'Okay, Miss Uggams, drive right in.'"

Delacorte of New York will publish "The Beatles Book of Lyrics" next September featuring all the songs composed by John Lennon and Paul McCartney. And Bob Bach has been in Hollywood recently interviewing many of Johnny Mer-

cer's associates and collecting photos for a similarly styled "Mercer Book of Lyrics" to be published in 1970.

John Hammond, who produced his first records back in '33 but still looks—and sometimes behaves—like a Harvard student, advises he has completed some 200,000 words of his first book. He can't say when it will be published. "I haven't," he advises, "got an ending yet."

The talented Ingrid Fowler who plays and sings with the River Styx Ferry group in the San Francisco perimeter turns out to be the former Ingie Herman, red-headed daughter of Charlotte and Woody Herman. Mrs. Fowler has a son and daughter of her own, too.

Did we mention Leslie Uggams? The girl who made so many records with Mitch Miller a decade ago will replace the Smothers Brothers on CBS-TV next fall with a show of her own, and last week she and her husband, Grahame Pratt, moved out from New York and into their new residence. High on a hilltop, the house was once owned by the late actor, Nick Adams.

Songwriter Jim Webb earned \$400,000 last year with his "Up, Up and Away" and other income. He says he now composes "one song every day." But for all his success he's still mortal.

Like most everyone here, Webb wants to be an actor. He

Sea Train Steaming On 3 Musical Tracks

NEW YORK — The new Sea Train, successfully fusing musical elements from rock to jazz to classical, gave a strong first set at the Cafe Au Go Go on Wednesday (30). The A&M group has been expanded to six members, three of whom are new.

And these three contribute mightily to the excellent sound of the group. The additions are Red Shepard, a strong-voiced lead vocalist; Teddy Irwin, a fine lead guitarist; and Bobby Moses, one of the top drummers around. Moses, equally at home in pop or jazz, had a phenomenal solo in "Flute Thing," which put many of today's pop drummers to shame.

Strong also is the word for the remaining three musicians. Sea Train alternates bass guitarists. When Donald Kretmar plays bass, Andy Kulberg plays flute. When Kulberg plays bass, Kretmar plays saxophone. Perhaps the key element in the distinctive sound of the unit is Richard Greene on violin. Greene's top-notch playing is never overpowered by the other instrumentalists.

"Flute Thing" was a good instrumental with Kulberg, Irwin and Greene all shining. "As I

hopes to use his natural Oklahoma accent in a forthcoming "Bonanza" film for David Do-

Lay Losing," from the A&M album, was an exceptional arrangement as instrumental repeats were taken first by Greene, then Kretmar on sax, then Irwin almost in the manner of a fugue.

Other numbers from the album included "Portrait of the Lady as a Young Artist" and "Rondo," both of which had the Sea Train trademark of starting softly and building, both instrumentally and with Shepard on vocals. **FRED KIRBY**

Mostel Steals The Show in Classical Bow

NEW YORK — Zero Mostel stole the show at the gala benefit concert of the integrated Symphony of the New World at Philharmonic Hall on Sunday (27). Mostel, in his public conducting debut, led the orchestra through the overture to Rossini's "Semiramide." Mostel coaxed, danced ballet style, wiggled, marched, conducted behind his back, mimed, and shouted, all in rhythm as he conducted without score. It was an unforgettable experience.

Bass-baritone William Warfield expressively sang three scenes from Moussorgsky's "Boris Godunov" with Benjamin Steinberg conducting. Steinberg also conducted the capable or-

Family Dog To Reopen

SAN FRANCISCO — Family Dog, which ran the Avalon Ballroom until a police permit board revoked its dance permit last December, plans to reopen a ballroom here in mid-June at Playland, an amusement park near the beach.

A new corporation, Associated Rubber Dog, has been formed to manage the operation, though Chet Helms, head of Family Dog, will also serve as Rubber Dog president. Helms has been granted a dance permit for Family Dog on the Great Highway, as the venture is called.

Rubber Dog is in the process of renovating one building at Playland for a ballroom and plans to use the Fun House for special events, plus the firm has an option on Fun-tier Land, another area of the park.

Financing for the venture will be through sale of 1,000 shares at \$10 each, plus \$40,000 in promissory notes. Helms will be given stock options that will ultimately enable him to own 51 per cent of the outstanding common stock.

chestra in the overture to Mozart's "The Abduction From the Seraglio" and Franck's "Le Chasseur Maudit." James de Priest ably conducted Ibert's "Escapes." Marian Anderson serves as narrator and mistress of ceremonies.

FRED KIRBY

“Aquarius” and
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This is the dawning of a new age, and one day it dawned on Lester Lanin. He said, "Let the sunshine in on my orchestra and reflect the change." So—he did, and the result is a dynamic new instrumental version of "AQUARIUS" backed with the "LOVE THEME FROM ROMEO AND JULIET."

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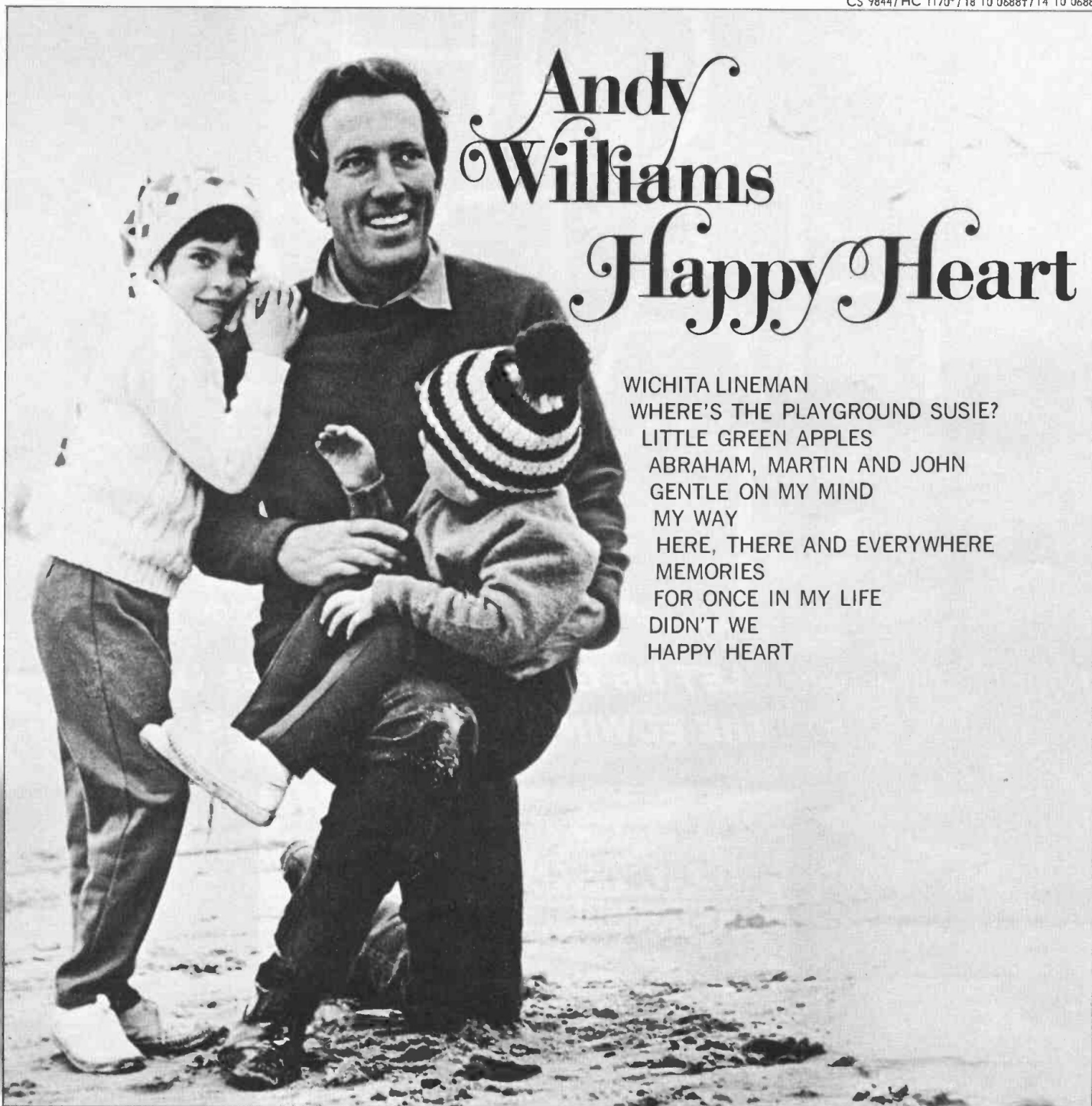
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"Oh Happy Day"

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Ben Fong-Torres
Rolling Stone

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Bill Gavin

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Ralph Gleason
San Francisco Chronicle

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by... **THE EDWIN HAWKINS SINGERS**

PBS 10001

Formerly The Northern California State Youth Choir

OH HAPPY DAY/JOY, JOY

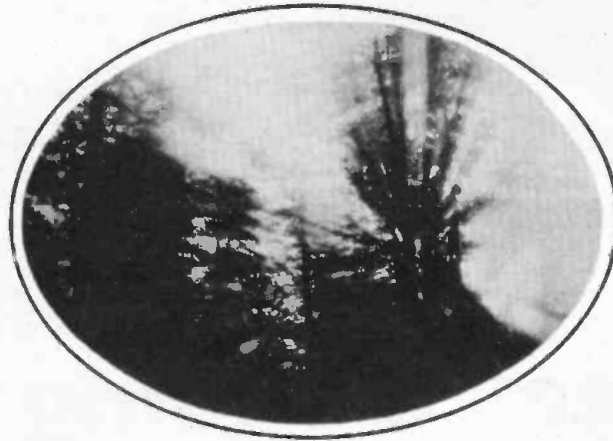


TO MY FATHER'S HOUSE

THE EDWIN HAWKINS SINGERS*

LET US GO INTO THE HOUSE OF THE LORD

*Formerly The Northern California State Youth Choir



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From The
Music Capitals
of the World

(DOMESTIC)

MEMPHIS

Dionne Warwick teamed with Chips Moman, president of American Recording Studios at 827 Thomas, to produce the Gentlemen Four in Moman's Memphis studio.

Miss Warwick flew to Memphis with the four singers, Bernard Brown, Chuck Miller, Roger Simmons and Howard Decker, whom she discovered in her hometown of East Orange, N. J. Their disk will be released on the Scepter label.

Bobbie Gentry flew to Memphis and then motored to visit with her father at Greenwood, Miss., before leaving for England. She recently recorded in Nashville.

Hill & Range publishing executive Lamar Fife and Ray Baker, president of Blue Crest Publishing Co. of Nashville, talked with several record producers in Memphis about their catalogs. Willie Mitchell, producer at Hi Records, produced the Butter Scotch Caboose and co-produced Flash and the Board of Directors at American, and assisted Scepter promotions manager Steve Tyrel in writing, turned singer, and had Cogbill producing a session for him.

Sammy Creason, leader of the Bill Black Combo, has produced the Sweet Loves and the Wildcats at Lyn-Lou Studios, managed by Larry Rogers. Dot Reding, manager of several acts and WMP's radio disk jockey, have been signed as producers at Jim Stewart's Stax/Volt/Hip complex. They will produce for the Hip label. Quinton, vice-president and producer at Goldwax Record Co., produced a session on singer Louis Paul at Sounds of Memphis with Stan Kessler the engineer.

William Bell has been working at Ardent studios trying to complete an album for Stewart's May distributors' meeting at the Holiday Inn Rivermont.

Jim Stewart worked at Rick Hall's Fame Studios at Muscle Shoals completing several tunes for the 26 albums he is planning for his distributors.

Ray Brown, president of National Artists Attractions, has booked Jerry Lee Lewis for a 27-day tour in May and early June. Lewis will also film a pilot film with Buck Owens at Nashville. During the tour Lewis will travel from the East Coast to the West Coast.

Betty Berger, president of Continental Attractions, has been discussing production of a Memphis special with Judd Phillips Jr., who is now working on the West Coast and producing in Memphis for several major studios. Rick Taylor, executive at Continental, has re-

turned from Mexico where he discussed booking dates with Coast and Latin American agents.

JAMES D. KINGSLEY

NEW YORK

Apple's James Taylor opens a one-week stand at the Bitter End on Wednesday (14) with Decca's McKendree Spring, which plays for two weeks. Elektra's Tom Paxton opens at the Bitter End on May 22 for one week. . . . Uni's Foundations gives two concerts at the Cheetah on Sunday (11). . . . Dick Roman introduces the new theme of NBC-TV's "Junior Miss Pageant" on the show on Tuesday (6). He has cut the song for Ford Records. Ford plays Grossinger's on Saturday (10) and opens for one week at Dayton's Suttmiller's beginning on Monday (12). He returns to Harold's Club in Reno for four weeks beginning on May 18. . . . Paul Tannen, director of East Coast operations for Warner Bros.-Seven Arts Records leaves for Nashville on Monday (12) to record Turley Richards and to scout new talent. Tannen will be in Nashville for three days.

Capitol's Insect Trust plays the Main Point of Bryn Mawr, Pa., Thursday (8) through Sunday (11) with John Pilla. Vanguard's John Fahey appears in concert at the Main Point on Tuesday (6). . . . Marty Wargo, London Records' administrative manager, and his wife Patricia on April 7 became the parents of Louisa Ann Wargo, when she was born at University Hospital here. . . . Scheduled for one-week gigs at the Miami Beach Eden Rock beginning on May 19 are June Valli, Bobbi Martin, the Four Lads, Suzan Farrar, Neil Sedaka, Dick Jensen, Jaye P. Morgan, Don Cornell, Fran Warren, Bobby Rydell, the Serendipity Singers, Frankie Randall, Helen O'Connell and Johnny Desmond. . . . Frank Sinatra, Jr. opens a six-day stint at the Flagship in Union, N.J. on Tuesday (6).

MGM's Julie Budd appears at the Raleigh Hotel in South Fallsburg, N. Y., the Memorial Day weekend. . . . RCA's Eddy Arnold will do a 24-city one-nighter concert tour this fall, promoted by Jerry Purcell. . . . Garry Sherman will be the musical supervisor of Arlo Guthrie's film "Alice's Restaurant" and will write additional music for it. The picture will be released by United Artists. . . . A&M's Joe Cocker & The Grease Band play Toronto's Rock Pile on Sunday (4) Detroit's Grande Ballroom, Friday (9) and Saturday 10; Cleveland's Grand Ballroom Sunday (11); Boston's Tea Party, May 15-17; Chicago's Kinetic Playground, May 29-31; St.



JULIE BUDD, 14-year-old singer on the MGM label, heads out with producer Herb Bernstein to promote her new album, "Wild and Wonderful."

Louis' Kiel Auditorium, June 1; and Pasadena's Rose Palace, June 13-14.

Elektra's Judy Collins will play Solweig in Ibsen's "Peer Gynt" at the New York Shakespeare Festival from July 8 to Aug. 1, her first theatrical role. . . . Columbia's Chambers Brothers recorded "Wake Up" for the soundtrack of Cinema Center Films' "April Fools," which stars Jack Lemmon and Charles Boyer. . . . Theodore Bikel will sing songs from his upcoming Reprise album on the "Ed Sullivan Show" on May 25. . . . The Good Earth perform at Louisville's She on Monday (5) through Saturday (10). . . . Atco's New York Rock & Roll Ensemble play the Scotia (N. Y.) Arts Festival on Monday (5). . . . Henry Tobias of Henry Tobias Music Co. left for London for a three-week business trip on Monday (28).

BluesWay's Jimmy Rushing and the Roy Eldridge Quintet opened a six-week engagement at the Eat-drinklisten Restaurant on Friday (2). . . . Atlantic's Black Pearl plays Philadelphia's Electric Factory on Friday (9) and Saturday (10), Boston's Arc, May 22-24, and Madison Square Garden on May 30. . . . The Mr. Stress Blues Band headlines at Cleveland's LaCave through Sunday (4). . . . Richard Evans, arranger for Cadet Records, has joined the current European tour of Woody Herman's band. . . . The Woody Guthrie book, "Bound for Glory," has been published in Russian in the Soviet Union. . . . Heritage Records' Esther Toth performs at the Philharmonic Hall "Fight for Sight" show on Sunday (4).

ED OCHS

SAN FRANCISCO

Soundproof Productions has reopened the Avalon Ballroom (1) after closing three weeks for reorganization and reconsideration of its role in the ballroom scene. "We won't try to compete with (Continued on page 24)

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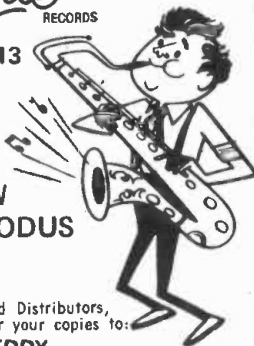
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Motown's Dual Promotion Gives Tape a Double Thrust

By BRUCE WEBER

DETROIT—Motown's marketing/promotion approach to tape is to "dual merchandise" it with album product, said Mel DaKroob, national tape and album sales manager.

The "dual promotion" concept allows Motown's LP and tape product to receive proper consumer merchandising emphasis at the distributor, rack jobber and retail levels. "If we cover new album releases with heavy promotions," said DaKroob, "we include a 'product also available on tape' catchline or phrase."

Artist promotions are always planned to emphasize both the LP product and the availability of that product on tape. As an example, Motown is planning a major "dual promotion" campaign for Marvin Gaye's two new LP's, "Marvin Gaye and His Girls" and "MPG."

The May promotion on Gaye will include banners, window displays, streamers and mobiles, all emphasizing LP and tape availability.

"Combining our tape/album

promotion has not detracted from LP sales," feels DaKroob. "The 'dual promotion' concept can, in fact, add sales. In the case of one LP, "T.C.B.," by Diana Ross and the Supremes with the Temptations, the dual promotion resulted in LP sales of 800,000 units and 8-track sales of 100,000 units.

Motown's increased emphasis on its tape cartridge product can be seen in this: DaKroob feels tape sales this year will hit 2.5 million units. This does not include sales from the label's 4-track and cassette product, which are licensed to Muntz Stereo-Pak and Ampex, respectively.

The increased 8-track activity this year is expected to be one million units over 1968. And the 1968 figure more than doubled Motown's 70,000 8-track number for 1967.

DaKroob disclosed that 8-track cartridges alone now account for between 20-25 per cent of Motown's total recorded music sales.

Don Shirley Bends Gospel, Pops Into Classical Mold

NEW YORK — Don Shirley returned to Carnegie Hall, Saturday (26) with his trio, a full orchestra and actress Beah Richards. But for all the setting, the music of the CBS pianist remained the same—he still takes a pop melody like "This Nearly Was Mine" and breaks

it down to essentials, inserts pauses—Shirley knows the value of the pause—and it comes out Chopinesque.

He does this often and sometimes you get a new insight into the material (as in "Happy Talk"). Sometimes though you get a little pomposity, as if the material isn't worth the ultra careful, heavily fashioned, non-improvisational technique.

Featured and interrated with Shirley were cellists David Everhart, Donald Anderson, and bass player Dennis Trembley. Archie Bleyer conducted the ensemble and Beah Richards read from one of her own works.

But the evening was really built around Shirley's piano, the pop tunes and gospel pieces, all bent and forced into a classical direction.

IAN DOVE

Campus Dates

Henry Mancini, RCA artist, performs at the University of Kentucky on Friday (25) and Western Kentucky University, Saturday (26).

From The Music Capitals of the World

• Continued from page 23

(Bill) Graham anymore," said Bob Simmons. He also said Soundproof would line up more bands to work on a percentage rather than a guarantee and that the ballroom has negotiated a cut in its \$2,000 a month rent. The May 1-4 bill will feature Steve Miller Band and Sons of Champlin.

Another attempt to start a syndicated rock and pop music TV series from here was launched on Thursday (1) at the Palace Theater with Mad River, Capitol Recording Artists, the Lamb, a local trio, Douglas Mac of Radical Laboratory playing the Moog, a comedy and satire group called Dementia and classical guitarist James Smith, with a light show by Holy See. Producer Gordon Gietzen charged \$3 admission and billed it as "vaudeville's rebirth." A few months ago, Pacific Recorders tried to get a syndicated rock music show underway.

SHORT TAKES: Three more operas—"La Boheme," "Ariadne suf Naxos" and "Pelles et Melisande"—have been announced, completing the repertoire of 12

operas for the 1969 season. . . . Earl Grant is at the Fairmont Hotel through May 21. . . . A "Great Vocalists Series" for next season was announced by John Kornfeld Associates, which also is offering a Piano Series, International Orchestra Series and a General Series. . . . Parasound which recently sold a Moog synthesizer to George Harrison, has an order for another from Beatles' engineer George Martin. . . . A "Study of the Cleveland Wrecking Company Band," a local group with some following, is part of the curriculum of Heliotrope, an experimental school here and in Sausalito. . . . Antonio de Almeida conducts the Symphony May 7-10. Josef Krips returns for the May 14-17 concerts. . . . The Symphony's 1969-70 season will commemorate the 200th year since Beethoven's birth with performances of most of his major orchestral works and some minor ones. . . . Herbie Hancock's new sextet is at the Both/And until May 6. . . . Cannonball Adderley opened April 29 for two weeks at the Jazz Workshop.

GEOFFREY LINK

Signings

Peggy Sue, songwriter-vocalist and sister of Loretta Lynn, to Decca Records. Her first Decca disk couples "I'm Dynamite" and "Love Watcha Got at Home." Loretta Lynn's package show. . . . Gordon Waller, British singer, to Bell Records. . . . Singer Ann Jones and Power, a pop group, to Star Birth Management.

Caney Creek, a female r&b trio, have signed with ABC's Apt label with its debut single, "Back to Georgia." . . . Edwin Birdsong to Troy Productions, where he will be produced by Ira Herscher for the Troy label. . . . The Unwanted Children have signed with Memnon Productions for release on the Murbo label. Also joining Memnon are the Wazoo, Angeli & Wyne, and the Troopers. . . . Delaney and Bonnie Bramlett have signed with Elektra. Their debut album has just been released. . . . Buddy Buie and J. R. Cobb to Capitol as artists. The two are producers and songwriters with Lowery Music in Atlanta. Their debut LP will be released on Lowery's 1-2-3 label, with distribution through Capitol. . . . Pianist Tom Vaughn to Capitol, along with Merryweather, Canadian rock quartet. . . . Christopher, underground artist-writer, to CMA for booking and Chappell subsidiary, Capella Enterprises, Ltd., for personal-management, recording and publishing.

Howlin' Wolf Weaves Spell At Ungano's

NEW YORK — The legendary Howlin' Wolf spun his hypnotic spell at Ungano's on April 24 with set of sincere blues. The great bluesman, whose latest album is on Cadet/Concept, talked, sang, engaged in dialogs with himself, strutted, danced, and played harmonica as only he can.

Howlin' Wolf quickly established communication with his youthful audience, an important element of his performances. He played directly to the front tables creating an intimacy that added to his patented blues interpretations, which included "I'm Howlin' to You Baby." The four backup musicians supplied strong support. Peter and Mark, a young folk duo, also were on the bill.

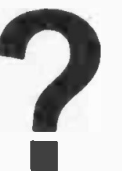
FRED KIRBY

Forest Hills' Acts

NEW YORK—Leonard Ruskin has signed the Monkees, Dionne Warwick, Sam and Dave, Janis Joplin, Richie Havens, Steve and Eydie, the Bee Gees, the 5th Dimensions, and Peter, Paul and Mary for the 1969 Forest Hills Music Festival which gets under way June 21 at the Forest Hills Stadium.

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June Stearns is a young and beautiful new country artist with a very bright future ahead. Her best foot was forward right from the beginning with her first big single, "What Makes You So Different" (4-44852).

Now June establishes herself firmly in our minds with her first Columbia album, "River of Regret." The songs are sung with warm country appeal that will, naturally, lay the foundation for more great June Stearns catalog in the future.



John Wesley Ryles, I, is another promising young country artist who came on strong right from the beginning with his first single and first hit, "Kay" (4-44682). Now this George Richey find is moving fast with a new single, "Heaven Below" (4-44819), and a first Columbia album, "Kay," featuring the single. Obviously, this

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handsome young man only understands one word — "HIT." You'll have to agree that youth is moving the country. And June Stearns and John Wesley Ryles, I, certainly intend to lead on.

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Commercials

Simba, a New Coke Soft Drink, Slated for N. Y. Taste Test

NEW YORK—Simba, a new soft drink by the Coca-Cola people, is slated to be launched here within the next week or so with a flurry of radio-TV commercials, according to Arnold Rosen, executive vice-president of Gotham Recording Corp. The commercial was produced at Gotham by Sasha Berland, who heads up C Hear Services; it has been in several test markets until now.

This is just one of the many commercials flowing out of Gotham by several of the key music men in the business. A commercial produced by David Lucas Associates about Lees jeans should be on the air shortly. Last Tuesday, Murder Music was doing the music for Silva Thins cigaret commercial at Gotham and Berland's C Hear Services was wrapping up a Rise Shaving Cream commercial.

"Sasha, we feel, is the man who turned music around in the commercials field," Rosen said. It was Berland who did the popular Alka-Seltzer commercial a few years back that later became a hit record by the T-Bones called "No Matter What Shape Your Stomach's In." This was recorded at Gotham.

Some of the commercials now on the air that were recorded at Gotham include the B. F. Goodrich commercial by Miller-Martin. A Schweppes commercial for Ogilvy & Mather should be on the air about now; Judy Levin was the agency contact; the voice-over was recorded at Gotham.

Gotham, headed by Herb Moss, at present has a major 8-track studio capable of containing 35 musicians, a smaller

three-track studio, and two small voice-over studios. Bob Volkell is general manager of Gotham, Helena Sterling is vice-president of production, Ed Rice is vice-president in charge of music recording and production.

Music for radio-TV commercials is the mainstay of Gotham, said Rosen, "although we are becoming involved in many other facets of the recording business. For example, Tele General is thinking about re-creating the old radio show of 'Let's Pretend' here for either a

premium album or an animated series."

Also in the works is expansion of the larger studio to 16 tracks to meet the demand for it. "Ed Rice and myself believe that everything should be in monaural because that's what it's going to end up. But music producers are overdubbing more and more today. To tell the truth, we used to do seven-track recordings even when we only had four-track equipment years ago. We'd mix four tracks down to one and then overdub on three tracks more."

Recording Studios Install Simulplay/Pickup Units

NEW YORK — Recording Studios has installed new Simulplay/Pickup Recorders to allow film sound editors or directors greater flexibility in mixing music into film soundtrack. Marvin Schlaffer, vice-president, client relations of RSI, said the new equipment allows the director the features of starting, stopping, reversing, or running for-

ward as many as 20 separate tracks, all in continuously perfect synchronization with the picture. During the mixing, the director or sound editor can still effect adjustments, corrections or deletions from any of the tracks and still be assured of synchronization.

The firm has also installed a completely interchangeable RCA 35mm/16mm Dual-Dubber, which can playback either 16mm or 35mm tracks with a changeover time of only 60 seconds.

RCA, now in new facilities at 212 West 48th Street, also has sound-to-film equalization equipment allowing the balancing and matching of various sections of sound recorded at different times and/or places and on different equipment.

Woolworth Show Debuts Ham Spots

NEW YORK — Woolworth featured customized "new image music" commercials on its Andy Williams special Sunday (4) on NBC-TV, celebrating its 90th anniversary. Al Ham composed, arranged, scored and conducted the music for the spots. Rib Smith handled the production chores for the Frank B. Sawdon advertising agency.

National Bows New 16-Track Studio

NEW YORK—National Recording Studios has opened a new 16-track facility here, giving the firm a total of seven studios in the city. The new studio, which is capable of recording full level without echo on all channels so the producer can have immediate playback with proper balance and echo, is located in the Hotel Edison and can handle up to 100 musicians.

AT&T Digs Rock

MIAMI BEACH — Atco Records' New York Rock & Roll Ensemble just finished the music here for an AT&T commercial for the N. W. Ayer agency. Jim Cherry was producer, Len Stecker did the production.

3,400 NAB KITS MAILED

WASHINGTON — The National Association of Broadcasters has mailed more than 3,400 National Radio Month kits to radio stations featuring jingles by Scott-Textor Productions, New York. The kits include an album featuring 10 versions in three different musical styles for various formats accenting the theme — Radio, the What's Happening Sound. Some of the nation's top record artists were used on the jingles.

Ad Notes

By CLAUDE HALL
Radio-TV Editor

Chuck Manno, well-known TV film commercial producer, has joined Dimension Productions, Ltd., as vice-president and general manager. He had been with VPI. . . . Tom Moore has been elected vice-president for the broadcast divisions at Katz Agency; it's a new position; he has been with the firm since 1967 as director of TV sales development. . . . Rollie Paske, chief engineer at WEMP in Milwaukee, remembers when "you had a recording session on a commercial and made a goof, you lost a disk." This was, of course, local commercials. "Now, with tape and tape cartridges, we can do so much more, but the work is just as difficult. I sometimes think the advertising man keeps about two steps ahead of any improvement that comes out, and that's healthy." WEMP first set up a studio for commercials in the late 1940's, he said. "Before that, we were network and most of the commercials were, too. Now with local advertisers dominate, the studio's busy almost every day." And changes in advertising over the years? "Seems to run in cycles. First, it's everyone with musical jingles. Then it swings to personal endorsement or to straight hard sell, or the candid mike techniques. Then it goes back to jingles. One device that seems to stay with us, though, is humor. Good humorous commercials always seem to be effective."

Yesteryear's Hits

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

POP SINGLES—5 Years Ago

1. Hello Dolly—Louis Armstrong (Kapp)
2. Do You Want to Know a Secret?—Beatles (Vee Jay)
3. My Guy—Mary Wells (Motown)
4. Bits & Pieces—Dave Clark Five (Epic)
5. Can't Buy Me Love—Beatles (Capitol)
6. Don't Let the Rain Come Down (Crooked Little Man)—Serendipity Singers (Philips)
7. Ronnie—Four Seasons (Philips)
8. Dead Man's Curve—Jon & Ruben Dean (Liberty)
9. Suspicion—Terry Stafford (Crusader)
10. White on White—Danny Williams (United Artists)

POP SINGLES—10 Years Ago

1. The Happy Organ—Dave (Baby) Cortez (Clock)
2. Sorry, I Ran All the Way Home—The Impalas (Cub)
3. Come Softly to Me—Fleetwoods (Dolphin)
4. Kookoie Kookie Lend Me Your Comb—Edward Byrnes With Connie Stevens (Warner Bros.)
5. A Fool Such as I—Elvis Presley (RCA Victor)
6. Kansas City—Wilbert Harrison (Fury)
7. Guitar Boogie Shuffle—Virtues (Hunt)
8. Pink Shoe Laces—Dodie Stevens
9. Turn Me Loose—Fabian (Chancellor)
10. I Need Your Love Tonight—Elvis Presley (RCA Victor)

R & B SINGLES—10 Years Ago

1. Kansas City—Wilbert Harrison (Fury)
2. That's Why—Jackie Wilson (Brunswick)
3. So Fine—Fiestas (Old Towa)
4. It's Just a Matter of Time—Brook Benton (Mercury)
5. Pink Shoelaces—Dodie Stevens (Crystallite)
6. Happy Organ—Dave (Baby) Cortez
7. Almost Grown—Chuck Berry (Chess)
8. So Close—Brook Benton (Mercury)
9. I Waited Too Long—Lavern Baker (Atlantic)
10. Everybody Likes to Cha Cha—Sam Cooke (Keen)

POP LP's—5 Years Ago

1. The Beatles Second Album (Capitol)
2. Meet the Beatles (Capitol)
3. Hello Dolly—Original Cast (RCA)
4. Glad All Over—Dave Clark Five (Epic)
5. Honey in the Horn—Al Hirt (RCA)
6. Kissin' Cousins—Elvis Presley (RCA)
7. Introducing the Beatles (Vee Jay)
8. Barbra Streisand—Third Album (Columbia)
9. Dawn (Go Away) and 11 Other Great Songs (Philips)
10. Days of Wine and Roses, Moon River and Other Academy Award Winners—Frank Sinatra (Reprise)

Yesteryear's Country Hits

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

COUNTRY SINGLES—5 Years Ago

1. Understand Your Man—Johnny Cash (Columbia)
2. My Heart Skips a Beat—Buck Owens (Capitol)
3. Welcome to My World—Jim Reeves (RCA Victor)
4. Burning Memories—Ray Price (Columbia)
5. Saginaw Michigan—Lefty Frizzell (Columbia)
6. Keeping Up With the Joneses—Margie Singleton & Faron Young (Mercury)
7. This White Circle on My Finger—Kitty Wells (Decca)
8. Long Gone Lonesome Blues—Hank Williams Jr. (MGM)
9. Baltimore—Sonny James (Capitol)
10. Love Is No Excuse—Jim Reeves & Dottie West (RCA Victor)

COUNTRY SINGLES—10 Years Ago

1. White Lightning—George Jones (Mercury)
2. Home—Jim Reeves (RCA Victor)
3. Battle of New Orleans—Johnny Horton (Columbia)
4. I'm in Love Again—George Morgan (Columbia)
5. When It's Springtime in Alaska—Johnny Horton (Columbia)
6. Black Land Farmer—Frankie Miller (Starday)
7. A Thousand Miles Ago—Webb Pierce (Decca)
8. Set Him Free—Skeeter Davis (RCA Victor)
9. Luther Plays the Boogie—Johnny Cash (Columbia)
10. Am I That Easy to Forget—Carl Belew (Decca)

Spero Bows 'LP' TV Show

CLEVELAND — Herman Spero, producer of the country's longest running rock show, "Upbeat," has launched a middle-of-the-road show, "The Music People," on WEWS-TV. It runs in prime time, 10:30 p.m.

"It's for nice people all over, young and old," said Spero, whose WEWS-TV "Upbeat" is in more than 60 markets.

Opening show featured the Four Lads and Adam Wade.

C&B Aims at TV

NEW YORK—David Lucas is rearranging his original C&B Soup song, which has already received considerable radio exposure, for a TV campaign by Cross & Blackwell. Peter Twaddle of Vansant Dugdale performed the agency jobs. Lucas is head of the music firm of David Lucas Associates.

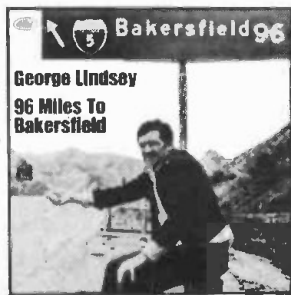
Don Webster, host of Upbeat, and Hank Nystrom, choreographer, are doubling on the new show.

Schaefer Taps 'Spot' Winners

NEW YORK — F. & M. Schaefer Brewing Co. has selected the 10 winners of its nationwide Talent Hunt. The winners are; the Devonnes; Ann Duquesnay; the Independent Singers; Sydelle Kern; Jim Campbell; Ray Pollard; Trio Los Clasicos; Joey Ward; the Sound Solution, and the All American Banos.

Talent Hunt winners, vocalists and groups, will be heard during the next 12 months singing the Schaefer jingle in a series of one-minute radio spots broadcast in a 14-state Eastern area.

Artists applaud
Billboard



He'll take you with him.

Pick him up on The Glen Campbell Good Time Hour, Wed., May 14.
Millions will.

"96 Miles to Bakersfield," ST-230

Produced by Kelso Herston. Single #2450



Radio-TV programming

Forum to Tune 1,400 Radio Timebuyers to Key Stations

By CLAUDE HALL

• Continued from page 1

radio broadcasters. North American Philips is setting up the sound systems.

Newest station to be added to the "Sounds of the Times" exhibit are WJBK in Detroit.

Speakers added to the roster of outstanding radio men participating in the Forum include Al Jefferson of WWIN, Baltimore, who'll speak on "The Broadening listener appeal of r&b music." Dave Klemm, a leading authority in radio programming with the Blair Radio national advertising representative firm, will speak on "The Danger Flags That Indicate You Need to Make a Programming Change." Klemm has been responsible for the programming success of a large number of radio stations in both major and small markets. Ron Fraiser, program director of WNOR in Norfolk, Va., will represent small and medium market stations in a speech on "The New Records—Keeping Up With and Deciding What to Play." Lee Sherwood, program director of the No. 1-rated Top 40 station in Philadelphia, will speak on "A Re-examination—Should the

Personality Pick His Own Records"; Bill Sherard, program director of WAVZ in New Haven, will talk on "Deciding the Frequency of Playlist Additions and Play of Oldies vs. Top Records."

In the country music field, KFOX program director Jim Harrison, Los Angeles, will speak on "Trends in Country Music Sound and Lyrics and Their Impact on Pop Music." For a special session devoted to small and medium markets, John Murphy of Susquehanna Broadcasting will discuss "Competing With Major Market Stations Reaching Your Market."

One of the many middle-of-the-road speeches will be by Don Schaefer, program director of WTAE, which has set Pittsburgh on its ears this past year, capturing a very viable mass audience with easy listening records.

Last year's Forum was attended by approximately 500 of the nation's leading radio program directors, air personalities, and general managers and owners. Registrations are now being accepted with block of 300 rooms at low-cost con-

ference rates being set aside at the Waldorf-Astoria for early registrants. Registration fee is \$125, which should be addressed to Radio Programming Forum, Ninth Floor, 300 Madison Avenue, New York, N.Y. 10017. This fee includes attendance at all sessions, work materials, cocktail receptions (including an open house at the Billboard magazine offices and rooftop terrace with tours of the facilities by staff members and a special reception at the Waldorf attended by some of the nation's leading recording artists), and all of the luncheons. Many radio men have indicated they will bring tape recorders to capture the stations in "The Sounds of the Times" exhibit as well as tape station promotions by the recording artists attending the Friday night cocktail party honoring record artists.

The Forum is being organized and directed by James O. Rice Associates, one of the nation's leading educational consulting firms. For further details about the Forum, write Coleman Finkel at the 300 Madison Avenue address given above.

Scott Waking 'Sleeping Giant'

DETROIT—With a determination "to wake a sleeping giant," new program director Mike Scott has launched a revampment program at WJBK, the 50,000-watt Storer operation here. The move will be gradual. Basically, WJBK will be going back to the concept of early Top 40 radio and play the "very best of everything in records." Scott pointed out that those early days of Top 40 was when Top 40 stations were king of the hill. Records will range from easy listening tunes by artists such as Perry Como and Patti Page to country tunes by Billie Jo Spears and even rock-oriented tunes by the Beatles.

The programming niche that WJBK will carve in the market is not presently being served, he said. "We'll be playing adult music with a beat. Cook, but not burn, which is a line I stole from Bill Watson."

The air personalities will be allowed to communicate with listeners. "We're going to make radio fun to listen to again and if the deejay has something to say, he should say it. This does not mean he should just ramble, because crud is a tune-out factor. Music is the primary ingredient."

Scott, who just took over the station after a brief stint at KFRC in San Francisco as a

personality, was previously program director of KCBQ where he built that station into number one in San Diego in spite of stiff competition. He said that he had originally considered changing WJBK to a country music station, "but I decided after much research that country music was not the route for a station of this size." He felt the station could not amply increase its share of the market by playing country music.

He intends to aim for the largest possible young adult and adult audience. "Basically, we're going to build a solid, good station. I don't know if my programming ideas are the perfect answer, but on the other hand I haven't been proven wrong yet. And this city is ripe for something."

WJBK will play some oldies, dating to 1950. There will be no format, per se, but a policy to cover every situation regarding records. And the image of the station will be incorporated into the personality approach by the deejays. The music will be broken into categories, which will remain constant, though the music within the categories will change. The news will be by news personalities rather than newsmen.

KKIN to Mix Country & 'MOR'

AITKIN, Minn.—KKIN, billing itself as the "Giant Sound," has switched to a country music format with "some Top 40 Easy Listening Chart records mixed in," reports program director Mike Jaye. New manager of the station is Jim (The Wildman) Coursolle, formerly with WJON in St. Cloud. Bob Hansen, formerly with KCMT-TV, Alexandria, has also joined the station.

WOPA-FM Debuts Oldie Programming

By EARL PAIGE

CHICAGO — WOPA-FM, which recently went stereo, has changed its call letters to WGLD-FM and switched format to what station manager Chuck Manson describes as "solid goldies," programming about 130 standards between 6 a.m. and 4:30 p.m. Manson said the change was planned since last August and encouraged by the results of sister-station WMOD-FM in Washington, D. C. He claims about 30 stations across the U. S. are now using a nearly-exclusive old favorites format.

WGLD-FM will continue its highly progressive rock show featuring "Scorpio" and "Psyche" in the 10 p.m. to 4 a.m. time slot. "Actually, the emphasis on standards during the day blends right in with the progressive rock, because our night personalities are playing a lot of older material, too," Manson said.

Manson said he has been gathering a library for months and now has over 1,200 titles and expects to double it. "Record companies have been very co-operative," he said, "although some have indicated we could do much more for them by playing current releases." Thus, the format will feature two new releases every hour, Manson said.

Shooting for an 18 to 34 age group, Manson said he used Billboard's Hot 100 chart to determine the repertoire, grouping the standard library by years. Two personalities, Bob Peacock and Don Lucky, will handle the new format, which could be extended later on. The station expects to be automated in four months.

Since WMOD-FM switched to standards, billings have increased three-fold, according to Manson.



FAMILY, Warner Bros. Records group, moves in on WNEW-FM, New York, to promote its new album titled "Family." Standing, left to right, are Roger Chapman; of Family; Allison Steele, new music director of WNEW-FM; Scott Muni and John Zacherle, WNEW-FM air personalities, and Stuart Love, WB's New York promotion man. Seated, left to right, are Tony Gourvish, assistant manager of Family, and Family members John Whitney and Rob Townsend.

KDWB Revamping To Personality-Plus

MINNEAPOLIS — Believing that the market was "over a capella'd and tight-formatted to the point where listeners had no choice among Top 40 stations," program director Deane Johnson has set out to revamp KDWB here into a radio station that will depend on heavy air personalities.

The station will aim at a broad base audience, Johnson said. He also said that the playlist would be "reasonable" in

length, but restricted. . . probably about 40 records. "I don't plan on being a great breaker of acetates; however, we won't hesitate to play records we feel deserve playing." There will be some personal judgment in this selection of the records, he said, pointing to the Bee Gees' "First of May." The record company and the local distributor have both told the station to forget the record. "But it's very high on our request list. Limiting our playlist to only those records that sell would deprive our listeners of something they obviously want to hear. I definitely feel records should be programmed for sound. You've got to inject personal opinion into your playlist. When you've got a record all of your deejays are hung up on, why not play it?"

KDWB has initiated a "Carisma" jingles package featuring the Singers Unlimited who've been the performers on many commercials. The station is also using a 20-20 triple play feature to compete against the 20-20 news of the other Top 40 station in the city.

Johnson just came to the station. (Continued on page 104)

WHK GIVES OLDIES A SPIN

CLEVELAND — Following the trend of the rockers, Metro-media's WHK here is going the route of the weekend of oldies. The first weekend back at the end of March proved so popular, the station will now have one a month. At the latest on April 7, advertising agencies were invited to a party celebrating the event, with music live by the Four Lads.

WEEL Shifts to Top 40 'n' Oldies

WASHINGTON — WEEL, licensed to the suburb of Fairfax here, launched a "Million Dollar Music" sound last week, according to new program director Jack Alix. Alix had been host of a late evening progressive rock program on the 5,000-watt station, which will remain, but "the accent will be on the proven hits," he said. The station, which now signs off at midnight, also plans to go round-the-clock soon. Arthur Keller is general manager.

Though Alix estimates that WEEL will be playing between nine and 10 oldies per hour, there will also be room for about three or four new records per hour. "We'll balance

the oldies with the proven hits of today."

The station had been a middle-of-the-road station. Personalities include Alix, Bob Walker, Don Markey, Herb Davis. Alix will be live 5-8 p.m. and his progressive rock show 8-midnight will be via tape. Alix, a former music director of WPGC when it was the powerhouse rocker of Washington, said WEEL will feature a very strong personality approach.

The market now features four rock-type stations — WPGC, WEAM which is also a suburban station, WEEL, and WMOD-FM which features an oldies format.

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"Take Care Of Your Homework" ...
"Testify" (I Wonna) / STA-0033,
his next Pop and R&B
million seller.
... from his new Stax album (STS-2023),
due for release
the end of May.
produced by Don Davis

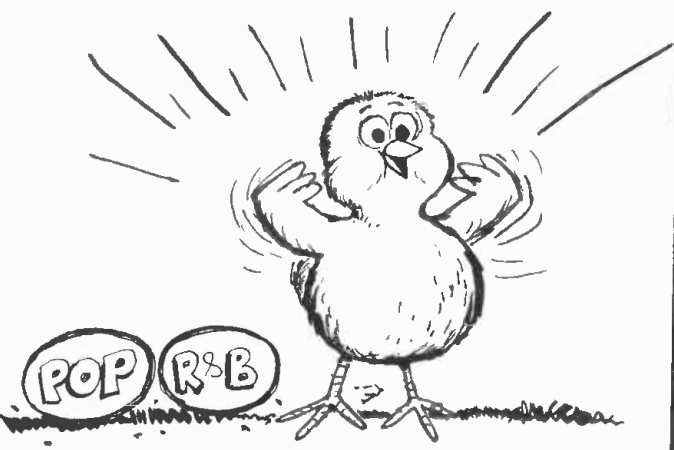
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Radio-TV programming

RADIO-TV MART

Continued from page 30

I will now consider jobs in Calif., Conn., or New York. 13 yrs. exp. 1st phone. Engineer sch. grad. Now in Hawaii; seeking MOR, Top 40, or progressive rock. MOR is my cup of tea, but I have made lots of good money from Top 40. Write Ken Hayes, 838 Lukepane Ave., Honolulu, Hawaii 96816.

No. 1 rated shows—3½ yrs. solid rock experience. Broadcast school trained, first phone, syndicated army show for 2 years to 38 stations weekly, and also had top-rated weekend show during 2 yrs. in army at KCLU, Rolla, Mo. Ready for the big move! Complete military obligation April 30. Available May 15. Audition tape and complete resume available now. Write: J. J. Mitchell, Rt. 3, Box 37, Newburg, Mo. 65550 or call 314-364-3008 weekdays after 9 p.m.

"Need an experienced newsman for the summer?" Journalism major with desire to move up to a good market. Authoritative voice, strong delivery. 1 year more in college. Would go anywhere if the job is right. Dependable, unmarried, and willing to dig. For tape and resume, write: Box 0101, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Heavyweight major market morning man looking. Experienced with "drake" and heavy personality formats, top 40 or MOR. Creative copy and production. Married, vet, college, no problems and excellent references. Tape and resume to major markets on request. Write: Billboard, Box 0100, 165 W. 46th St., New York, N. Y. 10036.

Announcer with three years' experience with MOR station seeks employment at MOR station within the Southeastern U. S. Tape and info available upon request. Prefers small market. Contact: Randy Gallier, 3907 Angol Place, Jacksonville, Florida 32210, or call: (904) 771-2905.

Small market program director would like to move up. Have been in my present position four years. 29 yrs. old. Married, three children. Good reputation. Stable, reliable. Only a stable situation will be considered. Contact Claude Hall, Box R, Billboard.

Of course, we're an Equal Opportunity Employer. But qualification is our main concern. You find us a black personality with at least 10 years' experience in contemporary and/or easy listening formats and good appearance, who takes directions, wants to move up and settle down . . . and by God, we'll hire him! Here I am. Reply to: Music and Drama Associates, 111 W. 57th St., New York, N. Y. 10019.

Jack Armstrong, a wild type of deejay with personality-plus and zooming excitement on the air. Experience includes WIXY in Cleveland and CHUM in Toronto. Not inclined toward the "Drake" approach, but if you believe in letting a deejay be a deejay, then here's the perfect man for your Top 40 radio station. References available. Call: 416-630-8155.

Major market radio program consultant is looking for medium market AMers and medium and major market FMers as clients. Proven format ready to get ratings and billings in the right markets. Management with foresight can get the full story in writing or detailed market analysis can be made of your station and your competition. More information is available by writing in confidence to Box 096, Billboard, 165 W. 46th St., New York, N. Y.

New owners. By mutual agreement, my employment with KFEQ, St. Joseph, Mo., has been ended. If you're looking for a 20-year radio veteran with practical experience in all phases of radio operation, I'm your man. Interested only in the combination job of announcer and program director. Contact: Bruce Malle, 616-245-7274, or write c/o Don Riggs, 2463 Godwin S.E., Grand Rapids, Mich.

Young TV personality, with 4 years' experience as emcee, wants to move to new market. 22 yrs. old, draft-exempt and experienced in emceeing shows, promoting hops, public relations, and sales in radio and TV. For resume and pics write: Billboard, Box 0121, 165 W. 46th St., New York, N. Y. 10036.

Call 303-744-1557 for air personality with first ticket and three years' Top 40 experience. 22 yrs. old. Dave Thompson.

Enthusiastic, creative DJ. seeks job with progressive East Coast station. Six years' experience in the Top 40, mod and c&w. Prefer metropolitan area. 24 years old. 3rd phone. Contact: Billboard, Box 0107, 165 W. 46th St., New York, N. Y., or phone: 301-896-9157 after 5 p.m. (EDT).

20-year-old, clean-cut Negro disk jockey with exciting sound. Draft exempt, ready to cook at pop or r&b station. Four and a half years' exp. at WJMO in Cleveland and WKLR in Toledo. I will relocate to any market if the money is right. For tape, resume, etc., call Charlie Chandler, 218-921-8714, or write 3705 Avalon Rd., Cleveland, Ohio 44120.

Ex-Drake employee and boss radio program director wishes to relocate. Tapes of station supplied on request. Single, young, draft exempt. No. 1 stations are my bag. Let me put your station in that category. Results guaranteed! Write to Claude Hall, Box U, Billboard.

Jerry Bright, 35 years old, former program director of No. 1 Top 40 station featuring the "Drake" concept. Have also considerable experience in the personality concept of Top 40 radio. I am available, willing, and eager to program your station to the top of the market. Call 703-583-2282.

My only requirements are decent pay, a chance for advancement and security. Single, 27 yrs. old, three yrs. college, navy vet, program/music director exp. at stations such as KFOX, KDOL, WGAW. Excellent references. 3rd ticket. Call. Contact Claude Hall, Box V, Billboard.

I'm at a good station and I like the people here. But I still would like to do better. If a rock or MOR station in a big market is looking for a good worker, I'd like to hear from you. I have the experience; I have the talent. Contact Claude Hall, Box W, Billboard.

Station Manager: Are you getting clobbered by Top 40? Want to compete without going Top 40? I've got just the thing to get large numbers in 18-35 group. If you're in a competitive market, over 200,000, and need a PD, then let's talk. I'm experienced professional, college grad with first phone. Also very good jock. Doing well now but have reached limit here and am ready to move up. Write: Billboard, Box 0116, 165 West 46th St., New York, N. Y. 10036.

Want a children's program but can't find qualified personality? Male, 28, taught school 7 years, 4 years 2nd grade, 2 years 1st grade, 1 year pre school. Excellent references. Some TV experience. Contact Billboard, Box 0110, 165 W. 46th St., New York, New York 10036.

Lose a pig? Maybe we can help. DJ-Comedy two-man show for radio 7 TV. Nonsensical, satirical, mature, contemporary. Background in all phases. Will double in brass. Reasonable salary requirements. Write: Box 0122, Billboard, 165 West 46th St., New York, N. Y. 10036.

First Fone 7 years commercial experience, solid engineer, good announcer. College student desires month of August in vacationland recip me a good motel. Any position, locale considered. Fred Highman, 9 Paterson Ave., Warwick, R. I. 02886.

Announcer available, early June. Experience: No. 1 show on the No. 1 station in this small market. First job, now want to move up, with sports a possibility. Three years college R-TV. Married, draft exempt. Prefer near college. Air check available. Contact: Claude Hall, Box X, Billboard.

Eddie Dillon, 3rd class license; West, Southwest, West Coast. Showroom announcer, "Harras" South Lake Tahoe, Calif. One year "Pacific Bandstand" emcee, KEYT-TV, Santa Barbara, Calif. Three years KTLN, Denver, Colo.; WJJB, Greensburg, Pa.; WCMC, Wildwood by the Sea, N. J. Eight years, MOR "Good Life" station. Prefer night shift. Available immediately. Contact, by phone: 805-969-4250 or P. O. Box 73, Summerland, Calif. 93067.

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R&b program director and personality, a veteran, 27 yrs. old, stable. Seeking similar position. Now in a Southeast top 50 market. Contact Box Z, c/o Claude Hall, Billboard.

Joseph L. Steffek, Sp/5RA 16878598, Southern European Network, APO NY 09188, is returning to the States after three years of armed forces radio. Nine years' exp. in all. Would like PD and/or DJ dayside position in MOR or Top 40. Prefer Florida or Michigan; other States will be considered. Available shortly after May 15, so please hurry!

Programming Aids

Continued from page 30

man, Decca. BH: "Singing My Song," Tammy Wynette, Epic. BLFH: "Mr. Walker, It's All Over," Billie Jo Spears, Capitol.

Phoenix, Ariz. (KRDS), Bob Pond, Program/Music Director, Personality BP: "Beer Drinkin' Music," Ray Sanders, I.R. BLFP: "Who Put the Whiskey in the Well," Bill Howard, Decca. BH: "Singing My Song," Tammy Wynette, Epic. BLFH: "Too Much of a Man (To Be Tied Down)" Arlene Harden, Columbia.

Tacoma, Wash. (KMD), John Trimble, Music Director, Personality BP: "Don't Let Me Cross Over," Linda and Jerry Lee Lewis, Smash. BLFP: "Love Ain't Gonna Die," Johnny Wright, Decca. BH: "Games People Play," Freddy Weller, Columbia. BLFH: "Country Music on the Moon," Jack Broadwell, Newhall.

Phoenix, Ariz. (KTUF) Buddy Alan, Music Director BP: "Running Bear," Sonny James, Capitol. BLFP: "A Man Away From Home," Van Trevor, Royal. BH: "California Girl," Tompall and the Glaser Brothers, MGM. BLFH: "Games People Play," Freddy Weller, Columbia.

COLLEGE

HOPE Holland, Mich. (WTAS), Lee DeYoung, Music Director, Personality BP: "Lodi/Bad Moon Rising," Creedence Clearwater Revival, Fantasy. BLFP: "Gunsleeves," Mason Williams, WB/7A. BH: "Sky of My Mind," One-Eyed Jacks, Roulette. BLFH: "Under Branches," Association, WB/7A.

POINT PARK Pittsburgh, Pa. (WPPJ), Jay B. Stricklett, General Manager, Music Director BP: "Let Me," Paul Revere and the Raiders. BLFP: "Come on Down to New Orleans," Quick Brown Fox. BH: "Love," Mercy. BLFH: "Grazin' in the Grass," Friends of Distinction.

RHYTHM AND BLUES

Columbus, Ga. (WOKS) Ernestine Mathis, Music Director BP: "Somebody's Got to Go," Commotions, Capitol. BLFP: "At the Dark End of the Street," Ray Hamilton, AC-P. BH: "Chokin' Kind," Joe Simmons, SST. BLFH: "It's Your Thing," Isley Brothers, T-Neck.

OTHER PICKS

HOT 100 — Jerry Rogers, Savannah, Ga., WSGA, BP: "Leanin' On You," Joe South, Capitol. . . . Huntsville, Ala., WAAY, Gary Steele, BP: "Dock of the Bay," Staple Singers, Stax. . . . Rick Shannon, Pittston, Pa., WPTS, BP: "Bad Moon Rising/Lodi," Creedence Clearwater, Rival, Fantasy. . . . Jim Drucker, Scranton, Pa., WSCR, BP: "What Is A Man," Four Tops, Motown.

COUNTRY — Raymond Woolfenden, Fayetteville, N.C., WQSM, BP: "Woman of the World," Loretta Lynn. . . . Frank Wiltse, Miami, Florida, WGMA. BP: "One Has My Name," Jerry Lee Lewis, Smash. . . . Jim Harper, Flint, Michigan, WKMF, BP: "Running Bear," Sonny James, Capitol. . . . Bob Tiffin, Cincinnati, Ohio, WUBE, BP: "Running Bear," Sonny James, Capitol. . . . Dale Eichor, Peoria, Ill., WXCL, BP: "Running Bear," Sonny James, Capitol.

COLLEGE — Philip Fenster, Rochester, New York, WRUR, BP: "Born To Be Wild," Wilson Pickett, Atlantic. . . . Barry O'Connor, East Lansing, Michigan, WMSN, BP: "One," Three Dog Night, Dunhill. . . . Neil Kempfer-Stocker, Bethlehem, Pa., WRMC, BP: "Half As Nice," Amen Corner, Immediate. . . . John E. Krauss, Oswego, New York, WOCR, BP: "Paxton Quigly Had the Course," Chad and Jeremy, Columbia. . . . Larry Bronstein, Brooklyn, New York, WBCR, BP: "The Boxer," Simon and Garfunkel. . . . Julian Haimovitz, WBCR, BP: "Half As Nice," The Amen Corner, Immediate. . . . Jerry Halasz, WLKB, BP: "Gitarzan," Ray Stevens. . . . WIYS, Bloomington, Indiana, BP: "Get Back/Don't Let Me Down," The Beatles, Apple.



COME ON DOWN TO NEW ORLEANS

Roulette R-7044

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You Talk Too Much
I Like It Like That
Land of 1,000 Dances

by Quick Brown Fox

produced by Harry Moffitt for Radnor Records

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Rhythm & Blues

Billboard SPECIAL SURVEY For Week Ending 5/10/69

BEST SELLING Rhythm & Blues LP's

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
Billboard Award	1	CLOUD NINE Temptations, Gordy GLPS 939 (S)	9
	2	ICE MAN COMETH Jerry Butler, Mercury SR 66198 (S)	18
	3	SOULFUL Dionne Warwick, Scepter 573 (S)	6
★	7	IT'S YOUR THING Isley Brothers, T-Neck TNS 3001 (S)	3
	5	SOUL '69 Aretha Franklin, Atlantic 8212 (S)	13
	6	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	10
★	9	SAY IT LOUD—I'M BLACK AND I'M PROUD James Brown, King 5-1047 (S)	5
	8	TCB Diana Ross & the Supremes with the Temptations, Motown MS 682 (S)	19
★	13	UPTIGHT Soundtrack, Stax STS 2006 (S)	14
	10	SOUND OF SEXY SOUL Delphonics, Philly Groove LP 1151 (S)	12
	11	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	19
	12	LIVE AT THE COPA Temptations, Gordy GS 938 (S)	19
	13	PROMISES, PROMISES Dionne Warwick, Scepter SPS 571 (S)	20
	14	WHO'S MAKING LOVE Johnny Taylor, Stax STS 2005 (S)	16
	15	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	19
	16	ALWAYS TOGETHER Dells, Cadet B22 (S)	11
	17	CAN I CHANGE MY MIND Tyrone Davis, Dakar SD 9005 (S)	9
★	21	FOR ONCE IN MY LIFE O.C. Smith, Columbia CS 9756 (S)	8
	19	DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS Motown MS 679 (S)	23
★	27	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 821 (S)	10
★	33	STAND Sly & the Family Stone, Epic BN 26456 (S)	2
	22	JAMES BROWN AT THE APOLLO, VOL. 2 King 1022 (S)	36
	23	SMOKEY ROBINSON & THE MIRACLES—LIVE Tamla TS 289 (S)	13
	24	HICKORY HOLLER REVISITED O. C. Smith, Columbia CS 9680 (S)	45
	25	FOR ONCE IN MY LIFE Stevie Wonder, Tamla TS 290 (S)	18

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
★	26	RAW BLUES Johnny Taylor, Stax STS 2008 (S)	1
★	27	I'M ALL YOURS BABY Ray Charles, ABC ABCS-675 (S)	1
★	28	YOUNG MODS, FORGOTTEN STORY Impressions, Curtom CRS 8003 (S)	1
	29	SOFT AND BEAUTIFUL Aretha Franklin, Columbia CS 9776 (S)	3
	30	HEY JUDE Wilson Pickett, Atlantic SD 8215 (S)	12
	31	BEST OF SAM & DAVE Atlantic SD 8218 (S)	11
	32	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	12
★	33	GRAZIN' IN THE GRASS Friends of Distinction, RCA Victor LSP 4149 (S)	1
	34	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	4
	35	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)	3
★	36	SOUL EXPLOSION Variation Artists, Stax STS 2-2007 (S)	1
	37	GREATEST HITS Intruders, Gamble SG 5005 (S)	12
★	38	LOVE'S HAPPENING Five Stairsteps & Cubie, Curtom CRS 8002 (S)	2
	39	IT'S TRUE! IT'S TRUE! Bill Cosby, Warner Bros.-7 Arts WS 1770 (S)	13
	40	BEST OF PERCY SLEDGE Atlantic SD 8210 (S)	10
	41	JOE SIMON SINGS Sound Stage 7 15005 (S)	4
	42	SILK 'N SOUL Gladys Knight & the Pips, Soul SS 711 (S)	19
★	43	ONE EYE OPEN Maskmen & the Agents, Dynamo DS 8004 (S)	1
	44	SOUNDTRACK Charles Lloyd, Atlantic SD 1519 (S)	3
	45	TOGETHER Watts 103rd Street Band, Warner Bros.-Seven Arts 7250 (S)	2
	46	THIS IS MY COUNTRY Impressions, Curtom CRS 8001 (S)	26
	47	ON TOP Willie Mitchell, Hi SHL 32048 (S)	11
	48	LOVE CHILD Diana Ross & the Supremes, Motown MS 670 (S)	23
	49	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M 4160 (S)	23
	50	THE DYNAMIC CLARENCE CARTER Atlantic SD 8199 (S)	12

Soul Sauce



BEST NEW RECORD
OF THE WEEK
"LET ME
LOVE YOU"
RAY CHARLES
(ABC)

By ED OCHS

SOUL SLICES: Controversy has flared up over the infant gospel revival, sparked by the Edwin Hawkins Singers' "Oh Happy Day" disk on the Buddah-distributed Pavilion label. Black deejays are divided on when and if to play the record, calling it irreverent to play among r&b disks or to dance to because of its sacred message. Del Shields, WLIB deejay and jazz columnist, cautions the industry to "go slow and take into serious consideration the deep sensitive feelings of the black people and their reaction to the manner in which this record would be programmed," but adds that the record "clearly shows that there is a swing back to the spiritual reclamation of black people and a new collective strength in their togetherness." Undeterred by the running debate, the industry is already gathering around the Hawkins Singers' sound with singles and albums that have moved Buddah into New York State Supreme Court against ABC's Dunhill subsidiary. ABC's "Oh Happy Day," performed by the Southern California Interdenominational Youth Choir (The Edwin Hawkins Singers were formerly known as the Northern California State Youth Choir on the Buluu label). Buddah's suit charges unfair competition. Meanwhile, Bell has answered the record's success with still another "Oh Happy Day," by the American Rock Revival, with encores also issued by the Pat Rebillot Exchange on Shelby Singleton's Silver Fox label, and the Trumpets of Jericho on Hob, with the jury still out on the confrontation of gospel and pop—and the scorecard of new entrees into the "Oh Happy Day" sweepstakes still being tabulated—Buddah is racking up sales toward a million seller. Sales figures, according to Buddah's Cecil Holmes—over 650,000. . . . Jimmy Bowens' Amos label is moving into soul with the signing of Sam Nesbit. He's managed by Bill Downs of Lodo Management. . . . Guy Draper, producer of the Unifacs, will reportedly produce the Precisions for Atco. . . . Saul Zaentz' Fantasy Records (Creedence Clearwater Revival) has a brilliant black folk singer in Billie Joe Becoat. . . . Bidding for the top spot on the r&b LP chart: the Isley Brothers' "It's Your Thing" to cut into the profits of the soul trio's comeback. . . . Blues singer Novella Nelson, who recently concluded a three-month run at the Village Vanguard here will open for one week at Washington, D. C.'s Cellar Door with Redd Foxx. . . . Tip of the soul cap to some of the majors bringing to record blues artists whose legacy is a life devoted to the blues.

★ ★ ★

FILETS OF SOUL: Jerry Butler has scored only his first gold record, for "Only the Strong Survive" on Mercury. The Isley Brothers share on the only other soul gold on the charts, and both acts have been starved of RIAA recognition until the soul boom, though the Isley Brothers glittered with "Twist and Shout" on Wand when soul was pop. Welcome into the gold circle—at last, Jerry Butler. . . . Lou Rawls, currently taping the Dean Martin replacement show, has entered into the men's fashion field as a partner in Andrea R. Attie (named after the female designer) in Los Angeles. . . . Junior Parker and his orchestra have signed with the Dick Agency for booking. . . . The Glories, Date artists, have returned to the U. S. after a one-nighter tour of Germany. . . . Benny Benjamin, Motown drummer and an intimate friend of Berry Gordy, passed away on April 20. He would have been 44 years old July 15. . . . Wilson Pickett, once touted as the heir to Otis Redding, is still bogged down in his re-souling of pop hits, this time Steppenwolf's "Born to Be Wild." . . . Cotillion has released "Gambler's Blues" from Otis Rush's "Mourning in the Morning" blues album. . . . The Sweet Inspiration appear in Boston, Friday (9), at Boston Gardens. . . . "Blackbook," new TV variety entertainment and interview show, debuts Thursday (1) on WFIL-TV in Philadelphia. The first national all-black series is hosted by Matt Robinson, who hopes the prime time show will be "the birth of a black Johnny Carson or Joey Bishop show," adding that "Black people have never had a regular TV host to whom they can ascribe the same kind of authority." Entertainers already signed for "Blackbook" include Sly and the Family Stone, Peaches and Herb, Tamiko Jones and jazz organist Jimmy McGriff. . . . Sly and the Family Stone join Clarence Carter at Fillmore East, May 23-24. . . . Though Ike and Tina Turner seem to appear on every label in the industry, the duo is signed to Minit Records with a five-year contract. Their latest for the label is "I'm Gonna Do All I Can" with sales splitting from simultaneous releases by Blue Thumb and Pompeii Records on the West Coast. . . . J. J. Jackson has moved to Britain together with his group, the Greatest Little Soul Band on Earth (that's right!) and is doing turn away business. Solid appreciation of blues and a profitable seven-day work week are making England an attractive place to roost for discontent soul artists. The Flirtations also moved to Britain before scoring here with "Nothing But a Heartache." . . . The Chiffons' next single for Laurie, "Love Me Like You're Gonna Lose Me," was penned by Toni Wine and Irwin Levine who co-wrote with Phil Spector the Ronettes' latest and "Black Pearl," by Sonny Charles on A&M. . . . Savoy is heavily promoting a new James Cleveland LP with the Southern California Community Choir.

The charts tell the story—
Billboard has THE CHARTS



MGM RECORDS seals its distribution agreement of new soul product with executives of the Way Out label as, left to right, Phil Picone, MGM's singles sales manager; Tom White, director of business affairs for MGM; Way Out producer Bill Branch and company president Lester Johnson chat over the debut single, "It's a New Day," by the Sensations.

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highlighting: Lou Rawls, Bettye Swann, Nancy Wilson, Cannonball Adderley, Patti Drew. And more.

STBB-178



Blue Ribbon Country Vol. II

highlighting: Glen Campbell, Buck Owens, Merle Haggard, Sonny James, Bobbie Gentry. And more.

STBB-217



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Billboard SPECIAL SURVEY For Week Ending 5/10/69

★ STAR Performer—Single's registering greatest proportionate upward progress this week.

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	IT'S YOUR THING Isley Brothers, T Neck 901 (Brothers Three, BMI)	9	26	—	PROUD MARY Solomon Burke, Bell 783 (Jon Dora, BMI)	1
2	2	CHOKIN' KIND Joe Simon, Sound Stage 7 2628 (Wilderness, BMI)	7	27	33	IT'S A GROOVY WORLD James Brown, King 6222 (Golo, BMI)	5
3	3	ONLY THE STRONG SURVIVE Jerry Butler, Mercury 72B98 (Parabut/Double Diamond/Downstairs, BMI)	10	28	41	WE'VE GOT HONEY LOVE Martha Reeves & the Vandellas, Gordy 7085 (Jobete, BMI)	3
4	4	I DON'T WANT NOBODY TO GIVE ME NOTHING James Brown, King 6624 (Dynatone, BMI)	5	29	48	WE GOT MORE SOUL Dyke & the Blazers, Original Sound 86 (Drive-In, BMI)	3
5	6	CISSY STRUT Meters, Josie 45-1005 (Marsaint Music, BMI)	4	30	39	I CAN'T SAY NO TO YOU Betty Everett, UNI 55122 (Screen Gems-Columbia, BMI)	3
6	8	AQUARIUS/LET THE SUNSHINE IN 5th Dimension, Soul City 772 (United Artists, ASCAP)	7	31	20	I CAN'T DO ENOUGH Dells, Cadet 5636 (Chevis Music, BMI)	7
7	30	TOO BUSY THINKING ABOUT MY BABY Marvin Gaye, Tamla 54181 (Jobete, BMI)	2	32	26	ICE CREAM SONG Dynamics, Cotillion 44021 (Ditief-Cotillion, BMI)	11
8	9	TIME IS TIGHT Booker T. & the M.G.'s, Stax 0028 (East/Memphis, BMI)	6	33	34	IT'S A MIRACLE Willie Hightower, Capitol 2226 (Too Late Music, BMI)	6
9	5	IS IT SOMETHING YOU'VE GOT Tyrone Davis, Dakar 605 (Dakar, BMI)	7	34	28	YOU ARE THE CIRCUS C & the Shells, Cotillion 44024 (Cotillion/Williams, BMI)	6
10	10	BUYING A BOOK Joe Tex, Dial 4090 (Tree, BMI)	4	35	27	ARE YOU LONELY FOR ME BABY C. Jackson, Motown 1144 (Webb IV, BMI)	4
11	13	I CAN'T SEE MYSELF LEAVING YOU Aretha Franklin, Atlantic 2619 (14th Hour, BMI)	3	36	49	WHY I SING THE BLUES B. B. King, BluesWay 61034 (Pamco/Sounds of Lucille, BMI)	2
12	7	RUN AWAY CHILD RUNNING WILD Temptations, Gordy 7084 (Jobete, BMI)	11	37	38	T. C. B. OR T. Y. A. Bobby Patterson, Jetstar 114 (Jetstar, BMI)	3
13	11	DIDN'T YOU KNOW Gladys Knight & the Pips, Soul 35057 (Jobete, BMI)	8	38	35	ANY DAY NOW Percy Sledge, Atlantic 2616 (Plan Too, ASCAP)	4
14	15	SUNDAY Moments, Stang 5003 (Gambi, BMI)	5	39	40	STUFF Jeanette Williams, Back Beat 601 (Don, BMI)	3
15	16	SEVEN YEARS Impressions, Curtom 1940 (Camed, BMI)	4	40	47	MY WIFE, MY DOG, MY CAT Maskmen & the Agents, Dynamo 131 (Catalogue/Claiborne, BMI)	2
16	37	JUST A LITTLE BIT Little Milton, Checker 1217 (Armo, BMI)	3	41	42	ME TARZAN, YOU JANE Intruders, Gamble 225 (Razor Sharp, BMI)	2
17	12	TWENTY-FIVE MILES Edwin Starr, Gordy 7083 (Jobete, BMI)	12	42	44	CRYING IN THE RAIN Sweet Inspirations, Atlantic 2620 (Screen Gems-Columbia, BMI)	2
18	18	NEVER GONNA LET HIM KNOW Debbie Taylor, GWP 501 (Willbridge/MRC, BMI)	8	43	46	WHY SHOULD WE STOP NOW Natural Four, ABC 71205 (Wilhos/Pamco, BMI)	2
19	17	DO YOUR THING Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)	12	44	—	JUST A DREAM Ruby Winters, Diamond 258 (Ace, BMI)	1
20	21	GRAZING IN THE GRASS Friends of Distinction, RCA Victor 74-0207 (Chisa, BMI)	6	45	—	(I WANNA) TESTIFY Johnnie Taylor, Stax 0033 (Groovesville, BMI)	1
21	14	DON'T TOUCH ME Bettye Swann, Capitol 2382 (Pamper, BMI)	8	46	—	I WANT TO LOVE YOU BABY Peggy Scott & JoJo Benson, SSS International 769 (Green Owl, ASCAP)	1
22	24	WALK AWAY Ann Peebles, Hi 2157 (Saico/Jec, BMI)	4	47	—	OH HAPPY DAY Edwin Hawkins Singers, Buddah 20001 (Kama Rippa/Hawkins, ASCAP)	1
23	32	STAND Sly & the Family Stone, Epic 5-10450 (Daly City, BMI)	4	48	—	YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears, Columbia 4-44776 (Jobete, BMI)	1
24	36	SO I CAN LOVE YOU Emotions, Volt 4010 (Pervis/Staples, BMI)	2	49	—	O WOW Panic Button, Gamble 230 (Binn/Overlook, ASCAP)	1
25	—	COMPOSER Diana Ross & the Supremes, Motown M-1146 (Jobete, BMI)	1	50	—	GOTTA GET TO KNOW YOU BETTER Bobby Bland, Duke 447 (Don, BMI)	1

"LOOK AT MARY WONDER"

BACK BEAT 603

LITTLE CARL CARLTON

"GOTTA GET TO KNOW YOU"

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BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 5/10/69

Billboard Award	This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
	1		TRANS ELECTRONIC MUSIC PRODUCTIONS, INC., PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7195 (S)	24
	2	2	SOUNDTRACK: 2001—A SPACE ODYSSEY MGM (No Mono); SIE 13 ST (S)	39
	3	5	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia MS 7176 (S)	38
	4	4	TCHAIKOVSKY: 1812 OVERTURE New Philharmonia Orch. (Buketoff), RCA Red Seal LSC 3051 (S)	19
	5	3	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata of the Salzburg Mozarteum Academica (Anda), DGG (No Mono); 138 783 (S)	66
	6	6	UP UP AND AWAY Boston Pops (Fiedler), RCA Red Seal (No Mono); LSC 3041 (S)	35
	7	8	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2576 (M); LSC 3055 (S)	162
	8	7	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia (No Mono); MS 7106 (S)	34
	9	13	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	22
	10	10	ANTIPHONAL MUSIC OF GABRIELLI Chicago, Cleveland and Philadelphia Brass Ensembles, Columbia MS 7209 (S)	5
	11	9	GREIG: CONCERTO IN A MINOR/LIZST: CONCERTO NO. 1 Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	14
	12	17	ROYAL FAMILY OF OPERA (3 LP's) Various Artists, London RFO-S-1 (S)	33
	13	11	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Carrelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3733 (S)	11
	14	22	MASCAGNI: L'AMICO FRITZ (2 LP's) Freni, Pavarotti, Royal Opera House Orch. (Gavazzeni), Angel SBL 3737 (S)	2
	15	15	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	41
	16	19	BERLIOZ: ROMEO & JULIET (2 LP's) Kern/Tear/Shirley-Quirk/London Symphony (Davis), Philips. PHS 2-909 (S)	7
	17	12	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	99
	18	16	CHOPIN: PIANO CONCERTO NO. 2 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3055 (S)	15
	19	18	CHOPIN: SONATAS 2 & 3 Van Cliburn, RCA Red Seal LSC 3053 (S)	23
	20	24	JOY OF MUSIC (2 LP's) New York Philharmonic (Bernstein), Columbia M2X 795 (S)	9
	21	25	DELIBES: LAKME (3 LP's) Sutherland/Various Artists/Monte Carlo Opera Orch. (Bonyng), London OSA 1391 (S)	11
	22	26	BARBER: SCENES FROM ANTONY & CLEOPATRA/SUMMER OF KNOXVILLE 1915 Price/New Philharmonia Orch. (Schippers), RCA Red Seal LSC 3063 (S)	10
	23	14	TCHAIKOVSKY: SYMPHONY NO. 6 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3058 (S)	14
	24	39	CONCERTOS BY MOONLIGHT Entremont/New York Philharmonic (Bernstein)/Philadelphia Orch. (Ormandy), Columbia MS 7197 (S)	11
	25	31	CATALANILA WALLY (2 LP's) Tebaldi/Del Monaco/Various Artists/Monte Carlo Opera Orch. (Cleva), London OSA 1392 (S)	5
	26	—	ORMANDY'S GREATEST HITS, VOL. 4 Philadelphia Orch. (Ormandy), Columbia MS 7267 (S)	1
	27	27	SATIE: PIANO MUSIC, VOL. 1 Ciccolini, Angel 36482 (S)	45
	28	28	A LYRIC TENOR, VOL. 2 Fritz Wunderlich, Angel S-60078 (S)	10
	29	21	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia (No Mono); MS 7071 (S)	62
	30	30	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)	42
	31	20	TCHAIKOVSKY: CONCERTO NO. 1 Van Cliburn, Kondrashin, RCA Red Seal LM 2252 (M); LSC 2252 (S)	144
	32	23	BACH: ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	37
	33	29	VERDI: REQUIEM (2 LP's) Various Artists/Vienna Philharmonic (Salti), London OSA 1275 (S)	20
	34	37	R. STRAUSS: DIE FRAU OHNE SCHATTEN (4 LP's) Rysanek/Goltz/Various Artists/Vienna Philharmonic (Boehm), Richmond SRS 64503 (S)	6
	35	—	UNFORGETTABLE VOICES IN UNFORGOTTEN PERFORMANCES FROM THE FRENCH OPERATIC REPERTOIRE Various Artists, RCA Victorla VIC 1394 (M)	1
	36	32	BEST OF FRANCO CORELLI Capitol SKAO 8703 (S)	11
	37	38	BEETHOVEN SYMPHONY NO. 5 New York Philharmonic (Bernstein), Columbia ML 5868 (M); MS 6468 (S)	45
	38	—	UNFORGETTABLE VOICES IN UNFORGOTTEN PERFORMANCES FROM THE ITALIAN OPERATIC REPERTOIRE Various Artists, RCA Victorla VIC 1395 (M)	1
	39	34	BRUCKNER: SYMPHONY NO. 7 Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3059 (S)	13
	40	33	IVES: SYMPHONY NO. 7/SCHUMANN NEW ENGLAND TRYPTIC Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3060 (S)	9

NEW YORK — Columbia Masterworks is instituting a new "Greatest Hits" series this month spotlighting composers. The series, which has a special numbering system, is being kicked off with volumes on Chopin, Bach, Johann Strauss, and Tchaikovsky. Future releases will follow the numbering sequence.

Masterworks also is continuing the spring "Greatest Hits" series of Columbia, which also includes pop product, with a second volume of hits by Leonard Bernstein and the New York Philharmonic. This set is a follow-up to the fourth volume by Eugene Ormandy and the Philadelphia Orchestra last month and will, in turn, be followed by next month's hits pressing by organist E. Power Biggs.

Columbia is continuing its large-scale promotion on Ormandy and the Philadelphia,

launched with four new releases last month, with a specially priced two-LP set entitled "The Richest Sound on Earth." Listing for the price of one disk, this album contains a combination of previously issued material and a new recording of Ravel's "Bolero."

Ormandy and the Philadelphia also are featured in the Strauss hits LP and perform on the Tchaikovsky set with Bernstein and the Philharmonic. The Bach album features Biggs, pianist Glenn Gould, Pablo Casals and the Marlboro Festival Orchestra, and Walter Carlos from the "Switched On Bach" album. The Chopin pressing has pianist Philippe Entremont, Ormandy and the Philadelphia, and Andre Kostelanetz and his orchestra. All four albums contain repackaged and fresh material.

Also containing repackaged

DGG Stockhausen First

NEW YORK — Deutsche Grammophon is continuing its series of Karlheinz Stockhausen recordings with a May release of the first recording of that composer's "National Anthems for Electronic and Concrete Sound" on two LP's.

Also slated for this month is a pressing of highlights from the complete package of Wagner's "Das Rheingold," which features Josephine Veasey, Dietrich Fischer - Dieskau, Gerhard Stolze, Zoltan Keleman and Oralia Dominguez, with Herbert von Karajan and the Berlin Philharmonic.

Geza Anda is soloist and conductor with the Salzburg Academica Camerata in a coupling of Mozart piano concertos. Otto

Gerdes conducts the Berlin in a program of Brahms and Wagner.

Karl Richter performs Bach works on the organ of Denmark's Jaegersborg Church. Baritone Hermann Prey has a Brahms recital accompanied by pianist Karl Engel. Completing the DGG titles is a Schubert recital by pianist Wilhelm Kempff.

Classical Notes

Violinist Adele Armin won the \$1,000 Aline-Hector Perrier Scholarship in the auditions for the Montreal Symphony's 1969 com-

and new material is an Igor Stravinsky set, which features the composer conducting the CBC Symphony and the Columbia Symphony. Casals and the Marlboro have a coupling of Schubert and Mozart symphonies, while Bernstein and the Philharmonic pair two Haydn symphonies. Completing the Masterworks titles is a coupling of Schumann with Rudolf Serkin and the Budapest Quartet and Brahms with Serkin, horn Myron Bloom, and violinist Michael Tree.

Crisp Concert By Markevitch

NEW YORK—Igor Markevitch drew the best from the American Symphony at Carnegie Hall on Monday (26), conducting a crisp, precise performance. The highlights were Richard Strauss' "Till Eulenspiegel" and Mahler's "Symphony No. 1," both played glowingly. Schubert's bright "Symphony No. 3" opened the concert.

Markevitch, whose most recent recordings are on Philips, also appears on Deutsche Grammophon, Angel, Mercury, Heliodor, Epic, Everest, Parliament, Monitor, Period, and Turnabout.

FRED KIRBY

Nonesuch's Spectrum Debut Exceptional Music of 1960's

NEW YORK — Three superior albums of music of the decade kick off Nonesuch's "Spectrum: American Music" series. The volumes, all featuring the excellent Contemporary Cham-

ber Ensemble under Arthur Weisberg, are partly financed by the Martha Baird Rockefeller Fund for Music.

The sets, and two companion American Music disks, have a new packaging for Nonesuch. They all have white covers with color designs in the lower left. The title and artists in black letters are across the top. The liner notes begin on the right of the front and continue on the back.

Soprano Phyllis Bryn-Julson magnificently handles the vocals in Fredric Myrow's delicate "Songs From the Japanese," which is coupled with Roger Reynolds' "Quick Are the Mouths of Earth," which makes interesting use of conventional instruments.

Mezzo-soprano Jan DeGaetani is the fine soloist in Seymour Shifrin's sober, controlled "Satires of Circumstance" to poems of Thomas Hardy. Also on Volume II are Stefan Wolpe's "Chamber Piece No. 1" with its great rhythmic variety and George Rochberg's "Serenata d'estate," an imaginative, graceful piece.

Volume III also has fascinating works in John Harbison's "Confinement," Jacob Durckman's "Incenters," and Joseph Schwanter's "Diaphonia intervallum."

FRED KIRBY

Karajan Gains Key Paris Post

PARIS—Herbert von Karajan will have the principal artistic role with the Orchestre de Paris through his new contract as "artistic counselor," which runs through 1971. Serge Baudo will officially be listed as permanent chief.

Under the pact, Karajan will furnish "artistic advice" on all matters, conduct two series of concerts in Paris each season, conduct two TV films with the orchestra, and conduct the orchestra in two annual festival concerts and four or five appearances outside of France.

Karajan's first concerts with the orchestra will be at Aix-en-Provence on July 13; Salzburg, Aug. 15; and Paris, Oct. 1. The new set-up fills the vacancy caused by the death of Charles Munch, the first music director of the young orchestra.

petition of the Young People's Concerts. Gaining the \$500 scholarships of the orchestra's Women's Committee were violinist Fujiko Imajishi, soprano Anna Chornodolska, and pianist France de Guise. The \$200 Madame Claude Champagne Scholarship went to horn Norah Fraser, while pianist Richard Hoehnich received the \$125 Junior Committee Scholarship. . . . The grand finals of the 1968-1969 Young Artists Competition for Piano of New York's WQXR were broadcast May 3. The judges were David Bar-Illan, Harold Schoenberg, Roslyn Tureck, Beveridge Webster and Jascha Zayde.

Vanguard Sets Catalog First

NEW YORK—Vanguard Records plans a fall release for its rediscovered "Funeral Cantata for Gustave III of Sweden" by Joseph Martin Kraus. Conductor Newell Jenkins discovered the manuscript score in the University Library at Upsala and led a performance of the work at Town Hall here on March 18.

The cantata will be a first catalog listing for Kraus, who was the leading composer of the Swedish court in the late 18th century. The recorded performance uses the same forces as the March 18 concert as Jenkins conducts soprano Joan Marie Moynagh, tenor Ragnar Ulfung, mezzo-soprano Kirsten Meyer, bass Kim Borg, and the Clarion Concerts Orchestra and Chorus. Vanguard has not yet assigned the choral work to a specific label.

MAY 10, 1969, BILLBOARD

Audio Retailing

Riverfront Stores Keep Their Sales Above Water

By RON SCHLACHTER

CHICAGO — Despite spring floods, it's business as usual in most communities along the Mississippi River, thanks to reinforced dikes and other flood-control measures.

In 1965, The Music Box in Clinton, Ia., was closed for eight days because of the threat of flooding but this year, owner William Findlay has been able to maintain normal hours.

"I don't think there has been any effect on business," said Findlay. "There was a little problem two weeks ago. People were apprehensive because they didn't know when the crest would reach. I'm just 100 yards from the river and if anything, perhaps business has picked up a little. The kids walk past my place to and from the dikes. If they have little extra money, they stop in and buy a record."

"In 1965 we were closed for eight days. There was no water downtown but the area was sealed off as a precautionary measure. My sales were off about 35 per cent for that month."

A lack of parking space is causing problems in downtown Davenport, Ia. Dick Moore of M. L. Parker Co. explained:

"Our business has slowed considerably because of the parking problem. Sixteen hundred meter parking spaces that serve the downtown area have been completely flooded. Consequently, shoppers can't find any place to park and go back home. This has probably cut our sales by 9 to 12 per cent. I imagine the record stores in the outlying areas are doing a real good business."

"At the same time, our business is as good as in 1965 when

we had water within one-half block of the store. Our phone order business has picked up, so this has helped. We have free delivery."

In Muscatine, Ia., Schreurs Record Co. is located a block from the river and remains high and dry. The store also successfully came through the 1965 flood but Mrs. Clifford Schreurs, who operates the business with her husband, believes the flood still has its effect:

"Economically and physically, the flood controls all of us. There is the anxiety. I think a lot of people postpone their shopping because they are concerned about the added expense that the flood may cause."

Rose Adds Open Reel Area; Sees Need for Browser Bin

By EARL PAIGE

CHICAGO — Popular music on open reel pre-recorded tape is now seriously challenging classical product at Rose Records here, where the entire tape section is being expanded. The store, which moves as much open-reel product as it does 8-track CARtridges and cassettes combined, has found that c&w music also sells surprisingly well on open reel. With proper display, buyer Roy Cloud believes open reel could do even better.

Rose stocks between 2,200 and 2,400 titles of reel-to-reel at its Madison Street outlet (a second store is located on Wabash). Radios are currently being phased out and a 15-foot wall section will be added to accommodate 300 to 400 more open reel titles, while an added 12-foot section will allow for 1,500 more 8-track titles.

While the expansion of open-reel space seems modest, Cloud pointed out that this portion of the store's inventory "has been very crowded." The outlet stocks around 1,200 cassettes in Ampex carousel racks and has been stocking an equal amount of 8-track in glass security cases.

Cloud thinks the upsurge in open-reel sales of c&w artists such as Johnny Cash, Eddy Arnold and Jim Reeves derives from the increased affluence of consumers and knowledge that Rose carries a wide selection.

"Whereas classical music used to account for 80 per cent of all open-reel sales, nonclassical product is now selling in equal portions to classical," Cloud said. He also finds a greater correlation between chart LP product and open-reel tape. "Switched on Bach" is one of our best sellers and we're doing good with Glen Campbell, O. C. Smith and other popular artists."

The real breakthrough for open reel will come when the industry can provide browser displays, Cloud said. "Right now, we're forced to stock open reel by label and in numerical order in shelves behind counters with the edge of the package as the only exposure. The plain, white binder of an open-reel package doesn't exactly invite the consumer and stock is not displayed in a sequence that is logical for customers."

"Some time back we had the idea of combining the cover and



BELL & HOWELL'S new video tape recorder, shown above, is available in both black and white and color versions. The monochrome unit, priced at \$1,835, can be converted to color by adding one plug-in circuit board. Both units feature helical scan, have a playing time of one hour with 2,150 feet of one-inch tape and weigh 47 pounds with carrying case.

back of open-reel packages in a browser card. This way the consumer could thumb through categories of browser cards in open bins, creating a natural climate for impulse sales."

Cloud said the idea never got off the ground because labels couldn't supply either empty open-reel packages or back-to-back cover-art browser cards. "We finally did get display material from Capitol and then RCA, but the rush of new product without display art prevented us from adopting the method."

Pre-ticketed open-reel product will also help boost sales, Cloud believes. "Ticketed product is especially helpful on items that we only carry one or two of." Noting that Ampex is now pre-ticketing its open-reel labels, Cloud said he hopes the industry adopts the practice for all merchandise.

Free Programs

COLUMBUS, Ohio—Record dealers in the Ohio State University area are tying in with a new policy adopted by the Dan Royhans Ford Agency here of bringing in top musical groups for free programs. Royhans had the Jimmy Dorsey Orchestra, led by Lee Castle, for three performances April 28. Second in the series will be Liberty Records' Four Freshmen May 16.



ELIMINATOR 1, from Electro-Voice, is a three-way, full-range loudspeaker system for extremely high audio, high quality sound reinforcement and playback. The midrange is handled by an 8HD diffraction horn and special driver, while two special very-high-frequency compression drivers and horns cover the extended high range. The suggested list is \$399.50.

NVA

Talk Session May Expand

HOLLYWOOD, Fla. — An annual "bull session" conducted by operators at the National Vendors Association (NVA) will be expanded next year if the trade group adopts five recommendations presented by the operator's committee. This year's session touched on such subjects as the inability of small operators to attend NVA shows, how to build local associations, ideas on route vehicles and security.

In the security portion, Roger Folz, Oceanside, N. Y., ex-

plained the use of polygraph tests for route personnel. "Most people are honest," he said, "but the object of these tests is to keep them honest."

Committee chairman Lee Weiner said the group recommends: compilation of tax and licensing data from all States, more information on the use of slugs, making available NVA decals that warn against using counterfeit coins, limiting NVA business sessions that are often duplicated in well-attended board meetings and expanding the bull sessions.

EIA Booklet

WASHINGTON — The Consumer Products Division of the Electronic Industries Association (EIA) has published a new booklet that offers ideas for co-operation between manufacturers and educators in meeting the need for more electronics service technicians. The title of the publication is "Here's Something You Can Do About the Service Technician Shortage."

Allied Opens Store

CLEVELAND—Allied Radio of Ohio, Inc., a subsidiary of Allied Radio Corp., has opened its first electronics and high fidelity store here in suburban Willowick. Manager of the Shoregate Mall outlet is Robert Wersching.

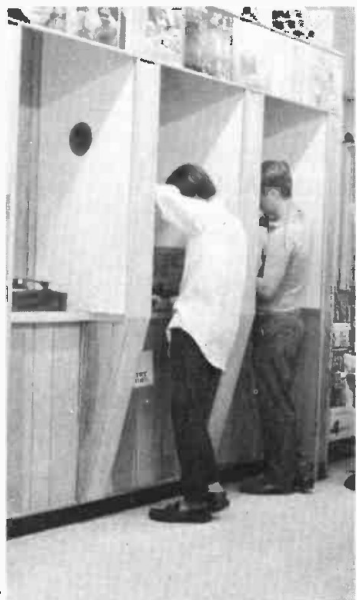


THE MAESTRO RHYTHM KING, a product from the Maestro Products Division of Chicago Musical Instrument Co., offers 18 traditional, American and Latin rhythm patterns using combinations drawn from eight different instruments. The unit, which has a suggested list price of \$299.95, permits any of the rhythm patterns to be played together.

Philips LP's

CHICAGO — Philips Records is marking its entry into the Little LP market with the release of a six-disk introductory package.

The package includes "Look of Love," Dusty Springfield; "The Best of Nina Simone," Nina Simone; "One Stormy Night," Mystic Moods Orchestra; "Doing My Thing," Paul Mauriat and His Orchestra; "Genuine Imitation Life Gazette," 4 Seasons, and "Edizione D'Oro," 4 Seasons.



BILL BAER provides stand-up listening booths at his Winter Park, Fla., store.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	16
2	3	STONE SOUL Mongo Santamaría, Columbia CS 9780 (S)	9
3	4	MOTHER NATURE'S SON Ramsey Lewis, Cadet LSP 821 (S)	10
4	2	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	22
5	5	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	6
6	6	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	20
7	7	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	11
8	10	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	26
9	8	THE GREAT BYRD Charlie Byrd, Columbia CS 9780 (S)	11
10	13	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	26
11	15	FURTHER ADVENTURES OF JIMMY & WES Jimmy Smith & Wes Montgomery, Verve V6-8766 (S)	8
12	12	SHAPE OF THINGS TO COME George Benson, A&M SP 3014 (S)	7
13	14	SOUNDTRACK Charles Lloyd, Atlantic SD 1519 (S)	10
14	9	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	84
15	11	MUCH LES Les McCann, Atlantic SD 1516 (S)	8
16	16	UNDER THE JASMIN TREE Modern Jazz Quartet, Apple ST 3353 (S)	7
17	17	LIGHT MY FIRE Woody Herman, Cadet LSP 819 (S)	2
18	—	FILLES DE KILIMANJARO Miles Davis, Columbia CS 9750 (S)	6
19	—	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	1
20	18	SUMMERTIME Paul Desmond, A&M SP 3015 (S)	3

Billboard SPECIAL SURVEY For Week Ending 5/10/69

Musical Instruments

Emmons Guitar Names Ampeg as Sales Firm

By BILL WILLIAMS

NASHVILLE—The Emmons Guitar Co. has announced the appointment of the Ampeg Co. as its exclusive national sales representative, effective immediately.

Ron Lashley, president of Emmons, said in the announcement here that the company would be "joining forces" with Ampeg and its product affiliates, Altec Lansing and the Grammar Guitar Co. Emmons is the manufacturer of Pedal Steel Guitars, built at Burlington, N. C. Its national sales office now will be located in the Ampeg showroom here.

Al Dauray, president of Am-

peg, announced at the same time that Ray Wiggins will be elevated to vice-president, country-western products. Wiggins, former guitarist for Eddy Arnold, has been Southern regional sales manager. He will relinquish that post and devote full time to marketing Grammar and Emmons products and to representing Ampeg and Altec Lansing in the country field.

Dave Sturgill, president of the Grammar Guitar Co., concluded the meeting by announcing the election of Wiggins to chairman of his company's board of directors.

Lashley indicated that he was working closely with Wiggins to develop several Wiggins Steel Guitar models to be introduced in the near future. Additionally, he said Wiggins and Buddy Emmons would work together to interest young people in the steel guitar.

Dealers Cited By Hammond For '68 Sales

CHICAGO—A record 162 Hammond dealers, representing 252 retail outlets, have been honored for outstanding sales achievement in 1968.

The 1968 Sales Quota Achievement Awards were presented by district sales managers at recent dealer meetings in Chicago, New York, Atlanta, Dallas and San Francisco. The winners for 1968 are:

EAST

House of Music, Newburgh, N. Y.; Aeolian, New York, N. Y.; Hammond Organ Studios of Queens, Jamaica, N. Y.; Jack Kahn Music, Freeport, N. Y.; Altenburg Piano House, Elizabeth, N. J.; Hammond Organ Studios of Salisbury, Md.; Keil's, Wilmington, Del.; Mars Piano & Organ, Elkton, Md.; Joseph Gerard, Trenton, N. J.; Sharon Music Center, Transfer, Pa.; Joseph Horne, Pittsburgh, Pa.; Birds Music, Batavia, N. Y.; Fulton's, Johnstown, Pa.; J. H. Troup, Harrisburg, Pa.; Al Quellerie, Manchester, N. H.; Vilon Music, Hamden, Conn.; Francis Electronics, Groton, Conn.; Hammond Organ Studios, New Bedford, Mass.; Bud Gallup, E. Greenwich, R. I.; Hammond Organ Studios of Springfield, Mass.; Roberto Brothers, Albany, N. Y.; Hammond Organ Studios of Boston, Mass.; Hammond Organ Studios of Fairfield, Westport, Conn.; Watkins Brothers, Hartford, Conn.; Hammond Organ Studios of Waterbury, Conn.; Travers Music, Plattsburgh, N. Y.

SOUTH/SOUTHWEST

Suniland Music Shoppe, Miami, Fla.; Hammond Organ Studios of Sarasota, Fla.; Hammond Organ Studios of Atlanta, Ga.; Al Haveners Musicland, St. Petersburg, Fla.; Keller Music Company, Orlando, Fla.; Kephart for Music, Fort Myers, Fla.; Hammond Organ & Piano Studios, Gainesville, Fla.; Lonsbergs Book & Music, Albany, Ga.; Waldron Music Center, St. Augustine, Fla.; Mizell Music Store, La Grange, Ga.; Tompkins Music Company, Augusta, Ga.; Hale Piano & Organ, Miami, Fla.; Hammond Organ Studios of Lafayette, La.; Oden Piano, Gadsden, Ala.; Lummus Dart, Meridian, Miss.; Reynolds Music House, Pensacola, Fla.; Roseberry Piano House, Hattiesburg, Miss.; Otey Crisman Music, Selma, Ala.; Bill Hurst Piano & Organ, Blytheville, Ark.; Roy Warden Piano & Organ, Nashville, Tenn.; Tadlock Piano, Dothan, Ala.; Graham Piano House, Florence, Ala.; Pfunds, Memphis, Tenn.; Jacos, Jackson, Tenn.; Martin-Snader Music, Johnson City, Tenn.; Abraham Piano & Organ, Harlan, Ky.; Corbett-Rose Music, Alocia, Tenn.; Ackerman Music Company, Laurinburg, N. C.; Hammond Organ Studios of Richmond, Va.; Hobbie Brothers, Roanoke, Va.; Rice-Farr Music House, Anderson, S. C.; Southland Music Center, Wilmington, N. C.

MIDWEST

Edsel Pfabe, Painesville, Ohio; Zimmerman Hammond Organ Studios, Wooster, Ohio; Hammond Organ Studios of Cincinnati, Ohio; Halle Brothers, Cleveland, Ohio; Snapps Music Studio, Springfield, Ohio; Kenney Music, Logan, W. Va.; Eiler, Dover, Ohio; Hammond Organ Studios of Hamilton, Ohio; Smith & Phillips, E. Liverpool, Ohio; Hammond Organ Studios of Cleveland, Ohio; Londeree Music, Charleston, W. Va.; C. A. House, Wheeling, W. Va.; Kent Music, Cincinnati, Ohio; Hammond Organ Studios of Mansfield, Ohio; Schubach Music Center, Zanesville, Ohio; Hammond Organ Studios of Dayton, Ohio; Fisher Music, Norwalk, Ohio; Hammond Organ Studios of Wilmington, Ohio; Hammond Organ Studios of Travers City, Mich.; Hammond Organ Studios of Elkhart, Ind.; Hammond Organ Studios of Janesville, Wis.; Hammond Organ Studios of Ft. Wayne, Ind.; Waukegan Music Mart, Waukegan, Ill.; Nelson Piano & Organ, Gary, Ind.; Hammond Organ Studios of Kenosha, Wis.; Hammond Organ Studios of Milwaukee, Wis.; Jack Johnson Music, Granite, City, Ill.; Hammond Organ Studios of Macomb, Ill.; Hammond Organ Studios of Benton, Ill.

WEST

Sherman Music, Helena, Mont.; Kyle's, Fort Collins, Colo.; Intermountain Music, Steamboat Springs, Colo.; Fred L. Orton Pianos, Billings, Mont.; Masoner Music Center, Twin Falls, Idaho; Hammond Organ Studios of Scottsbluff, Neb.; American Music Company, Hood River, Ore.; Jack Mulligan Pianos, Pendleton, Ore.; Kortens, Longview, Wash.; Hammond Organ Studios of Juneau, Alaska; Angeles Music, Port Angeles, Wash.; Hammond Organ Studios of Alaska, Anchorage, Alaska; Stone Piano, Salem, Ore.; Palm Music Center, Auburn, Calif.; Harris Studio, Crescent City, Calif.; Emporium of Music, Reno, Nev.; Mus-Art Studios, Ukiah, Calif.; Givens Music Center, Palm Desert, Calif.; Lancaster Music, Lancaster, Calif.; Hammond Organ Studios of Phoenix, Ariz.; Schmidt-Phillips Music, Santa Ana, Calif.; DeBellis Music, San Bernardino, Calif.; Harmony House Music, Phoenix, Ariz.; H. T. Bennett, Santa Barbara, Calif.; Thayer Piano, Honolulu, Hawaii; Garehime Music, Las Vegas, Nev.; Thearle Music, San Diego, Calif.



MEMBERS OF THE CHICAGO-BASED Americans for a Music Library in Israel (AMLI) give this year's first shipment of instruments to Israel a proper musical send-off. The men, who raised more than \$200,000 last year for the project, include, from left to right, Charles Rubovits, The Harmony Co.; Robert Keyworth, Geib, Inc. and chairman of AMLI's Music Industry Committee; Sid Sherman, Sid Sherman Music Co.; Solomon Dinner, Targ and Dinner; Jerry Kink, The Harmony Co.; and Max Targ, Targ and Dinner and president and founder of AMLI.

Hohner in Radio Campaign

HICKSVILLE, N. Y. — M. Hohner, Inc., has launched a nationwide radio campaign on the 100-station ABC Contemporary Network to promote its two most popular instruments, the harmonica and Melodica.

The network, which structures its programming primarily for younger audiences, will spot the Hohner participations in "American Contemporary Reports" and "Contemporary News Reports," heard in prime time throughout

the week. It is estimated that up to 47 per cent of the teen-age market will be reached, with a bonus impression on young adults amounting to almost 5 million weekly.

Current musical personalities who appear on "American Contemporary Reports" include Bobbie Gentry, Ringo Starr, Rod McKuen, Steppenwolf, Joe Butler of Lovin' Spoonful, Diana Ross, Tiny Tim, Irish Rovers, Jefferson Airplane, Gary Puckett and the Union Gap and the Rascals.

The campaign, which is the most extensive dealer-support advertising program in Hohner history and one of the largest radio network campaigns ever undertaken by a musical instrument company, will reach its climax during the Christmas shopping season in December.

Show Contest

HICKSVILLE, N. Y. — M. Hohner, Inc., will feature a "Find Your Partner" sweepstakes at its exhibits at both the Las Vegas and Chicago music shows. Winners will receive portable television sets.

Truman Piano

INDEPENDENCE, Mo.—A six-foot Steinway mahogany grand piano, which formerly occupied the private living quarters of the White House, is now at home here in the Truman Library. The piano, presented to former President Harry S. Truman by President Richard M. Nixon, was placed in the White House by Steinway & Sons at the request of Mrs. Franklin Delano Roosevelt.



FRANK SINATRA JR. is shown here listening to his bass player, Joe Genere, put his Hagstrom bass and Univox amplifier through their paces for his recent opening in Las Vegas. Sinatra has signed an endorsement pact with Merson Musical Products Corp.

BEST SELLING
Billboard
Folios

PIANO, FRETTED INSTRUMENTS,
INSTRUMENTAL BAND

TITLE (Publisher)

GOLDEN SONGS OF GLEN CAMPBELL (Hansen)

GREAT HITS FROM MILLION DOLLAR MOVIES
—Guitar (Big 3)

70 SUPER BLOCKBUSTERS FOR '70—Piano
(Hansen)

70 SUPER BLOCKBUSTERS FOR '70—Guitar
(Hansen)

20 TOP HITS—Piano (MCA)

TOP HITS OF '68-'69—Guitar (Big 3)

WITH MY LOVE—Guitar (Big 3)

SUMMER IS A TAPE THING.

Coming May 31 in Billboard

THE COMPLETE REPORT
International Music Industry Conference



Paradise Island, Nassau in the Bahamas
April 20-23, 1969

sponsored by Billboard and Record Retailer



Music and record industry executives from throughout the world assemble at Conference's opening session.

Keynote Session:

CHALLENGES TO THE MUSIC INDUSTRY

Chairman: Glenn Wallichs, President and Chairman of the Board, Capitol Industries, Inc.

Speakers: Goddard Lieberson, President, CBS/Columbia Group; Coen Solleveld, President, N. V. Philips' Phonographische Industrie; David Rothfeld, Divisional Merchandise Manager, E. J. Korvette Stores

Music Seen 1-World Key by Lieberson

The one-world goal that many hope for can best be achieved, said Goddard Lieberson, president of CBS/Columbia group, by having all music universal rather than by having one kind of universal music.

In developing his address on "Music as an International Social Force," Lieberson pointed out that you can repeat the cliché about music being an international language but when you look more deeply into the idea, you discover that it is full of puzzling paradoxes. "You discover," Lieberson said, "that music is really universal only in a very limited sense, and most often the music that travels successfully between distant nations or remote cultures is, strangely enough, the music that has the strongest local roots, music usually of the simplest, ordinary people, that is to say, folk music or the kind of popular music that springs from folk music."

Universality

Lieberson credited the ease and speed of international travel and the almost immediate distribution of sound through electronics with introducing a new kind of universality to the world of music. He said, "It is no longer one kind of music that is

universal but many kinds of music that have universal appeal."

According to Lieberson, the most remarkable phenomenon in today's universal music is that even a remote musical idea can be vital and compelling to all listeners everywhere and universally acceptable on its own terms.

Music, Lieberson also pointed out, does things to people and for people when it travels. It keeps people together, he said, and it does it as part of their culture—in the sense of something that large groups of people experience collectively. "Music," he said, "is part of a society's identity and an important part of it, just as its language is, and just as their attitude toward their families and their friends and their works is. I mean that music is one of the essentials of the life of an identifiable social group, and that music in a way helps give people their identity and at the same time becomes part of that identity."

Music's One World

It's a nation's music, stressed Lieberson, that can help keep it together and can help define

a country's difference from other countries and, at the same time, it can bring countries together. In Lieberson's view, music is a source of identification, and that, he said, "is a powerful factor in an age when loss of identity is a serious problem."

Lieberson concluded that it is true that where there are people there is music and that we are moving quickly to a world where no kind of music is any longer strange to us.

Lieberson Questions

Following his address on music as an international force, Lieberson fielded a steady flow of questions from the audience. The session was marked by the keynoter's wit and profound understanding of the global record-music industry.

In answer to a series of questions, Lieberson made the following points: Music changes all the time, while at the same time it remains the same; the generation gap between serious and pop music is narrowing rather than broadening. Serious and pop composers today are working with the same elements; serious music can achieve a larger world audience through education of the people—"but you cannot force it"; The Beatles are too talented to "imitate." They used elements in which they were interested.

Lieberson also discussed today's phenomenon of artists

(Continued on page 41)

Solleveld Appeals for Pub & Disk Harmony

Coen Solleveld, president of the Gramophon/Philips group, made a plea for better understanding between authors/publishers and record manufacturers. In his address, "How the Roles and Relationships Between Record Companies and Publishers Are Changing," Solleveld said:

"Looking at the non-U. S. A. scene, obviously since 1950, considerable changes took place between record companies and publishers. Ultimately these changes are the consequence of structural changes which took place in the social pattern of life viz. youth acquiring such an important place in today's society. They spend their income so much easier than their parents used to. They are carefree, independent, in search of new values, which they partly find in a different behavior. This avant-garde behavior, this tendency of evolution, is clearly noticeable in the art and certainly in music."

He pointed out that artists belong to the first category of people to experiment, looking for new ways of expression. This is what actually happened with the composer, the author, the singer and the musician. Moreover, the

strong increase of communication media provided the artist with enormous possibilities of exposure leading to early fame and huge incomes in short periods.

On the other hand, Solleveld observed, the record industry clearly showed the marks of conservatism in that the general approach to development, manufacturing, marketing and retailing was old-fashioned. And in the same way, publishing houses in general hardly offered an inspiring atmosphere for this new generation of talent.

Ability to Cope

He added, "Record companies as well as publishers have not quite been able to cope with the possibilities and desires of this new generation of artists and hence their efforts to influence the enterprise and/or to get a stake in the business. With the growing independence of composers, authors, etc., the role of the record company changed, particularly that of its a&r side: quite often it is the performing artist who composes a song, publishes it and forces the company to make a recording thereof."

"The record company reacts

by trying to find creative talent at its earliest possible stage, because often composers/authors are at the same time the reproducers, so vitally important for the company. No wonder that the record company gets involved in music publishing together with these authors/artists or preferably on its own. A completely reverse development takes place with the aggressive publisher who gets involved in recording activities. Hence both categories have started operating in each other's traditionally exclusive domain. This development, in Europe at least, has led to a certain tension between the two: both parties are trying to obtain positions based on today's established practice."

Solleveld said, "Authors/songwriters, publishers and users have their own useful function: they have interests which run parallel to a large extent and therefore should be able to collaborate smoothly and have the possibility to combine in business ventures in any desired form. As representative of a group that is engaged in the industry of recorded music, in publishing as well as in other facets of entertainment, I want to state emphatically that it is not our aim to pay to authors/songwriters as little as possible or to squeeze publishers out of business. As with every economical function in life in our capitalistic economical structure, also here it is the law of supply and demand regulating the price and there is no reason to put that law out of operation in this particular case."

Better Understanding

Economically weak individuals try and form larger units and this is what actually happened during the last century: authors/songwriters found each other in authors' organizations, and the publishers have joined."

It is undesirable, he added, that authors/publishers and record companies are standing vis-a-vis each other as enemies. Instead, he continued, we are pleading for better understanding between the two groups, whereby the record industry should:

—recognize the right of authors/publishers to be properly remunerated;

—have understanding for the publisher's fight against the record industry's "letterbox" type of publishing.

"Authors/publishers and their organizations should," he observed, "obtain the status of 'culture' goods for sound-carriers, just as is already the case with printed matter, this being to the benefit of all parties concerned; support the industry's fight for reasonable protection against indiscriminate, unrestricted and unpaid use of their product; and have understanding for the industry's need for simplification of administrative work."

The conclusion, he pointed out, is that the roles of record companies and publishers have changed indeed and have merged to a certain extent. However, there is much more uniting them than separating them. The typical functions of both publishers and record industry are economically entirely useful and justified, under the condition that these respective tasks are properly and actively performed and that the organizations concerned are sufficiently flexible to adapt themselves to changing circumstances.



Opening session speaker Goddard Lieberson, president CBS/Columbia group, with from left: Hal Cook and Glenn Wallichs.



Opening session panel participants, from left: Irwin Steinberg, Mercury; Stan Gortikov, Capitol; Coen Solleveld, president, N. V. Philips Phonographische Industrie; Dave Rothfeld, Korvette.

Rothfeld Spurs Numbering Concept

E. J. Korvette's David Rothfeld spurred the international assembly of music industry leaders to action in a hard-hitting speech devoted to the need for a universal numbering system (see Billboard, May 3).

Glenn Wallichs, chairman of the Conference's keynote session, reminded listeners in his introductory remarks that their next speaker had pioneered the alphabetical inventory coding system almost a decade ago.

"That system," Wallichs said, "has become an industry standard, embraced by record retailers and merchandisers throughout our business. He now comes before us with a new system, one which is considerably more sophisticated and somewhat more complicated than the method he had initiated in the past. However, he is just as confident that our industry will accept the new system as he was when he introduced the A-B-C coding method."

Rothfeld, divisional merchandising manager of the E. J. Korvette Stores, then called on the industry to start taking immediate action for the adoption of a universal numbering system. In Rothfeld's view, a universal numbering task force or action committee could be spearheaded by the RIAA and should include representatives from NARM, from record distributors, from one-stops, from department stores, from record industry trade press, from independent music-record dealers, and from significant associations in other parts of the world—like the International Federation of the Phonographic Industry and the Latin-American Federation of Record Producers.

Rothfeld admitted that getting common agreement on all factors that must be resolved to accomplish universal numbering, from a task force representing seven or more individual groups—despite agreement on the common goal—will be difficult, and maybe impossible. "If this turns out to be so," Rothfeld added, "I would say that RIAA on its own, working from the best and most reasonable thinking of the task force, develop its plan and move ahead."

Rothfeld added, "Electronic data processing depends on universal numbering, universal numbering depends on the manufacturers' decision to adopt a common language and source marking, and if manufacturers take the first step, the rest of the industry will follow."

Source Marking

Rothfeld pointed out that there would be other problems to be worked out, including the one about who's going to pay for

source marking, an item of cost which can add something like 1/2 cent to the cost of manufacture. "It would seem," he said, "that it should be shared by manufacturers, wholesalers and dealers alike, since they would share in the profitable advantages of the system."

He conceded that he wasn't sure how long after the system is devised and agreed upon it would start to deliver its benefits. He said, "Working with newly manufactured product is the simple part of it. The product already in the stores is the big problem. Maybe the full benefits of the system won't be felt for some three to five years, but when they do come they'll be big—and worth waiting for. The point is: there's been too much standing still—too much watching—too much waiting for someone to do something."

Rothfeld asked the registrants at IMIC to take the first, positive, unified step toward universal numbering. At the conclusion of his address, he called on the audience to fill out a brief form which asked each to declare himself on universal numbering.

Many Benefits

In discussing the many benefits to be accrued from a universal numbering system, Rothfeld said that it offered an opportunity for regional and national popularity charts that would exceed in accuracy and speed, anything the tradepapers deliver today.

"We're getting good, reliable charts today and they're providing a vital service," he said. "Is there any question but that we would all benefit from the kind of accuracy and fast charts that universal numbering can set in motion?"

He added, "Popularity charts can be centrally developed and used by everyone in the business, including each of the tradepapers in the field. I believe the tradepapers would agree to an industry-wide chart to which they would all have access."

Rothfeld stressed that a universal numbering system would serve all levels of the industry, here in the U. S., in other countries of the world, and in the interrelationships between record companies throughout the world.

His eloquent address drew prolonged applause, and stirred a flurry of questions from the audience. From the tone of the questions it quickly became apparent that the majority of the registrants favored universal numbering, a fact later borne out by the overwhelming vote calling for the formation of an action committee to pursue this cause.

(As reported by Billboard last week, out of 133 questionnaires returned following Rothfeld's address, 126 voted in favor of forming an action committee; only two were opposed, and five were undecided. Furthermore, 70 said they'd be willing to serve on the committee. See box page 49 listing committee members.)

The questions flew so thick and fast that two noted champions of universal numbering—Capitol Records president Stan Gortikov, and Mercury Records executive vice-president, Irwin Steinberg—joined Rothfeld at the rostrum to help him field the questions.

A random sample of questions:

DAVE MILLER, (Chesdel Music Co., Haddonfield, N. J.): "While there is no question of the benefits of the universal numbering system, do you envision any reduction of the role of the service distributor if the system becomes effective?"

ROTHFELD: "No, on the contrary, I foresee a more efficient distributor able to serve his accounts better with a ready supply of the product that's moving. I see the emergence of a distributor who will be able to concentrate his talents and resources to a far greater degree in representing his lines, giving his labels deeper market penetration by promoting their product and their artists far more than he is able to achieve today. The reason he will be able to accomplish these objectives is that universal numbering in conjunction with electronic data processing will liberate him and his personnel from the menial tasks which must be performed today. No longer will his money and space be tied up in inventory which does not move. Instead, they'll be devoted to the product that's in demand."

REGISTRANT (unidentified): "Earlier, Goddard Lieberson was asked how we can increase the sales of classical music. Would universal numbering help?"

ROTHFELD: "I firmly believe that universal numbering will increase sales in all categories of recorded music. That includes classical recordings."

M. ROEMER: "The military market being an extremely large one must be considered. Consideration of this world-wide market could be difficult. How would you approach it?"

ROTHFELD: "The unique requirements of specific facets of our industry will take study, but these problems, complex as they may seem at the outset, will be solved. A huge, global market such as military is certain to benefit from the shortcuts of-

Lieberson Speech

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writing their own music, and he compared the practice to that of the troubadours of old.

Midway in the question and answer period more of the audience submitted questions on the so-called "generation gap." To the question of whether lovers of serious music will ever take pop seriously, he stated that they already do. "The old attitude is going . . . the old concept disappearing . . . the younger serious musician experiments with new sounds . . . the generation gap is a contrived philosophical concept . . . I don't think there's a big problem there."

Lieberson had a word of caution regarding artists who seek expanded control of various facets of the business, such as album art, etc. He stated: "An artist can kill himself by idiocy in all the things in which he thinks he is an expert."

Answering the question, "Will There Ever Be a Universal Music Language?" Lieberson stated, "There already is." He added however, that this universal language did not entail loss of national musical characteristics.

In answers to other questions, Lieberson foresaw more interest in sheet music, but not as part of a record album package. He felt printed lyrics on albums were another matter.

Finally, he urged that the industry, and this meeting, address itself to the matter of protecting the record industry from the dangerous recording possibilities of the cassette and tape cartridge. He added that perhaps a technical solution, such as a frequency modulation, might be the answer.

ferred by universal numbering. The specific application of this system to this particular market will be made when a universal numbering system is adopted."

REGISTRANT (unidentified): "How many different categories do you envision being utilized within the universal numbering system?"

ROTHFELD: "Actually, we have a broad spectrum available to us to include as many categories as we would like. For example, I see where we would want to include Pop, Original Cast, Soundtracks, Rhythm & Blues, Country, Jazz, Classical, Spoken Word, Children's, International, and so forth. We will also want to include in our coding system information indicat-

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Rothfeld Summary

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ing whether the product is an LP, a 4-track cartridge, 8-track, cassette, Playtape, open-reel or any other configuration."

REGISTRANT (unidentified): "Some two years ago NARM and its marketing committee presented to RIAA a proposal for such a universal numbering system. At that time, RIAA's marketing committee decided that legal and other problems precluded such a system. What leads you to believe that RIAA will act now?"

GORTIKOV: "Universal numbering bogged down in the

RIAA due to parochialism and jealousies within our industry. These must be set aside for the good of us all. I hereby offer my services as a force in putting this (universal numbering) over," (Applause.)

STEINBERG (in answer to the same question): "There were some legal pitfalls, but I sincerely feel that these can be overcome—if only we go to work on them."

REGISTRANT (unidentified): "The benefits of the system would seem to depend on the use of EDP (electronic data processing). Computer time may be easily accessible in the U. S. A. This may not be as accessible in

Europe to the same extent. Should this aspect not be further considered?"

ROTHFELD: "Of course, all aspects will be carefully studied by our Action Committee. However, we must remember that a number of countries abroad are just as well equipped as the U. S.—if not better—with highly advanced computer systems. Those areas which are not as sophisticated are moving in that direction rapidly. Let's get our own industry's systems on a right footing so that we can better serve those who are equipped today, and be prepared for those who will welcome a more efficient method tomorrow when they're geared to handle it."



Changing distribution and retailing panelists: NARM's Jules Malamud; Rodolfo A. Gonzalez, director, Centro Cultural del Disco, Buenos Aires; Kurt Kinkele, director, DGG, Germany, and Fred Marks, president, Festival, Australia.

Session 3:

CHANGING PATTERNS IN THE DISTRIBUTION AND RETAILING OF RECORDS

Chairman: Davide Matalon, General and International Manager, Carosello Records Division of Curci (Milan, Italy)

Speakers: Jules Malamud, Executive Director, National Association of Record Merchandisers, Inc.; Rodolfo A. Gonzalez, Director, Centro Cultural del Disco (Buenos Aires, Argentina); Kurt Kinkele, Director, Deutsche Grammophon Gesellschaft (Hamburg, Germany); Frederick C. Marks, President, Festival Records, Ltd. (Sydney, Australia)

We're in Billion-Dollar Business Era: Malamud

Jules Malamud, executive director of NARM, defined the patterns of the past and the possibilities and promises of the future in regard to the distribution and retailing of records in the U. S. and Canada.

Outlining the basic fundamentals of getting the product from the manufacturer to the consumer, Malamud dealt with every avenue, from retail outlets to record clubs. And he described the evolution of approaches within the market place.

Then, turning to the future, he said, "the billion-dollar era of the record business has arrived." Listing the four prime factors of influence as the conglomerate, the sophisticated methods of exploitation and promotion, the computer and other technological advances and the tape revolution, he detailed the future of each.

Malamud predicted that the "fusion of many small distribution entities into one unified

whole, in the long run, will produce more effective and efficient wholesale operations."

Tie-in promotions of all types, he said, will increase not only in number but in effectiveness as a valuable marketing tool. Computers have, in the 1960's, made possible the efficient servicing by rack jobbers of national retail accounts, Malamud noted. Computers of the future can deal with inventory selection, prediction of product acceptance, and the solution to cost and pricing problems, he said.

"Finally, the tape CARtridge has, in a few short years, become the second most universally used method of transmitting recorded entertainment." He predicted an even accelerated growth. "However," he said, "the public will continue to make a choice as to the type of device it will buy . . . music is what we sell, music and recorded entertainment, whether on record or tape."

Kinkele Sees Europe's Market Boom Continuing at Present Rate

Over the past five years, West European music consumption has increased by about 40 per cent. The estimate for the next five years—based on population figures, income available for private consumption, gross national product, etc.—is for an increase of another 40 per cent, stated Kurt Kinkele, vice-president, DGG, talking on the changing patterns in the distribution and retailing of records and approaches in Europe.

Taking individual markets in Europe, "the situation in the U. K., despite the devaluation of the pound and even while reflecting the present high tax rate, shows an increase of 27 per cent for the next five years. The British market showed a more positive development than the Continental markets."

He said that between 1963 and 1968 the markets in France and Germany did not develop regularly and, in fact, between 1965 and 1967 both markets were at a standstill. Not before 1968 did an upward trend start. France for the next five years shows a 42 per cent increase, Germany's forecast is 50 per cent. Italy also shows a rapid growth forecast, although the album business is not as developed as in other European countries. On average West Europeans spend 0.16 per cent of their disposable income on music—but even Americans only spend 0.17 per cent.

Complexity Will Increase

Companies operating in the European markets will realize that the complexity will increase as the diversification of product and marketing channels increases. Since Europe has so many relatively small markets larger units will become an economic necessity, although this does not mean that the smaller but very active company will

not have a chance, Kinkele pointed out.

"Generally," he said, "European trade is still on the conservative side but this conservatism should be seen in the light of limited promotional outlets. There exist very few commercial radio or TV stations (around 50), and in most countries there is government control or influence on broadcasting. Due to economic reasons European companies try to market product on a continent-wide basis, for example, major parts of LP catalogs, without changing cover design or original couplings. Over the next five years the increasing importance of non-traditional outlets can be forecast—which parallels what has happened in the U. S. Indeed it can be predicted that sales via dealers and retailers will decrease by 10 per cent."

He also observed that "during the last 10 years sales via club and mail order remained fairly stable and close to 10 per cent are nowadays sold this way. A forecast that rack jobbing will increase is not too difficult and it might happen that European countries will collaborate when developing rack jobbing. In the

U. K., France, Holland, Belgium and Sweden rack jobbing organizations have been formed.

"In Europe non-record companies have entered the record field and in France, Italy, Germany and to some extent the U. K., book publishers are competing seriously with record companies."

Record companies will probably get more involved in reaching the ultimate consumer directly, becoming independent of third parties, a process already started with the major European companies seeking to market their own product outright. They started this by by-passing the independent wholesaler.

Summing up, Europe remains a rich market with potential for the future. Within the next five years the record market will grow by 40 per cent. The industry, which is one of mass production, will rely on mass marketing. Retailing will therefore change in favor of non-conventional outlets. The trend is towards bigger European companies with European company-owned distribution networks. The independents will face difficult market conditions.

SALES VIA DISTRIBUTION CHANNELS

in per cent

	retail	club mail-order	rack	jukebox
1958				
USA	72	11	6	11
Europe	91	6	—	3
1968				
USA	30	20	45	5
Europe	80	9	9	2

WESTERN EUROPE RECORD MARKET

retail value, including tax—in million U.S. \$

	1963	1968	1973
England	125	150	190
France	90	120	170
Germany	85	120	180
Italy	30	60	100
Others	85	150	180
Western Europe	415	580	820

Club Sales Seen in 'Hold' Position

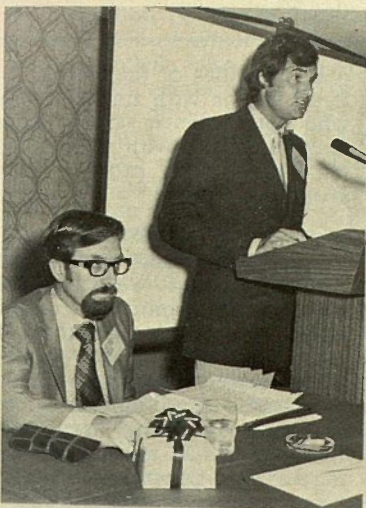
During the session devoted to the changing patterns of distribution and retailing, MCA's Bill Gallagher spoke from the floor in reply to a question about the future growth of record clubs.

Gallagher said that he did not see an increase in club sales for the future. "The market is pretty well saturated at the present," he commented. "And I think that direct marketing through the mail is a limited market.

"I think that clubs will hold their market share but the required expenditure to hold that share will continue to grow."

Gallagher added that it was interesting to note that companies who had recently joined the club field were in the process of merging. He cited the case of Capitol merging with Longines as a case in point.

At the same meeting, Cy Leslie, chairman of Pickwick International, also from the floor,



Gil Friesen, A&M Records executive vice-president, discusses artist exploitation. Chairman Jim Stewart of Stax is at his left.

said that he thought the growth of budget line product would be even faster in the future.

"The growth of the budget records is far beyond the normal industry growth over the last year or two," he added.

Asked if Pocketdisc intended to produce and to record their own product for distribution, Hyman said they did not. Pocketdisc was intended purely as a marketing device, he added.

Replying to a question con-

cerning the 50-cent price of Pocketdiscs in relation to the price of singles, Hyman replied that during the test marketing in Seattle they had surveyed the price question.

The company had found, contrary to the old saw that a good record is worth any price, that the 50-cent price of Pocketdiscs was a very definite factor.

They had found that this was the best price for a product with a brief editorial life.

Latin Market Erupting: Gonzalez

South America is a boiling volcano regarding the manufacturing, promotion and selling of records, said Rodolfo A. Gonzalez, director, Centro Cultural del Disco, Buenos Aires.

He asked, "And how could anyone remain indifferent to a market like Argentina? For instance, Argentina produced a 130 per cent sales increase in December last year over the same period in 1967.

"Countries such as Chile, Brazil and Uruguay have made sales increases and improvements in the industry in spite of labor and financial troubles. How could one ignore the achievements in Peru, Venezuela, and Columbia which up to now have been unapproachable markets for foreign music, but which right now are excellent and increasing markets for international catalogs eager to expand?

"We have to accept that most of the South American countries have overcome the preparatory stage, and, in spite of their formative, ethnic and social differences, are beyond the primary stage, which certainly in the record industry is the most arduous.

"Today, the winner of the San

Remo Festival in Italy can be launched via locally produced records on to the South American market within five days of the finish of the contest. An Argentine singer and actor, Leonardo Favio, sells more than 450,000 singles in this market within 60 days.

"These statistics are not casual—they indicate the growth of the South American industry. And what of the future? The co-existence of traders and distributors must be supported, and the rack jobber, for instance, must be stimulated to carry out his job on a complimentary level with the development of the market.

"Within the next few years the rack sales method will be carried out in the South American market in all its various ways. Unless it is treated as an addition to trade rather than a competitor, the rack sales method in many places will cause irreparable damage, especially to businesses that seek catalog items as well as hits, rather than the rack jobber who just seeks out hits, as in the U. S.

Marks Warns Against 'Overrating' Value

Predicting continued growth of the music industry in Australia and New Zealand, F. C. Marks, managing director of Festival Records in Australia, cautioned that the "restricted population growth factors" should be considered since servicing the two markets "causes great expense for the distribution of records." He talked on chang-

ing distribution and retailing patterns regarding records.

The expense in dealing with a market that Marks claims has an "overrated value" by overseas licensors "should be wisely considered by any of the major overseas independent companies who foresee the possibility of establishing their own distribution operation" in Australia, in New Zealand. The problems buried in the dual-market "down under" distribution of disks and tapes (for a combined population of approximately 14.5 million people "spread across a continent which is nearly as large as the U. S. A.")—inhibit the growth potential along with trade control, government taxes, high importation costs, the limited live exposure of overseas artists and tight spending as "the Australasian public becomes more conscious of value for money."

Another major and present problem cited by Marks is that "even allowing for the continued increase in stereo sales, it is evident that the removal of monaural albums (one-third of the album production) from the market at this time could provide a serious sales decline as it is closely related to the type of players being used and the interest of back catalog available in monaural only." Marks also reminded record companies that the market is not yet "large enough to allow the independent distributors or independent record company-owned distributor to profitably establish outlets in these territories." Limited sales appeal of overseas catalogs should also be considered, he added.

An understanding of the market, Marks suggested, could bring profits and pleasure to the people and the industry.

Session 4:

PROMOTING THE ARTIST

Chairman: Jim Stewart, President, Stax Record Company

Speakers: Gilbert B. Friesen, Executive Vice President, A&M Records; Gerald W. Purcell, President, Gerald W. Purcell Associates; Tom Smothers, Chairman of the Board of Smothers, Fritz, Inc.; Ken Fritz, President, Smothers, Fritz, Inc.

Friesen Opens Promo Avenues

"Understand your artist in terms of what he does and to whom he appeals and develop unique promotions. That," stated A&M Records executive vice-president Gil Friesen, "is the modern way to circumvent what the executive feels has become the standard American promotional package for new recording artists.

"Explore such ideas as associating an artist with the things he represents. In Los Angeles instead of being content with a week at a nightclub with press parties and drinks for all the disk jockeys, a free concert in depressed areas, such as Watts, should be planned. In Chicago a group could play in the park on the South Side for teenagers who cannot afford a \$3 psychedelic hall."

There are other exciting avenues to explore, Friesen said, in his seminar on new techniques to expose the artist:

UHF-TV, now that law re-

quires that all sets in the U. S. have this broadcast band; regulation TV communications for those with the bankrolls to afford its high rates; TV films, done properly, but pairing the artist with the right film-maker; films for art theaters; the college market, which is now booking pop groups with a vengeance for sit-down audiences at concert ticket prices; college radio stations which broadcast to loyal listeners; the underground press, which in concert with college students, communicates without depending on top 40 charts to point the way to new music.

These are all means to avoid the trappings of the standard promotional program which, Friesen said, encompassed five figure advances of money, outdoor billboards on the Sunset Strip and Broadway, full page ads in various print media, radio spots and a promotional tour.

Like Baseball

"The whole procedure is much

like baseball's bonus baby system in which the teams pay enormous guarantees to promising rookies in order to sign them up," Friesen said. "Today's record industry has created its own bonus baby system, and when all is said and done, I'm not so sure it really provides the artist or the label with any substantial benefits."

A&M's concept in developing talent is to be very selective, the executive said. "In effect, we must analyze what it is which excites us about each artist . . . then the various exploitation departments in concert with the group's management could develop a direction for generating excitement."

UHF-TV's local programming and local budgets will allow an artist the flexibility for creative presentation. With films, the proper vehicle must be developed for the proper media, as opposed to acts lip-synching

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To Purcell, Team's the Thing in Artist Promo

The record companies must relinquish control of the record artist to survive, believes Gerard W. Purcell, president of a record company and manager of such artists as Eddy Arnold and Al Hirt. "The major record companies have too many artists on their label to be able to give each the attention they need in this age of specialized merchandising."

In a talk on getting teamwork in promoting the artist, he said that the major record companies must allow the manager or the independent record producer to control the promotion, the publicity, and even the advertising involved with personal appearances.

He pointed out that many labels may have "as many as 200 artists on the roster. Imagine the promotion man in Chicago trying to give special at-

tention to six artists who're passing through his area on personal appearances at the same time. Impossible."

The local promotion man, too often, has had his role cut to that of a delivery boy, Purcell said. "The promotion man spends his time catering to the egos of the artist. The good record company manager knows that his promotion men are too valuable for things like that—that the promotion man's job is to get records played. Unfortunately, not one in 10 promotion men are now able to get records played. I've gone into a radio station and seen the entire release of a major label for a month sitting on the desk of a receptionist. It's embarrassing that some promotion men haven't spoken to the deejays for months."

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Smothers, Fritz—Pitching Humor

"In a dazzling display of indifference of the FCC, the candidate used naked bribery, sending out 10-cent checks to every major deejay in the U. S., suggesting they go downstairs and have a cup of coffee on Pat Paulsen and think about playing the new Pat Paulsen album."

This is just one of the attacks Ken Fritz, producer of the new "Music Scene" ABC-TV series, and Tom Smothers revealed in a duo-presentation on building an artist. The artist, of course, was Pat Paulsen, and the aim was to promote his album "Pat Paulsen for President" released on Rubicom Rivers Records with Mercury Records. The album sold more than 125,000 copies, Smothers and Fritz said. Smothers, star with his brother, Dick, of the "Smothers Brothers Comedy Hour," is a leading fig-

ure in K-T Productions, which is producing "The Music Scene."

Also involved in the promotion campaign to build Paulsen's album and his TV special was a book, "Pat Paulsen for President," which sold 60,000 copies and "we still have 15,000 laying around just in case Paulsen decides to run again for the next election," bumper stickers, lapel buttons, stickers, posters such as "Vote or Get Off the Pot," matchbook covers, and sweat shirts. There were also two testimonial dinners, both in cafeterias, plus extensive promotion by Ken Luttmann on the East Coast and George Russel on the West Coast.

As for the 10-cent checks, only 16 of them were cashed, Smothers and Fritz said, of the 500 mailed.



Tommy Smothers (with booklet) and Ken Fritz explain how they developed the Pat Paulsen for president campaign.

Drive Urged to Bolster Quality of TV Sound

In a seminar on new sounds, TV producer Ken Fritz started a discussion on obtaining good musical reproduction on television. Fritz said he was concerned with obtaining the same advanced sound reproduction for his TV shows as is attained by the creative young a&r producers, since his programs often book these same musical acts.

"I've run into a brick wall," he said, "in trying to obtain good sound on TV." The producer suggested that a campaign be launched to have TV set manufacturers build units with larger speakers and offer an external speaker jack so that high fidelity quality speakers could be utilized.

Fritz said there was a reluctance on the part of set manufacturers to upgrade their speakers, since it would mean larger cabinetry.

"I would like to go through Billboard or this group to petition the set manufacturers to

have a \$5 jack installed on their sets. TV gives you good pictures, but not sound."

Warren Syer, the publisher of "High Fidelity" was in the audience. He said that the problem was three fold: lack of proper equipment in the TV station; shortcomings in the audio circuitry of the TV sets; the poor quality of the speakers in the sets. Syer added he would help to have better speakers introduced into TV sets. Syer pointed out that TV sound was carried on an FM wave but that it is not of the same quality as is used on FM radio.

Pop producer Tom Wilson then asked Fritz why TV stations still hide the microphones on music shows. Fritz replied that he had begun placing mikes on the "Glen Campbell Show" and had even moved the show's orchestra out of the studio and into another room to obtain better isolation and a better miking situation.

Purcell Summary

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It's up to the personal manager to fill the gap, he felt, "... the manager with a firm hand who co-ordinates booking submitted to him by the agencies and seeks out and insists on the co-operation of the music publishers and record companies." This is a two-way street. "We all know of embarrassing situations where the artist is appearing in a city and his records are not available. Although the record company is usually blamed, too often the fault is that no one bothered to inform the record company of the artist appearing in that city."

He also cited the necessity for better personal management in keeping a record artist in the spotlight. "Too many agents and managers think the land between New York and Los Angeles is a desert. But the artist, in order to maintain longevity in this business, will invest some of his time in touring secondary and even the third-level markets by way of concerts, local TV shows, visiting key one-stops and dealers, signing autographs in department stores. It's possible to sell more than a thousand albums in a shopping center in Kansas

City in one day and not sell 10 albums in four weeks of appearances at one of the major clubs in Las Vegas. While the agent is busy booking an act ... he's missing an opportunity to book the artists at a college. And colleges are ripe markets; it's possible to get airplay on the campus station and there's the added exposure of the concert. This is the one way you have of fighting the tight playlist situation that exists on today's Top 40 stations."

Another factor that must be taken into consideration in the relationship of the artist-manager-record company is the new concepts today in merchandising, he said. Merchandising of records used to be 20 years behind the creative department. Companies are selling records like Clairol or Lincoln cars. Not only by media, but great point-of-purchase emphasis. He pointed out that progressive rock albums today sell to a large extent simply because of the packaging. He felt there hasn't been enough co-operation between the manager, the agent and the record company in implementing this.

Purcell Questions

Many managers and agencies were too quick in capitalizing on personal appearances when an artist had a hit disk instead

of slowly bringing him before audiences and building his image, commented Purcell in reply to questions on how to develop an artist who was successful on records but not on personal appearances.

Purcell claimed it was often essential to keep an artist under wraps and slowly bring him before audiences by selected TV and concert appearances. "In this way you will slowly establish the image and identity of an artist. By appearing before discriminating audiences you will build a following who will stay with the artist for many years," he said.

Purcell also claimed that the "Ed Sullivan Show" was an unsuitable promotional slot for a new artist, as the time allotted to the artist was not sufficient for an image-building presentation.

An accusation that booking agencies were responsible for the mismanagement of talent was refuted by Purcell. "Major talents must work closely with their managers to create an image and build a demand for the artist," he said. Many people are demanding too much of agencies. "They do a fine job in the area in which they operate," he commented.

Friesen Summary

• Continued from page 43

their hit record or using any of the old techniques ... which result in "boring, poorly made examples of motion picture."

"Have we really given enough thought to the college market?" Friesen asked. "It is a huge market and one in which artists may be exposed, may become popular, may flourish without ever being accepted by the several million people who rushed out to buy the latest bubble gum single. ... Pop music is in on campus as an art form because it is now recognized as the major communicator."

Word-of-mouth enthusiasm is a good ally, Friesen said, citing Frank Zappa and the Mothers of Invention as an act with high record sales and almost no airplay at all. This indicates that there are people who have been steadily buying artists who appeal to them, but not to the nation's radio program directors.

"Just as new artists are reflective of young people establishing their own identity, so must record men establish the indivi-

dual identities of the artists. ... It all begins with understanding who your artist is, and what he does and ends with understanding how you promote him around the world."

Friesen Questions

At his question and answer period, Friesen was asked to evaluate the importance of billboards as a promotion tool. He said it depended on the product being advertised. It would be pointless using billboards for a hard rock group in an area which only had an audience for middle-of-the-road product. "You have to equate the cost to the potential number of people who will see it. But a billboard on its own will not sell disks," he added, and stressed that, as part of an over-all promotion operation, billboards now played a very important role.

Asked if a record company should follow an artist's feelings on promoting disks, Friesen said it would depend on the circumstances. "If you have gone to the trouble to sign him and record him, and if his ideas are valid and will contribute to the promotion, then you listen."

Session 5:

NEW STRATEGIES FOR PROBLEM OR UNDEREXPLORED MARKETS

Chairman: Martin L. Roemer, Vice President Marketing, Melco International, Inc.

Speakers: Robert Weiss, Vice President, Director of International Division, Monument Record Corporation; Ernest S. Meyers, Legal Advisor of Record Industry Association of America, Laporte and Meyers

Far East Population Explosion Opens New Music Vistas: Weiss

Observing that 14 countries with an exploding population in excess of 370 million now comprised the Far East, Robert Weiss, vice-president and director of Monument Records International Division, saw the area as a vast and healthy recordland, full of prospects.

His talk on "Growing Opportunities in the Far East" covered Japan, Hong Kong, the Philippines and Singapore/Malaysia.

Concerning Japan, he said that it already had taken over the position as the second largest record market in the world, with its 12 record firms—representing nine local labels and 75 foreign catalogs either manufactured under the original label or under an existing local trademark.

He also said that the Japanese are adverse to pressure. "They want to meet you and to see what kind of businessman you

are." In this relationship, he said, the direct licensor-to-licensee route is the best method in Japan. He suggested, too, to allow the Japanese company "the right to make up their own covers because their decisions are based on what they believed to be best for their local appeal and sales power."

\$77 Mil. in Sales

Regarding sales figures, he noted that the Japanese retailers

racked up \$77 million in an 85 per cent stereo market in 1968.

In a population of 99 million, more than 8 million homes have record players; 5,550 retail outlets handle the business, with the system of distribution being mainly from manufacturer to retailer but wholesale record distributors are opening up, he said. Popular music comprises 90 per cent of records sold, classical the rest. Programming in radio stations, he said, was 60 per cent pop, 40 per cent classical. He gave special credit to the FEN (Far East Network) of the Armed Forces Radio and TV Service, saying that their exposure of American records

helped a great deal in creating sales.

The Japanese are also digging tapes. With emphasis on 8-track CARtridges, open reel and cassette, sales in 1968 reached \$10 million. In the area of publishing he felt that the majority of the 75 Japanese publishers were not familiar with what constitutes actual publishing in all its phases. He ended his talk on Japan by saying: "Go there and judge by yourself the best system for your firm. ... You cannot draw on generalities ... and be patient."

Import Mart

On Hong Kong, he said it was an import market, domi-

nated by English language records (55 per cent) with 40 per cent in the Chinese language, and the remaining 5 per cent Indian, Japanese, etc. In 1968, he said, a little more than \$1 million worth of records were imported by wholesalers; some \$200,000 from the U. S., \$250,000 from Europe and England, and over \$580,000 imported from other markets. He said that there are only 40 established retail stores and 50 "hawker" stalls—those who operate with makeshift counters in the street. And he cited EMI for its large role in helping to fight piracy of American and British labels. Other points he brought out: Pop sales account for 85 per cent of record business, classical the other 15 per cent; there are some 300,000 record players in 200,000 homes. A small amount of monaural is still being sold; English language records account for 55 per cent of sales; tape "is not being neglected," with cassettes taking 60 per cent. All in all, he sees a business upswing in Hong Kong.

Regarding the Philippines, he stressed that the islands, with its 36 million people, 207 radio stations, 197 of which are commercial outlets, plus nine commercial TV stations and one government outlet, added up to the biggest air promotion for records and music in the Far East. But the music business was low because of the low per capita income. There are three record companies, six studios, 350 outlets and 300,000 players, he said. The tape business, he added, was still in its infancy, with 15,000 tape machines known to be imported "officially." The 3,000 jukeboxes and the disk jockeys, he said, are the main keys to exploitation in the Philippines.

Regarding Singapore/Malaysia, he said the countries had five major distributors, 30 labels from England and Europe, and more than 100 labels of local language product. Retail record sales amounted to \$2,800,000 in 1968; there are 350 retail outlets; cassettes lead in the tape field with 60 per cent; there are about 500,000 players and an equal number radios, he said.

Weiss Questions

Questioned about practice of supplying promotional records to Japanese radio stations, Weiss replied that, to his knowledge, only two companies adopted this form of exploitation.

He explained that in spite of the widespread popularity of American and British disks, there was a general reluctance to give out promotional copies and most Japanese stations were not particularly co-operative in giving airtime to foreign-produced records. Weiss pointed out that the main area of exposure for U. S. and U. K. product was through the American armed forces network, which had a greater following among Japanese pop fans than their own stations.

Answering a query about future pop trends in Japan, Weiss said that emphasis was very much on r&b which seemed likely to be popular for some time to come. However, local sources were anticipating an increase of interest in c&w developing over the next 12 to 18 months.

Dealing with inquiries about the music publishing side of the Japanese market, Weiss said that it hardly existed as understood in America. In the main, he said, it was confined to a number of collecting agencies which merely supplemented the existing and efficient official body, the Japanese Society for the Rights of Authors and Composers (JASRAC).

He advised leaving JASRAC to handle mechanical collections and, if a publishing contact was considered essential, the only way to do it, according to Weiss, was to "set him up yourself and train him in what you want done."

A further question concerned the value of overdubbing Japanese language versions of Western product. Weiss said that only France operated in this way to any great extent, but in his opinion it was unnecessary to go to the trouble of translating into Japanese. "The kids want the original record. They may not understand the lyrics completely, but they don't have to understand them too much as long as they can hear they are in English."

Weiss didn't offer much hope

Piracy Costing Millions: Meyers

Inadequate protection under copyright law—and the difficulty of enforcing such laws as now exist—is robbing record companies, producers and artists of millions of dollars, according to Ernest S. Meyers of the firm of Laporte & Meyers, New York, who spoke on organizing an effort to combat piracy.

"For the most part, this pernicious activity is concentrated in Middle East and Far East countries, but it occurs to a lesser extent in many other countries," he said. Pointing out that the last Federal investigation in the United States revealed that record piracy drained more than \$20 million from the legitimate record industry, Meyers said it has been currently "estimated that, of the \$150 million of sales at retail of prerecorded tapes alone, one-third or \$50 million represents sales by pirates. In the U.S., it is not uncommon for a record manufacturer to discover that a particular record produced by him has become a large seller in a market to which as yet he has not supplied his product."

Record piracy is booming around the world, he said. "In China (Taiwan), Thailand, and Iran, manufacturers copy the original products down to the last detail, including the label, the cover and even the copyright notice—and only sometimes altering the name of the original producer or his trademark. In Taiwan, it is estimated that 40 record manufacturers are engaged in piracy, exporting 200,000 records per month. It has been estimated that the illicit

for possible U. S. sales of native Japanese koto music. He felt that it had such a minority appeal that record companies would be unwilling to risk releasing albums without some sort of a demand having been created first. He felt the best way of doing this would be for leading koto exponents to make personal appearance tours of U. S. universities from which interest would develop.

pressing capacity in Taiwan alone can satisfy the legitimate consumer demands of the entire European market."

Law Protects Our

Hong Kong publishers and record manufacturers got together and acted against piracy there, but Taiwanese pirates now divert their product to the more distant, but richer markets in Malaysia and Singapore, he said. Meyers said that because of pirates, legitimate producers in Malaysia, Singapore, Hong Kong and other areas may eventually be forced out of business. The law actually works for pirates in some cases, he said.

In Malaysia, a new copyright bill would only protect records made by Malaysian nationals, but, Meyers pointed out, 95 per cent of the Malaysian catalogs are made up of records emanating from outside the country. "Thus, the entire edifice of protection collapses if foreign recordings are not protected."

It is elementary that the importation of legitimate recordings into many countries has almost stopped, he said, because representatives of the recording industries in Australia, Great Britain, Holland, Germany and India have reported that their exports have been adversely affected by record piracy. The U. S. record industry is likewise directly affected because of the extent of piracy of U. S. records abroad.

No Provisions

"Of the 85 countries whose copyright laws are compiled in the publication Copyright Laws and Countries of the World, 51 countries including the U. S. appear to have no statutory provisions affording protection to records." Some of these nations could hardly be classified as emerging or developing nations—Belgium, Sweden, and the USSR. He indicated that unfair competition laws might, however, be used to stamp out piracy, in an appropriate case.

There is currently in consideration in Singapore, he said, a law which would suppress the illegal copying of records; police would be able to arrest anyone possessing five or more illegal

records. Ceylon, India, and Pakistan might follow Singapore, if the law comes into being.

Support Needed

He called upon every record producer and performer, through their local and national groups, to urge their government to ratify the multilateral treaty to protect performing artists, producers and records and broadcasting organizations adopted several years ago at an international convention of 37 countries. Twenty-five countries have signed the treaty, he said. However, ratification by some countries, including the U. S., can only be considered after necessary changes in the domestic law have been made.

He also touched on the fact that the U. S. radio-TV industry pays no royalties to the record producer for playing records. "I am of the view that a strong case can be made against the practice of broadcasters appropriating for commercial gain the creative contributions of record producers and performers."

Meyers Questions

Meyers was asked by Bobby Weiss, international vice-president of Monument Records, about possible future developments to protect publishers' copyrights from being pirated. Weiss recalled that on a recent visit to Hong Kong he had been able to buy for the equivalent of 8 cents a folio of 100 uncredited hit songs.

Meyers suggested that the abuse was the result of the failing by publishers to be organized on an international basis.

"Perhaps if the matter is brought to the attention of publishers, it might stimulate formation of a world-wide organization to protect their rights," he said.

Asked about the future of American copyright law in the light of current legislation being drawn up, Meyers said that whatever was finally enacted, it would be impossible to satisfy all interested parties. He suggested that the only way out was to take each item step-by-step and try to reach agreement that way, rather than attempt to get approval from all sides

Session 6:

PERFORMANCE RIGHTS FOR COMPOSERS AND PUBLISHERS

Chairman: Louis Applebaum, Vice President, Composer, Authors, and Publishers Association of Canada, Ltd.

Speakers: Herman Finkelstein, General Counsel, American Society of Composers, Authors and Publishers; Paul Marks, Director of Distribution, American Society of Composers, Authors, and Publishers; Theodora Zavin, Senior Vice President, Broadcast Music, Inc.; Michael Fregard, Deputy General Manager, The Performing Right Society, Ltd.; Salvatore Candilora, Vice President and Executive Administrator, SESAC, Inc.

Finkelstein Reviews & Reveals U. S., Foreign Licensing Policies

Herman Finkelstein, general counsel for the American Society of Composers, Authors and Publishers (ASCAP), speaking on "Performance Rights for Composers and Publishers — the ASCAP Approach," reviewed U. S. laws relating to copyright and antitrust, and their effect on performance rights licensing.

He aimed his address at the many Conference registrants from foreign countries, delineating some of the basic differences which exist in performance rights

licensing in the U. S. with those in other lands. He reviewed the history of U. S. copyright, ASCAP and milestone court decisions which determine performance rights licensing today.

Finkelstein stressed that "we operate under a law that was passed in 1909 and reflects that era." At the time the Copyright Law was passed, he said, the U. S. was insular in its views. Just as American industry then was protected by a high tariff wall, so had foreign authors

been denied all property rights to their works in the U. S. As late as the year before the copyright law was passed, the U. S. Supreme Court held that composers could not prevent record and music roll manufacturers from recording their works without payment, Finkelstein said. Similarly, no one paid for the right to perform copyrighted musical works in public despite a law securing these rights that had been passed more than a decade before.

When Congress passed the Copyright Law in 1909, it actually cut down the performance rights in musical works by not extending it to all public performances, Finkelstein said. "In the future, all such performances were exempt from payment unless they were 'for profit'."

Against this backdrop, ASCAP was born in 1914, he recalled, "and no group of users was willing to pay for performance rights unless compelled to do so by court order." Finkelstein then related some of the historic litigations which helped establish performance rights licensing in the U. S. Finkelstein then pointed out that "our European friends are not hampered by the 'for profit' limitations."

Some of the other elements wherein the U. S. differs from other countries in performance rights developed by Finkelstein dealt with the fact that most countries have a single collection agency while the U. S. is endowed with three (ASCAP, BMI and SESAC). In describing the three, Finkelstein termed ASCAP similar to the performance rights societies in other countries in the field of "small rights" since it "consists exclusively of writers and publishers of musical works (including estates of deceased writers)." He said BMI is without counterpart in any other country since "it is an organization of users as opposed to writers and publishers."

(Continued on page 46)

Mrs. Zavin Gives Sampling of The BMI 'Sampling' Operation

In her conference talk, Theodora Zavin, vice-president of Broadcast Music, Inc. (BMI), explained the method, especially the obtaining of reports, used by her company. She also foresaw greater computerization in the future.

Recalling the circumstances of the founding of BMI, Mrs. Zavin noted that two aims of the organization were an "open door policy" for writers and publishers and a broadly based system. She explained, "BMI uses a stratified proportionate randomly selected probability sampling design." This logging system uses random sampling of different types of stations, based on location, hours on the air and other factors.

A major asset of BMI's method, according to Mrs. Zavin, is the large sample used. "The size of the sample increases the probability that there will be a commensurate financial return for music whose popularity starts in limited areas, as was true of both country music and rhythm and blues. It also means that the

writer or publisher who has a song that is less than a smash hit is likely to receive some compensation for the performance.

Another Advantage

"Another advantage of the BMI logging system is that it is based on written identification of a song which enables us to be certain that the correct writer and publisher are being paid." This written identification avoids confusion caused by similar or identical song titles.

For TV series and films, cue sheets are used for the music Mrs. Zavin pointed out, "It was long ago determined by testing various sampling methods that we could get the most complete picture of the performance of syndicated television series by using 81 editions of 'TV Guide.' . . . The number of TV Guide listings of 'Film to Be Announced' is now only about one-tenth of 1 per cent of the movie listings."

Mrs. Zavin also stressed the importance of writers and publishers seeing that cue sheets are

supplied BMI for TV variety shows.

Looking to the future, she said, "I do not think it unrealistic to anticipate that there will come a time when . . . human labor can be replaced by a computerized step. My own guess would be that this development will involve the record company's placing on each record an electronic marking which will not . . . be audible but which will, when the recording is played by a station, automatically feed the record's identifying number into a central computer."

'Big 4's' Philosophy on Fees Similar: Freegard

The "Big Four" performance rights societies in Europe, PRS (U. K.), SACEM (France), GEMA (Germany) and SIAE (Italy) have broad similarities that could be called a general European approach to collecting fees and also account together for more than half the total European population. This was stated by Michael Freegard, deputy general manager, PRS, London, in his speech on the European approach.

As regards collection, "it is in the broadcasting field that the most marked differences from the U. S. practices emerges. The differences stem from the fact that the European broadcasting services are directly controlled or owned by the State itself (France) or by public corporations directly accountable to the national government (U. K.). Also they have a limited number of channels.

"Therefore, it is perfectly practical and economic for a minute-by-minute analysis to be taken. All this is enhanced by the growing use of computers. In Italy, for example, the state broadcasting organization, RAI, furnished the collecting society with a magnetic tape used for distribution purposes by SIAE. In West Germany, a four monthly breakdown in title order is produced by the broadcasting agencies.

ASCAP Conducting Poll Of Stations on Logging

Why doesn't ASCAP seek logs from broadcasters? Herman Finkelstein's reply in the question and answer period revealed that a survey of stations had been launched to see if they would co-operate in such an idea. One station group in Texas, for example, he said, had replied that it would submit a log, but that the day it had to submit one it would stop using ASCAP material.

Asked why his Society did not support legislation for public performance fees for records, he stated that any ASCAP support would be conditional on legislation being presented separately from the copyright revision bill. Finkelstein added, "I think the copyright community feels the inclusion of the performance fee issue endangers the whole revision program."

Stanley Adams discounted the suggestion from the floor that ASCAP was saying to the modern artist-composer, "We are not interested in your performance rights."

ASCAP's Paul Marks, commenting on syndicated shows, said that ASCAP had been sampling local TV since 1960, including Merv Griffin, the Mike Douglas show and other syndicated series. Theme performances were paid on the basis of a TV Guide sample.

On the question of advance warning to a station that its output would be logged, Marks said, "We don't know to what extent this creates a bias.

"We do know that in comparing tape records of stations which have sent us logs, the difference between what we find on the tape and what we find on the logs is considerable. If you are going to have a system of prior notification, you are going to have to have a pretty good system of policing—a tape arrangement."

Stan Kenton asked, "If the inaudible electronic signal could be used for logging recordings off the air, would the societies change their logging procedures?" Finkelstein said that ASCAP and BMI should get together to see how they could

co-operate in using this method. BMI's Theodora Zavin commented, "I think the electronic signal will enable us to use the same basic data, which will save us a lot of money. But there will still be a considerable difference between the organization as to how they use the information."

Kenton also asked Finkelstein: "If ASCAP has helped for a number of years to protect composers, publishers and authors, what justifies your remark that performing rights are not entitled to be included in the revision of the copyright laws?"

Finkelstein replied, "We have been trying since 1939 to get the existing copyright law revised. We have now got to the point where we might get it through. Trying to get performance rights included in the context of revision is going to result in your not getting copyright revision. We will both be getting nothing."

Users Not Hip on Law: Candilora

The ignorance of many music users regarding copyright law was referred to by SESAC vice-president Salvatore Candilora in his talk during the session on performance rights for composers and publishers at IMIC.

Said Candilora: "It is frightening to realize that so many music users know so little about the Copyright Law, and the rights and responsibilities which inure to and upon them as a result of that Copyright Law."

Candilora said that SESAC was tackling this educational problem through its program, station relations and legal departments, its field representatives and the service of its speakers bureau.

Another Problem

Another problem was the lack of understanding on the part of music users as to what the licensing organization was and did. "We've always maintained that if the user could sit on that side of the desk occupied by the licensing organization, experiencing the day-in, day-out problems

which the licensing organization meets and tries to solve, there would be a new approach and attitude on the part of the licensee toward the licensing organization."

Without the licensing organization the user would become bogged down in music clearance red tape by having to clear individual uses with individual copyright owners. Outlining the functions of SESAC, Candilora said it represented a catalog which was 99 per cent American in origin and had agreements with most licensing organizations throughout the world.

SESAC was not only a performance licensing organization but also represented the mechanical and synchronization rights of its affiliates and handled contract negotiations involving subpublishing rights pertaining to performance, mechanical and synchronization usage.

Candilora emphasized that a license to perform did not carry



BMI's Thea Zavin explains the BMI method of performance rights collections with (from left) SESAC's Salvatore Candilora, PRS's Michael Freegard, ASCAP's Paul Marks and Herman Finkelstein, and session chairman, Louis Applebaum waiting their turn.

inflict fines. In Britain the PRS concentrates its demands on live music establishments, jukebox revenue being distributed on the basis of lists supplied by record distributors to the principal jukebox chains. Royalties for background music devices are collected by similar lists supplied by tape contractors.

"Having established the number of performances of each work, points are awarded in accordance with the duration of the works, or extracts performed. These points are matched against the distributable revenue from the relevant performance source.

A recent survey by CISAC (International Confederation of the Societies) found that virtually all the societies apply what are called coefficients for the weighting of works. The number of points awarded is not governed by the work's registered duration but is subject to a scale whereby the number of points awarded to a longer work is greater than would be the case if they were measured only pro rata in relation to their length. This is the practice in the four societies, except in the case of light music in Italy which is given points awarded solely pro rata to duration.

Finkelstein Speech

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He said SESAC is privately owned, and is neither composer-publisher nor user-oriented.

Court Determines

Finkelstein showed how U. S. antitrust laws affected the method of licensing with respect to motion pictures, and with the user's opportunity to choose between methods of obtaining a license. He reviewed the 1948 court ruling whereby ASCAP's policy of licensing theaters was changed, and ASCAP's members started licensing. This differs from the practice in other countries where performance rights are issued only to the establishment (e.g., theater) where the performance occurs, he said.

Finkelstein pointed out that the rates of payments for ASCAP music are subject to determination by the U. S. District Court for the Southern District of New York. This regulation, he said, is the outgrowth of a court decree entered under Federal antitrust laws. The system differs from that followed in England and Canada where an administrative tribunal functioning under a special statute fixes the rates. In the U. S., he explained, ASCAP's rates may be fixed by the court, BMI rates by arbitration, and SESAC rates only through negotiation.

"This happy state doesn't exist all over—one country (nameless!) gives no aid and publishers and representatives of foreign societies are forced to monitor broadcasts.

In Britain at the present time the whole structure of broadcasting is under review and it may be that the next five years will see local stations (VHF) established, either under the auspices of the BBC, or perhaps on a commercial basis. So it may well be that sampling systems like those in the U. S. may have to be adopted."

Usual Methods

In the field of general public broadcasting, he said, "the usual method of licensing adopted by the societies is to issue blanket licenses to proprietors of premises at which musical entertainment takes place. Regular returns listing the titles of musical works are then furnished to the collecting society. While not 100 per cent efficient, these returns do provide a reasonably satisfactory basis for royalty distribution.

"But it is here that differences in the national climate of opinion are felt. It is easier to get returns in France and Italy, where authors' rights are more respected, than in the U. K. where licensees seem to resent the obligation. In Italy returns are subject to secret musical inspection by SIAE officials which can

mechanical or synchronization rights automatically, but foreign subpublishers found it more convenient when sub-publishing works from the SESAC repertory to have all rights wrapped up in one contract.

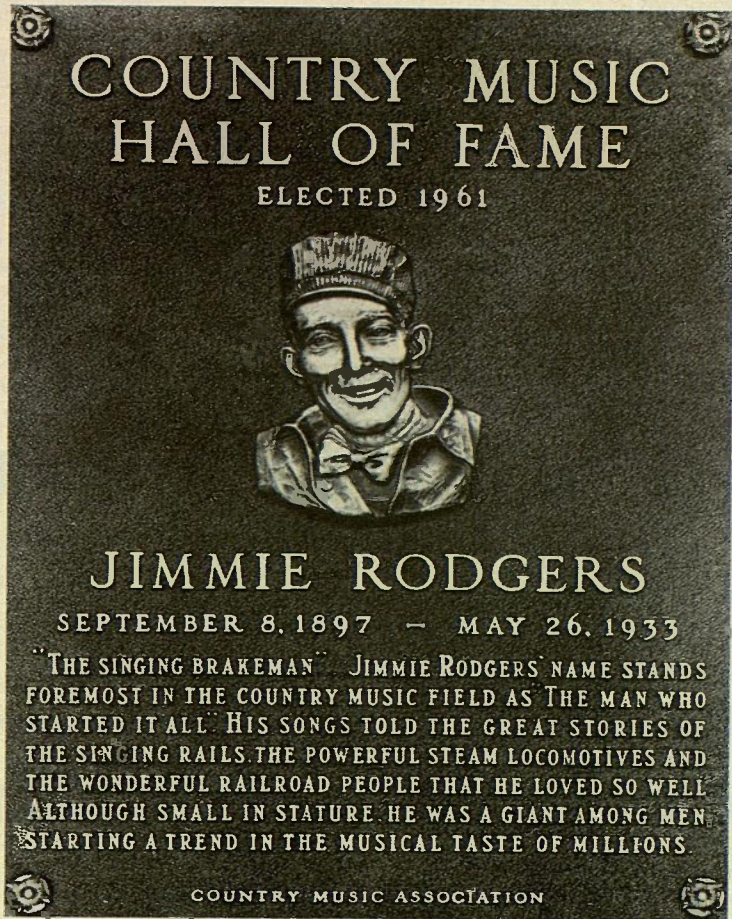
Dealing with logging, Candilora said SESAC carried out spot checks by monitoring stations occasionally, and also secured network program logs to ascertain use of its repertory. SESAC representatives visited broadcast outlets and other licensees regularly and a close check was maintained on mechanical and synchronization licenses issued to record and transcription companies and the producers of commercials, slide film and motion pictures.

SESAC carried out monitoring, said Candilora, not only to determine the use made of its repertory, but also to educate music users as to their need for, and benefits derived from, a SESAC licence. It did not monitor to bring about legal action.

(Continued on page 48)



Merle: Same train, a different time



The plaque commemorating Jimmie as first to be honored by the Country Music Hall of Fame

Two for the Price of One

The evolution of a new L.P. And the man who studied the Rodgers classics, mastering the artistry that is legend, performs them now, forty years later, in his own evergreen way. The best is always the best. Same Train, A Different Time. Merle Haggard.



Produced by Ken Nelson SWBB-223

This is Capitol in May.



Candilora Speech

• Continued from page 46

"Usually when a station has been given evidence that it does use the SESAC repertory, there is no difficulty in the signing of a performance licence, either on a blanket or per-piece basis."

SESAC rate cards were established to ensure that like users in like markets paid the same fee. Dealing with allocation of royalties, Candilora said SESAC affiliates received payment on two levels—collective transactions and separate transactions.

Regarding collective transactions, or income from blanket performance licenses, the Allocation Committee met each quarter and based payments for its affiliates on the number of copy-

rights in the catalog, the number of new copyrights added during the previous quarter, the diversity of the catalog, the number of performances logged through spot checking, network logs, field representative reports and the reports of the affiliates themselves.

Charts

Also taken into account were the charts in the trade magazines and the number of mechanical and synchronization licenses issued for works in the affiliates' catalogs and the number of pressings and recordings made. Further consideration was given to the kind and scope of promotion given by the affiliate to its own copyrights.

As far as separate transactions were concerned, SESAC collected from those organizations which had been issued

mechanical, synchronization and per-piece performance licenses and these monies were paid to the affiliate whose works had been used.

Candilora spoke too, of the highly diversified nature of the SESAC repertoire and of seasonal fluctuations in the use of certain types of music. "The fact that some categories of music play a lesser role at certain times throughout the year, in no way makes them less valuable to the total catalog," he said.

Candilora thought that SESAC's allocation system, based as it was on so many considerations, was comprehensive and well rounded, sound and logical.

Looking to the future, Candilora underlined the need for growth. "An organization such as ours wants new affiliates. This

Marks Details Machinery & Policy of ASCAP on Rules

Discussing the specifics concerned with logging, monitoring and the distributing of funds to ASCAP writers and publishers, Paul Marks, ASCAP's director of distribution, related the machinery and policy of ASCAP's licenses performing rights and rules.

not only creates a strong sense of competition in the licensing field, which results in the user's getting a better product, but it also gives an opportunity to develop new writers and publishers."

"Very painstaking efforts were made to have a survey system," said Marks, "based on scientific principles of sample allocation as well as distribution formulas which give options but which do not discriminate. Having writers and publishers on the Society's board of directors is a guarantee that the interests of writers and publishers are of paramount concern."

"Having a consent decree which provides for the setting of rates in the last resort as a result of a hearing before the Federal Court is a guarantee that the public interest will also be kept paramount," he added.

Session 7:

THE OPTIONS FOR ESTABLISHING A FOREIGN FACILITY WEIGHING THEIR ADVANTAGES AND DISADVANTAGES

Chairman: Salvatore T. Chiantia, President, MCA Division, MCA, Inc.

Speakers: Dario Soria, Division Vice President, Record International Department, RCA Record Division; Felix R. Faecq, President, World Music Company (Brussels, Belgium); Harvey L. Schein, President, CBS International

Joint Ventures Demand Sharing, & Flexibility, Asserts Schein

Harvey Schein, president of CBS International, spoke on the values and structures of international joint ventures. He stressed that "the joint venture . . . is where the two participants each have an equal share in the undertaking."

He explained, "There are a number of good reasons why this is done, generally revolving around the idea that 'this is the best arrangement possible under the circumstances.' The first reason is that there are countries in the world where the government prevents non-nationals from owning more than 50 per cent of a company. . . . A second reason why a joint venture might be attractive . . . is a belief that each partner, standing alone, is not in a position to form and run a large and meaningful company."

Schein emphasized, "It is a cardinal rule . . . that if a joint venture is to be successful, both parties to it must pursue the arrangement with a bottomless reservoir of good will, infinite flexibility and an overpowering desire to get along with his partner."

"It is very important that before the enterprise is formed, the parties to it discuss and come to general agreement on the basic philosophy of the business, the aims and goals which are sought to be achieved and the basic business methods to achieve them. . . ."

"Prior agreement should be had on how additional capital will be provided in the event this is necessary. . . . It is most necessary for the partners to agree in advance about dividend policies of the joint venture. How much of the annual earnings should be taken out of the business and how much should be reinvested for expansion and growth. Also, the partners should agree in the beginning on the joint venture's outside auditors and lawyers."

Schein Questions

Asked if his speech should be interpreted as indicating that he was not in favor of joint ventures, Schein said, "I believe they serve a specific purpose but that they are fraught with difficulties and diverse problems. However, if you are flexible enough to understand the problems, joint ventures can serve a very important purpose."

To the suggestion that the legislation in some countries operated against the establishment of 50-50 operations, Schein said that where local legislation required 51 per cent of the shares in a joint company to be held

by a native of the country, voting trusts could be arranged to give the two partners an equal say in the running of the company.

Asked if a joint venture, which involved compromise, could ever be as effective as a wholly owned subsidiary, Schein said: "If the two entities can submerge their individual personalities and if the goals are clearly defined, then a joint venture can be even better than a wholly owned subsidiary because of the diversity of backgrounds of the two partners and simply because two heads are better than one."

Faecq Recommends Assigning On a More Individual Basis

Felix R. Faecq, president of World Music Co., Brussels, wrapped up his talk on foreign licensing arrangements with a recommendation that music publishers make assignments on a number per number, and country per country basis, and that the best policy for independent record producers would be an artist per artist deal. He explained that a song which does not appeal to Europeans might well be a hit in the U. S. or Japan, and that even between Europeans there is a difference in taste between the Mediterranean markets and the Central European markets.

Catalog deals were practical and economical, he pointed out, for giant organizations having pressing plants and distributions of their own the world over, and selling their artists and producers under their own label everywhere. For those record producers and music publishers looking for foreign allies, Faecq listed the following criteria:

"In music publishing, it is

obvious that a long-established firm, but still very active, is the best bet. Many new firms are appearing . . . and most of them are owned by artists, authors, musical directors, record companies, etc. How efficient they are depends entirely on their personnel. If such personnel is not competent and/or is too often changing, it is bad for the whole exploitation as well as for the administration. Experience is the keyword of this profession and it takes years to get it. Such experience, added to steady management in a long-existing organization, well watched and constantly brought up to date by a family of born music men, is without doubt the best guarantee.

"In the record business it is essential to deal with a record manufacturer having his own distribution and an aggressive team of promotion men as well as public relations and sales. There are just a few such firms in each big market country and well, generally, the giant orga-



Dario Soria, RCA Records international division vice-president, discusses establishing a foreign facility, flanked by from left: Harvey Schein, president, CBS International; Felix R. Faecq, president, World Music, Brussels, and Sal Chiantia, president, MCA Music.

6) The subpublisher will take all necessary steps to protect in his territory the subpublished rights.

For a licensee in the record business, Faecq said, the system of first option or first refusal is used. If the licensee has in his production an artist of the same type (and recording the same kind of music), it is obvious that such licensee cannot agree to bring a competitive artist into his own organization. But, once the licensee has taken an artist, he should be asked to follow the new recordings of such artist in a certain proportion, to release them at a certain periodical pattern, to promote them with the largest possible extent, when possible, live appearances of the artist assigned to the licensee.

Faecq Questions

Referring to Faecq's advocacy of granting licences on a song-by-song and artist-by-artist basis, Sol Rabinowitz of CBS started off the questioning by asking, "Why is it that most record companies and music publishers seem to favor catalog deals?"

Faecq replied, "The answer in one word is—advances. If an American record company or publisher is seeking an outlet for his product outside the U. S. he is naturally interested

nizations. They are open for pressing and distributing records at standard conditions."

Demands to Ask

As far as demands to be made on a license or subpublisher go, Faecq said that the principal things to ask a subpublisher are: 1) Copyrights' registration of the works at the local Authors Rights Organizations. The copyright registrations must be made both for mechanical rights and for performing rights. 2) Obtain the local release of the original recordings, either imported or repressed. 3) Obtain recordings by local artists in the local language (if other than English). 4) Distribution to artists, radio and TV stations, jukeboxes, bands, etc., of records and/or sheet music orchestrations. 5) The subpublisher shall send twice yearly the statements of royalties for mechanicals and sheet music. He might collect as well the original publisher's share of performing rights. All statements to be accompanied by the corresponding amount of money.

in making a catalog deal to get the largest possible advance. This money may be needed, if a small company is involved, to finance future production.

"But, as far as subpublishing is concerned, if you do a catalog deal, in my opinion it is impossible to exploit it adequately because there are only 24 hours in a day. Therefore, you have to select certain items, either because they have been hits in the country of origin or because they happen to be to your taste. And for all the other material in the catalog, it's just a first-class funeral. It is not in the interest of songwriters for publishers to license whole catalogs. This can tie up a whole lot of songs which may be dead to the subpublisher but which could be exploited by a different subpublisher."

In the case of records, Faecq continued, catalog deals were also undesirable because the licensee and licensor may have similar artists each recording the same kind of material in competition with each other. And no licensee was going to promote a foreign artist at the expense of his own, similar artist.

Schein Speaks

Harvey Schein of CBS, one of the speakers at the same session, said he took the opposite view to Faecq. "If you license music or records on an individual basis, you will be spending all your time looking for suitable licensees. If you are a record company producing 200 records a year and there are, say, 50 important markets throughout the world, the idea of seeking individual licensees for each record is impossible.

"Furthermore, think of the accounting problems involved in having hundreds of different contracts and ensuring that you are collecting all your royalties. Any company which licenses records or songs one by one is not really licensing but selling. It cannot keep track of what is happening. We have had cases where we have taken a catalog of a company only to find that certain items in that catalog had already been licensed elsewhere and forgotten about by the licensor."

Schein said that a licensor could protect himself adequately by including a first-refusal clause into the deal with his licensees.

Soria Comment

The other speaker on the panel, RCA's Dario Soria, agreed that record-by-record licensing was an impractical concept. "If a licensee can count

on the continuity afforded by a catalog deal, he has more incentive to invest capital and effort in promotion and exploitation of that catalog," he said.

Answering a question on the disagreement between the French and Belgian performing right societies as to which organization should collect and distribute royalties from Luxembourg, Faecq traced the history of the problem and explained that at the time of the Berne Convention in 1886, France was the only country with a performing rights organization, the SACEM formed in 1850. The SACEM later opened an office in Belgium to collect royalties from Belgium and Luxembourg. Later, Belgium set up its own performing right organization and following the 1930 Benelux agreement on economic and monetary matters, the Belgian organization began handling royalties from Luxembourg, he said.

French Contracts

"The French, however," said Faecq, "do not recognize the deal for Benelux territories and they want the contracts for Luxembourg to be attached to the French contracts. In April last year the French society instructed its members to ask that Luxembourg be included in their contracts.

"Therefore, at the moment Luxembourg can be covered by two contracts—one from Benelux and one from France. The Dutch and the Belgians are currently fighting to end this anomaly."

Eastern Europe

Asked about the problems of collecting royalties from the East European countries, Faecq said that royalties could be collected from East Germany from GEMA, the West German performing and mechanical rights organization which had an agreement with its counterpart in East Germany.

"There is also a way to collect royalties from Poland through Czechoslovakia, but the money could only be collected and spent in Czechoslovakia," he said.

Chairman Sal Chiantia referred to the "fiction" that Russia holds royalties for foreign songwriters, but Rudi Slezak of Abigail Music, London, said that royalties could be obtained from Hungary. He also remarked on the impressive sales of sheet music in Czechoslovakia.

Allen H. Arrow asked Faecq's opinion on the trend by U. S. publishers toward offering a 15

Opening Foreign Subsid Is Like Starting New Business: Soria

RCA Records division vice-president Dario Soria compared embarking in a foreign subsidiary with starting a new business and stressed the importance of local foreign talent to "mind the store," in his talk on the setting up a wholly owned foreign subsidiary.

He posed three questions: What does one want to do by oneself, and why and where? On the "why," he said the motive is to make profit overseas, starting with the exploitation of an existing property of recordings and copyrights created by a parent company for its own domestic market. On "what" he said that the scope and size of a foreign subsidiary could range from a one-man publishing set-up, with little capital, to a full-scale operation, complete with hundreds of employees and an investment of millions of dollars.

Analysis Necessary

Regarding the "where," he said an analysis was necessary on the disadvantages and advantages its subsidiary will have over local competition. Major markets "cannot support a foreign subsidiary unless it is also engaged in the creation of local product for the local market." Also, he said, in the case

of subsidiaries of U. S. companies "one must also determine in advance to what extent the foreign subsidiary will have to comply with U. S. antitrust and antirestraint of trade laws." These requirements, he warned, might put the subsidiary at a disadvantage in areas where local competitors don't have such laws.

Moving to the management side of the question, he said that the success of any operation, "depends on the ability of the man who runs it and the staff he is able to assemble. . . . "Native, competent, local management is the key to a successful foreign operations."

He stressed that establishing a foreign subsidiary has its substantial rewards "only under ideal circumstances. A successful subsidiary can give its parent company profits on many levels, distribution, manufacturing, and also on locally created masters and copyrights."

Opportunities Exist

He felt that establishing a foreign subsidiary was open only to large companies with large capital but that opportunities exist today for a different type of subsidiary which could be set up with modest investment. He said that a group of young, talented people, who have set up an independent label, without manufacturing or distribution facilities could be successful because of their creative and promotional ability, "if they are able to find equivalent talent to manage a subsidiary abroad. This would pay off more than a licensing alternative," he said.

He said the field needs younger people who may not have the finances. "The industry needs this creative talent to grow, notwithstanding the economic pressure. . . . The doors of RCA's foreign subsidiaries are open to give services to independent labels interested in starting their own subsidiaries abroad."

Soria Question

Asked to elaborate on the advantages of a wholly owned subsidiary, Soria said that the most scarce commodities in the

music industry today were A&R and promotional talents.

"If you set up a small wholly owned office with A&R and promotional facilities and you have a good manufacturer and distributor to work with, I believe you can work very satisfactorily, provided you have good creative people on the spot. You have the advantage, too, of not being involved in any investment for manufacturing and distribution.

"If, on the other hand, your A&R and promotion team is inadequate, then you are better off with a licensing operation."

Harvey Schein pointed out that when a company had a wholly owned foreign subsidiary, it lost the advantage of the guarantee which is a feature of licensee deals. Additionally, a wholly owned subsidiary with only production and promotional facilities was a temporary concept because, if it was unsuccessful, the parent company would revert back to a licensing arrangement, and if it were successful, the likelihood was that the parent company would eventually set up its own manufacturing and distribution facilities.

Dick Broderick of MCA said that his company had set up a subsidiary in Britain which had worked very well. "If you want to be 'in' you have to have local product and in most cases you can only do this successfully if you have a local A&R department. You can have a good licensing deal, take the money and run; but if you go in with a good A&R and promotion department, then you become part of the market."

Geoffrey Everitt, head of Radio Luxembourg, London, pointed out the additional advantage that subsidiaries could often pick up good local product for the U.S. market, which was not the case with a licensing arrangement.

Asked to elaborate on his reference to the restrictions on foreign U.S. subsidiaries applied by the U.S. antitrust laws, in addition, it was sometimes difficult to comply with local tax laws.

CONTRIBUTORS

A 15-man editorial staff, comprised of members of both Billboard and Record Retailer, covered the International Music Industry Conference in Nassau and prepared most of the material in this section.

From Record Retailer, reporters in Nassau included: Graeme Andrews, its editor; Michael Clare, deputy editor; Brian Mulligan, news editor; Philip Palmer, general assignment reporter, and Ken Willsmer, director of charts, reviews and services.

From Billboard, Nassau reporters included Paul Ackerman, executive editor and Music editor; Ian Dove, International editor; Claude Hall, Radio-TV editor; Mildred Hall, Washington Bureau Chief; Mike Hennessey, Billboard's London-based European editorial director; Earl Paige, Coin Machine and Midwest editor headquartered in Chicago; Eliot Tiegel, Los Angeles Bureau Chief; Bruce Weber, Tape CARtridge editor, headquartered in Los Angeles; Bill Williams, Country Music and Southeast editor, headquartered in Nashville; Lee Zhito, editor in chief.

Material also was prepared by Mike Gross, associate music editor and editor of the Talent department; Fred Kirby, Classical editor; Ed Ochs, Rhythm and Blues editor.

The cover of this section was designed by Lee Leibowitz. Virgil Arnett is Billboard's art director.

per cent collection deal to foreign publishers as opposed to a 50-50 subpublishing deal.

Faecq said, "The 15 per cent deal is a good formula provided that included in the agreement is provision for the collecting publisher to have an option on certain songs. The system of big advances being asked by American publishers, and the increasing limitations put on the term the contracts run, has created a bad situation as far as transactions between America and Europe are concerned. A subpublisher who has a three-year deal may put in a great deal of promotion work for the duration of the contract without tangible result and the next year the song may become a hit for another company. Many European publishers are now reluctant to take an American number on this basis. In these circumstances, a 15 per cent collection deal with an option is preferable."

Chiantia Opinion

Faecq suggested that American publishers should get together to work out a new system of licensing their copyrights in Europe because the present situation had slowed down the transactions between the two continents.

Chiantia pointed out that there was a mutuality of obligation involved. American publishers were also unhappy about taking foreign songs for a limited period, but the Americans had started this kind of deal. He added that short-term deals were largely limited to companies which had not had long-standing dealings with European publishers.

Chesdel Music's Dave Miller criticized European subpublishers for lack of action with U. S. songs and said that 50 per cent was a lot to pay for a book-keeping operation.

Faecq replied that a great deal more than bookkeeping was involved for a subpublisher, particularly in Belgium, where a song had to be registered with three performing right societies and three mechanical right societies.

WORLD COMMITTEE IS SET UP ON NUMBERING

The Universal Numbering System Action Committee (UNSAC) was formed to pursue universal numbering in the U. S. and the global markets. To accomplish these objectives, UNSAC was structured to comprise two committees—one concentrating on the domestic and the other on worldwide markets.

UNSAC's U. S. committee consists of David Rothfeld, divisional merchandise manager, E. J. Korvette Stores, committee chairman; Henry Brief, executive director, Record Industry Association of America (RIAA); Hal B. Cook, vice-president, Billboard Publications; Bill Gallagher, vice-president, MCA; Floyd Gilnert, marketing vice-president, Shorewood Packaging; Stan Gortikov, president, Capitol Records; Don Hall, vice-president, Ampex; Amos Heilicher, president, National Association of Record Merchandisers (NARM), and president of Heilicher Bros.; Merritt Kirk, general manager, Calectron; Mike Maitland, president, Warner Bros.-7 Arts Records; Jules Malamud, executive director, NARM; Mort Nasatir, publisher, Billboard; Cecil Steen, vice-president, Transcontinental Music Corp.; Charles Sims, record buyer, White Front Store chain; Irwin Steinberg, executive vice-president, Mercury Records.

UNSAC's international committee is headed by chairman Len Wood, executive vice chairman and a director of EMI (U. K.). Other members include Graeme Andrews, editor, Record Retailer (U. K.); A. L. Betts, executive secretary, Canadian Record Manufacturers' Association (Canada); Ken Cole, president, Cosdel Records (Japan); Mario Freidberg, president, Discos Tizoc (Mexico); Ken Khouri, director, Paradisc (Jamaica); Peter Menneer, associate director, British Market Research Bureau (U. K.); Julian Ormand, publisher, Record Retailer (U. K.).

THE EMERGENCE OF THE INDIVIDUAL ARTIST/COMPOSER/ PRODUCER AS A SELF-CONTAINED ORGANIZATION

Chairman: Alvin S. Bennett, President, Liberty Records

Speakers: Artie Mogull, President, Tetragrammaton Records; William P. Gallagher, Vice President, Leisure Time, Home Entertainment Division MCA, Inc., Decca Division; Frank Zappa, President, Bizarre, Inc.

Make Young Talent Aware of Costs Invested by Disk Cos.: Gallagher

New, young talent should have a good appraisal of the "mounting liabilities" a record company must incur in helping them gain success. This must be done to reverse an aura of "get rich quick" which permeates the music field, Bill Gallagher, executive vice-president of Decca Records, reported in his seminar on how record and publishing companies must deal with the impact of the emerging self-contained performer.

Gallagher suggested that if companies go about this task "in a dynamic yet business-like manner, I am sure we can return some semblance of fiscal sanity to our future talent investments."

The record industry must also take the initiative and encourage the development of specialized schools or the addition of curriculum to universities to help develop solid, business-aware talent managers to work with new performers. "Perhaps record companies in the States should explore the need for better dialogue with the Conference of Personal Managers," Gallagher continued.

This concern for the growth of the management area of the business, the executive pointed out, is based on alleviating problems in the careers of "incorrigible, undisciplined groups who fail to recognize their responsibility to meet recording schedules and public performances they have been committed to."

Although these groups expect major financial investments in their future, many of them, in return, offer not even a "modicum of dependability," Gallagher said. "They must be made aware of the vast sums invested in them by record companies, and they can only be properly counseled in these areas if they are associated with professional managers."

While Gallagher noted that companies are training people in producing and engineering posts, he felt that the growing practice of a person learning and then leaving had to be modified. He suggested that the industry study contractual methods of "getting a fair return from their training investment—not unlike the traditional escalating artist contract—as the young producer's productivity increases, his income potential should rise accordingly."

Another problem area is which record companies can be of greater assistance to the all-in-one performer-producer involves developing training grounds for live performances, he said. Citing Fred Weintraub's "coffee house" club circuit as an example of a workable concept for exposing new acts, Gallagher suggested that talent agencies should join with the record industry in developing

live performance circuits while acts are simultaneously perfecting their recording techniques.

"A broadly sponsored industry plan to make live entertainment available to the less fortunate could well prevent another long hot summer."

Gallagher suggested that the challenge of tomorrow be met with carefully developed enthusiasm based on broadening today's dynamic new art form of popular music.

In leading up to his suggestions, he traced the growth of the a&r man from Mitch Miller (who made suggestions to publishers about tailoring a song for a specific artist) to the Hugo and Luigi's (who became "independent architects" for hits) to the performers own desires to control their musical identities.

Gallagher Questions

During the questioning period following the speeches, Gallagher was asked by panel chairman Al Bennett, president of Liberty/UA, what role he felt young acts should play in the packaging and merchandising of their albums. Gallagher answered that he felt the label should not interfere with the artistic creative development of the product, but that generally artists should leave these facets of the business to the trained staffs maintained by the companies.

After listening to co-panelist Frank Zappa and the audience exchange thoughts on the "chasm" which seems to exist between the pop/hippie bands and older company executives, Gallagher suggested that a committee of young musicians be formed to represent this young, aggressive generation, with the aim of establishing meaningful dialog between the age groups.

Gallagher suggested that Billboard analyze its charts to determine which are the leading groups, then let the top acts select their own representation. Through a coordinated effort with the RIAA, this committee of young musicians could "possibly" establish a dialog which could result in better understanding between the establishment and the hippie bands.

'Big Problem'

Classifying himself as a "traditionalist," Gallagher offered a strong opinion on the topic of record companies expanding into publishing and personal management. "A record company has a role to play and I think record people should stay in the record business." The executive said a company should counsel its young performers rather than "grabbing every piece of economics." He cited the example of a group recording its first album after its first hit single. Eleven of the songs were owned by the kids themselves, and Gallagher found this

sudden plunge into publishing "perplexing."

Gallagher reiterated his concern that young acts aren't aware of the financial input which the labels expend during the question period. He acknowledged the problem of young hippie acts not showing up for concerts and recording sessions. Panelist Zappa emphasized that by the establishment's standards, things they (the pop/hippies) do are weird. "This is a difficult situation for a record company to get around," Gallagher answered. "It's a big problem."

Zappa Paints a Picture Of Two Worlds Divided

Frank Zappa drew a picture of two worlds—the pop/hippie musicians and the vintage recording company executives—and analyzed how the underground looks at the establishment.

In his speech on understanding the underground artists, the president of Bizarre, Inc., said that underground acts are not as practical as executives would like them to be. "The record industry should remember that the music sounds that way because of the environment in which the kids live. They have a concept of music as art. You don't understand their music and the way they look. Most a&r people know nothing about music, but look instead for the commercial potential."

Zappa blamed the American educational system for not teaching courses which relate to today's music and as a result, have had the effect of not properly training young people for careers as serious pop musicians. Yet, he said, the underground bands have been using techniques which educators claim are forbidden in composition. "Parallel fifths and parallel octaves



Frank Zappa discusses underground artists and their philosophies. Al Bennett, Liberty/UA president, who chaired the session on self-contained artists, is on the left, with Artie Mogull of Tetragrammaton and Bill Gallagher of Decca at the other table.

are a moving sonic experience for young minds. Most pop groups are crawling with such devices, yet the schools say they are forbidden because they don't sound good."

A lot of the underground sounds are raw, Zappa said, and the fact that they assault the ears helps contribute to the misunderstanding about the music.

Look for Chords

"You call it noise, but you don't look underneath it for the chords or melody lines." Zappa said that a musical generation gap is an "expression of fear on the part of older people. There's a feeling that the young kids are out to get you and this colors the way record companies treat underground acts."

Record executives don't like or understand the underground acts, Zappa contended, and to ameliorate this situation, he suggested that executives "go down and sweat with the kids in the psychedelic dungeons."

"A lot of the underground acts don't care about making a hit record. They're interested in making an artistic expression."

These underground acts, Zappa continued, are a different

kind of person. "Some of their bodies are chemically altered and they have leisure time activities that would be very foreign to you."

Zappa's biting attitude toward his audience alienated some people, but it offered the long-haired leader of the Mothers of Invention's insights into the most mystical area of the music field. "You should care about the artistic merit of the music you're selling," Zappa warned.

Zappa categorized the underground's terminology for record executives as "old - - - ." He countered that by saying record executives call underground kids "creeps."

Zappa spiced his talk with a number of four letter words. This use of unprintable words caused a stir at the seminars. Mike Maitland, president of Warner Bros.-Seven Arts Records, which distributes Zappa's Bizarre Records, told Billboard at the conclusion of one seminar that he "saw no need to shock." Maitland added he would have to listen closer to future Bizarre products to see just what kind of material W-7 was distributing for the independent company.

Personal manager George Greif, in reflecting on Zappa's comments about the poor quality of American education, said that

(Continued on page 54)

Mogull's Pitch for 'Lean Look'

Maintaining the music industry is "the single most influential medium in the world," according to Tetragrammaton Records president Arthur Mogull, warned independents must make certain that they "do not grow fat and thus follow the historical process of attrition" which struck monopolistic music publishers and a&r chiefs.

Mogull, in his address on organizing and operating acts and directing their growth, also cited the importance in welcoming "Creative young people and offering them the opportunity to express their creative and sometimes revolutionary genius openly and free of establishment re-

strictions." Describing the music industry as at a "crossroads," Mogull predicted the "emergence of more independent organizations . . . and the absorption by the majors of . . . smaller independents." Older independents, Mogull added, selling for further financing, administration and an eventual capital gains sale, will still probably be replaced by new independents since "creative youngsters of today will find it difficult to function within the confines and limitations of a major company."

Calling today's music publisher "a middle man between the creator and the record com-

pany . . . (who contributes nothing to the advertising, merchandising or promotion of his vehicle, the record . . . but expects a finder's fee of 50 per cent," Mogull suggested that "the independent must vest his copyrights in his own publishing residuary as a means of collecting the fringe financial benefits and controlling the destiny." So "the independent is here to stay," he concluded, "certainly at least in the foreseeable future. And a good thing for the industry it is, for it is from the independents that the exploration and pioneering will take place."



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Session 9:

MERCHANDISING THE ARTIST AND MUSIC INTERNATIONALLY

Chairman: Gunther Braunlich, Public Relations Director, TELDEC (Hamburg, Germany)

Speakers: Georgio Gomelsky, Managing Director, Paragon Publicity and Public Relations, Ltd. (London, England); Alain Boublil, Manager, Vogue Records (Paris, France)

Gomelsky Takes Session on Grand Tour of Management

A highly detailed key to the success of the international tour was outlined in a talk by Georgio Gomelsky, managing director of Paragon Publicity and Public Relations, Ltd.

Giving a complete breakdown, including the arrangement of visas, Gomelsky recommended that the international promoter begin with a selection of music, on the assumption that certain music is more international in nature than is other music. Equally important, he said, is the selection of the proper areas, the countries themselves, and the actual aims of the tour.

"Pick the proper time for the tour," he advised, "and work out a good combination which works effectively involving an agency, press and promotion, and management." He outlined the advantages of the agency use.

Again, involving careful planning, he suggested that the coordination of releases with record companies and publishers to achieve maximum penetration. Gomelsky gave a complex breakdown of procedures to follow. He also stressed the importance of maintaining the artist's position by regularly sending news and promotional material. Gomelsky turned to the future. "Record companies," he said, "because of their other duties, have little time to devote to promotion, and thus must turn to the emerging independent promotion companies which are coming into existence.

"Communication," he suggested, "has brought the interna-

tional industry closer together, but despite quick successes, the promoter still should think of the longterm rather than the short. Think internationally, at its best, music communicates across all barriers."

Gomelsky Questions

The establishing of artists and liaison between agents and record companies were the themes of questions put to Georgio Gomelsky. Asked to give the meaning of "an international artist" Gomelsky said that some acts can be classed international without ever having been to a foreign country. He was asked how one established an artist abroad. "I am surprised that some British talent has not yet broken into European markets. To make an artist in a foreign land really depends on what nature the artist is, rock or straight pop, and in what direction he wants to go."

Gomelsky added, "some acts record their hit material in the local language, but it would be ridiculous for the Beatles or Jim Morrison of the Doors to record in Italian."

Artist manager Gerald Purcell wanted to know better ways of putting together initial promotion tours and spoke of the bad conditions in some British venues. Gomelsky said that there was not enough coordination between agent and manager, and said this was why he launched his own agency in the U.K. a year ago.

He added that, in some cases,

it was hard to convince a group that a European promotion visit is worthwhile to establish the act. He was then asked whether he thought artists needed a hit record to go on an European tour. Gomelsky said that this was not necessary in some cases. He cited the recent example of Captain Beefheart who went to the U.K. without a hit record. Following this trip the group achieved reasonable album sales.

The difficulty of getting European licences to pay part of the cost of bringing in U.S. acts was answered by Nesuhi Ertegun, who revealed that Wilson Pickett's one-song appearance at the San Remo Song Contest netted him \$25,000 and, following the concert, sales of one of his records achieved Italian sales of 150,000.

Boublil Affirms Value of Fests

The value of the European music festivals to the artist, the promoter and to music generally, was spelled out by Alain Boublil, general manager of the Vogue International group of publishing companies in Paris.

The festivals, he said, are of importance to the American music industry. He cited, among others, the noncompetitive festivals held in the East European countries wherein sponsors are combining all types of music and even of performing arts with international artists.

Noting that these festivals give to record companies the opportunity to do live LP's, he said they create new products with a new appeal which can reach "more than the usual specialist



Georgio Gomelsky of Paragon Publicity, London, reports on publicity practices in England at a seminar on international artist and music merchandising. Other panel members are from left: Alain Boublil, Vogue, France, and Gunther Braunlich, PR chief of Teldec, Hamburg.

buyer of serious music or folk music."

Boublil also said the noncompetitive festivals open new markets to an artist through television, citing examples of now-established singers who were unknown to their festival appearances.

Competitive Fests

Regarding competitive festivals, Boublil dealt with contests ranging from San Remo in January to Rio de Janeiro in October. "These," he said, "offer not only great exposure for the artist but for the writer and the song." He also gave a detailed breakdown, including criticism, in some instances.

Festivals also attract major artists to Europe, he pointed out,

and this is a breakthrough for many of them. "Perhaps more importantly, it is bringing American publishers to Europe.

"At a moment in which English is the only language in which a song can become a world-wide hit, festivals are one of the few ways of drawing international attention to the high quality of some of the European songwriters," Boublil said.

Boublil, who also is managing director of Taboo Records in London, said the most useful lesson to be learned from these festivals is that it is possible for songs to become international hits even if they are not accepted as winning songs in a national festival.

Session 10:

INCOME POTENTIAL IN DIFFERENT MUSIC FORMS AND USE

Chairman: Arnold D. Burk, Vice President in Charge of Music Operations, Paramount Pictures Corporation; President, Dot Records; President, Paramount Music Publishing Companies

Speakers: Herman Edel, President, Herman Edel Associates; Frederick L. Hyman, President, Americom Corporation; Don V. Hall, Vice President-General Manager, Ampex Stereo Tape Division, Ampex Corporation

Pocketdisc Praised by Hyman

The Pocketdisc was described by Fred Hyman, Americom Corporation president, as a "marketing man's dream" giving the consumer mobility and selectivity. He said it was designed to reach millions of customers who are now unsold on the 45 rpm single. He described the singles market as mostly girls, with an average of 13 years, 9 months.

In the U. S. in 1968, 180 million units of 45's were sold, of which 60 million went to jukeboxes. "This leaves only 120 million retail sales to a market of 40 million people between the ages of 10 and 19. Three per capita!" said Hyman. He added that surveys show that 90 mil-

lion of these 120 million were sold to but three million of these young people. Therefore, he said, a great market of 37 million teen-agers appears to prefer some other form of music or have not been attracted to the market by what the industry has offered them.

The market is ready for new ideas, and growth can only come by reaching the unsold, Hyman said. A major factor of this untapped market is mobility, Hyman said, explaining that people move about and take their entertainment with them. This he called a major difference from the market of the 1940's, when the 45 was introduced. Another

change is the upsurge of radio, with music as its chief fare. He added, "radio could not survive the same 3 million hard-core customers as its audience that we have in single records. It is selling listenership on the basis of the total market—a market the record industry is only partially reaching. It is up to us to grab hold of this opportunity and sell our product . . . to the potential customers." He added, "Thus it is here that Pocketdisc is an opportunity. . . . Pocketdisc is small enough to carry in your pocket, strong enough not to scratch, light enough to ship by air, cheap enough to mass market profit- (Continued on page 53)



Fred Hyman, left, of Americom, and jingles producer Herman Edel listen to a fellow panelist during the session on income potential from different music forms.



Don Hall of Ampex discusses the potential for audio-visual cartridges. Panel chairman is Arnold Burk, Dot Records president.

Hyman Summary

• Continued from page 52

ably for 50 cents and compact enough to sell through vending machines."

As to the 50-cent price, Hyman said that in the Seattle test research showed that the major consideration of purchase was price; and 50 cents suits the public's evaluation for a product that has limited editorial appeal and life.

Explains Problems

Hyman explained the problems of pilferage, retailers' investment in clerks, problems of price cutting, and told how the Pocketdisc, sold thru vending machines, surmounted these problems. He added that the consumer wants a 50-cent single; that it can be made and sold for this price by the manufacturer; it can be handled profitably by the distributor who will sell to a new form of rack jobber. "The new rack is really a vendor. This vendor solves the retailer's problems and the consumer buys for 50 cents—two quarters in an automatic vending machine supplied and stocked at no expense to the location."

Hyman analyzed the Seattle test and added that the indication is that "a retail market for Pocketdisc may be as high as 500 million to one billion units a year in the U. S. five years from now." He said the test showed that outlets closed to 45's could be opened to Pocketdisc. He pointed to a huge opportunity to promote new artists copyrights and "an opportunity to propagate the buying habit for music rather than give comfort to piracy through tape recording."

Hyman added that he believes

Edel Sees Ad Land as Vast Revenue Builder

Speaking on exploiting the jingle and spot music in advertising, Herman Edel, president of New York's Herman Edel Associates, urged music publishers and record manufacturers to come out of their shells to take advantage of the additional revenues to be made from the advertising business. He stressed that there is great opportunity for all to gain great reward from the advertising field if it is given the respect it deserves and the caliber of performance that it expects—and receives.

In pointing up three ways of developing revenue, Edel said:

1) Get your song involved in an

the 45 is in great danger with or without Pocketdisc . . . that the pressures on it are tremendous, such as pilferage and shrinking distribution. "And thus, something dramatic . . . must be done. We feel as if we have achieved a great deal, but the real achievement is the industry's opportunity. We would welcome your involvement in the U. S. and throughout the world. Japan, Canada, Italy, France, Australia and the Scandinavian countries are already firming plans for 4-inch records." Hyman concluded, "Are we ready to forfeit singles for the glamorous profitability of albums or do some of us still believe we need a breeding ground for artists and songs?"

The growth potential for audio-visual cartridges is not difficult to predict: today's technological age is being touted as the harbinger of an even greater age of technology, according to Don V. Hall, general manager and vice-president of the Ampex stereo tape division, who urged the music industry to broaden its scope. "Begin to think not just audio, but audio-visual. This duet provides a potent possibility for future revenue."

In discussing the "Income Potential in Different Music

ad campaign. 2) Tie in to the campaign with a record. 3) Stay on top of the performing rights society.

'It'll Pay Off'

Edel said in advising how a catalog should be exploited, "Surely there lie in your books hundreds of solid songs that could be utilized in advertising today. First show your interest. When you attempt to develop any area, you work at it—well, work at this. First put together a tape of a dozen of these songs—not the entire song but the key eight bars—segue one to another—include a fact sheet with these songs and listing other titles—indicate their availability—and at a realistic price. Get these tapes out to producers such as myself . . . to key creative directors at the agencies . . . to heads of production at the agencies—ask them to pass them along—and they will. Do this every two to three months on a long-term, continuing effort. Get them to know your name. It will pay off!"

To point up his contention that the best music and the best talents are now at work in advertising, Edel cited the "Give a Damn" song recorded as a commercial by Spanky and Our Gang, which reached the Billboard chart, and the Pepsi-Cola commercial created by independent producer Bob Crewe, which made music, advertising and financial history.

Session 11:

THE SOURCE OF MUSIC INCOME A COMPARISON AMONG MAJOR COUNTRIES

Chairman: Walter Hofer, Hofer & Boorstyn

Speakers: Leo Strauss Jr., partner, Prager and Fenton; Henry Brief, Executive Director, Record Industry Association of America

Strauss on 'Creative Accounting'

Accounting statistics of the world-wide music community reflect a spiraling trend toward a \$3 billion era for international sales of recorded product, said Leo Strauss Jr., of the New York accounting firm of Prager and Fenton.

In his seminar on the breakdown of the total sales dollar, Strauss spoke of "creative accounting" as a tool of manage-

ment which, when combined with creative and marketing departments, can achieve gratifying results.

Strauss referred to hits and "happy accidents" as contributing to a company's sales success, but he emphasized that "solid catalog, good merchandising and proper administration of good basic properties are our true assets." In discussing the interna-

tional market, Strauss said that nearly all music markets reflect a higher growth curve of the gross national product of their respective countries for the past 10 years. The U. S. presently accounts for over 50 per cent of the total sales achieved by member nations of the Berne and Buenos Aires copyright conventions, he said.

The domestic retail volume in

Forms," Hall said that companies are working on home entertainment, educational, communication products of the 1980's, yet the market for now-products has barely been tapped.

"Although audio-visual cartridges can represent only a fraction of the potential for pre-recorded entertainment, education and communications," he said, "the parallel areas of development in 'software' are also golden."

The concern of the music industry is with the contents of the programs, not the devices, or the size or shape of the container, he said.

"The combination of pre-recorded audio-visual materials into a compact, easy-to-handle cartridge tantalizes electronic and music industry leaders as well as educators and consumers," stated Hall.

In Distance

While there may be a golden future for an audio-visual package, he said, the realities of technical progress, program material costs and consumer demand say that this lies far in the future. The prospect of buying a cartridge of a Broadway show for an evening's entertainment at home remains in the distance.

He felt that there should be no shortage of technologies, of software (records, pre-recorded audio or video tapes or film) or equipment when the time is right, the price is right and the recorded information is ready for a mass consumer market. "But I see all of this as an evolution, not a revolution."

While the technology is evolving, what is happening in the area of entertainment production and packaging? What should be happening?, he asked.

"Some record companies are beginning to supply increasingly exotic instructional material for material for school and university use," said Hall. "This is a step in the direction of development of material for home entertainment and instruction beyond the traditional music the industry has always supplied."

"Large publishing complexes are involving themselves more in multimedia presentations of information that has traditionally been sold only in book form.

TV networks, film companies and other 'angels' are investing in Broadway productions. Even literary and entertainment agents are increasingly aware of sales to be made of manuscripts for books, songs, teleplays and movies."

Hall believes the music industry's concern must be with the creation and merchandising of the message itself. "Look at the variety of machines available to playback of today's audio information, whether music or spoken word. The machines are only important as the material that's played on them.

Hall felt that it's time to plan how your product will appear and how you can merchandise it in the audio-visual tomorrow.

"The profit potential is high," said Hall. "It provides built-in repeat sales, extra royalties and a potential for more equipment sales."

Hall Questions

Hall, during the question period, was asked why the industry should concern itself with developments in the future, some 10 to 15 years ahead, when it was not able to tap current technological advances to the fullest extent.

Hall replied that it was true that the full resources of the pre-recorded tape market had not been tapped by the industry, but that this was no reason to halt the advances and breakthroughs being made by industry scientists.

Scientists work in the future, he added, "and you could not stop them." Hall told the meeting, in reply to a question, that one way the industry could get more involved in tape systems was to merchandise product to the educational and industrial market.

He saw a big growth area for prerecorded tape in the educational market at all levels—from grammar school to university. To a final question on how far away, at a consumer level, was the audio-visual cartridge, Hall said that he could not say with certainty. It would be years before it was on the market at consumer level but "it was silly not to discuss now the eventual reality of the audio-visual cartridge."

Great Britain in 1968 was about \$100 million. West Germany tallied a 20 per cent increase over 1967 for a \$125 million retail gross, including export business. In Italy, Strauss said, discounting made it difficult to determine true retail statistics. But albums reached a five-million unit sales peak and singles hit the 36-million unit mark.

Analyze Mart

The accountant emphasized that marketing and manufacturing departments of a record

company should analyze the world market in terms of its varying cost factors. "Only through combined efforts and information available to all managers can a firm exploit its true world potential. For want of a better phrase, I call the application of this theory creative accounting."

Strauss broke down cost factors by country on such items as record pressing charges for singles and albums: [an average in the U. S. of 8 cents for a single and 23 cents for an LP];

Strauss Speech

• Continued from page 53

[8 cents in England for singles and 25 cents per LP]; 9 cents in Germany for singles and 26 cents per LP; 9½ cents in Italy for singles and 28 cents per LP.

In breaking down recording costs for musicians, the American player earned the highest session rates: \$85 for a 3-hour job. In England, the fee was \$25 for 3 hours; in Germany the fee is \$5.50 per hour for sidemen, and in Italy, players earn \$28 for a 3-hour session. In the tape field, Strauss cited 8-track's lead and cassettes' sales rise. Cassettes were the dominant system in England, with 8-track rising over the past two years. Cassettes were the leader in Germany and Italy, he said.

Strauss Questions

While fielding a question on the share of market of budget albums and cutouts, Strauss entered into a brief debate with Art Talmadge, head of Musicco Records. Strauss took the position that there is a moral difference between the two types of low-cost product.

"The artist knows that budget product is aimed at the low-cost market and that it will often contain older repertoire, although most often, good repertoire. But I personally think it is demeaning for an artist to see his current product priced at a discount house for 50-cents, when it should normally be selling for \$3 or \$4," Strauss said.

"Who is to judge the value of an artist's product?" Talmadge replied. "There are a lot of losers but few winners. An artist is only as good as his current value. I do not think it demeans the name or image of a Frank Sinatra when one of his albums shows up as a cut-out."

"The demeaning factor is that the artist doesn't get paid on a lot of cutout merchandise," one delegate volunteered.

Strauss said he thought the practice of "manufacturing to discontinue" gave the record business a bad name and told the audience how this practice was carried out: "What happens is that a record manufacturer finds he is loaded with a lot of jackets that might cost as much as 15 cents each. In order to generate a cash flow, he presses the corresponding record for 25 cents apiece and then can dispose of the album at a 50-cent retail price."

He suggested that licensing contracts be altered to get full advantage of all sales of product. "Maybe we should ask for 10 per cent of the selling price."

In answering the original question, Henry Brief, RIAA executive director, also on the panel, told the delegates that budget albums account for 5 per cent of all album sales.

Walter Hofer, chairman of the panel, asked Strauss why he disputed Canada's sales volume figures. Strauss said, "I think Canada's percentage would be more like 10 per cent of the U. S. instead of from between 6 and 7 per cent because we fail to consider the French-Canadian record buyer, a very

Brief Cites Harvard Study in 'High Risk, Low Profit' Trade

Using as a reference point a study done four years ago by the Cambridge Research Institute and a team of Harvard University professors, Henry Brief, executive director of the Record Industry Association of America, presented a picture of "the meteoric high-risk, low-return industry that ours is." Speaking about costs and profits in the American record industry, Brief said the study indicated that the average manufacturer had to sell 11,200 copies of a single to break even and that 74 per cent of singles failed to do so. Of single releases, 53 per cent sold less than 2,000 copies.

The study indicated that, generally, 7,800 copies of a pop album was the break-even point;

avid buyer, and the fact that this market is surrounded by a wall of language.

"The estimate is that from 60 to 70 per cent of all records sold in the French-Canadian market are cover versions of U. S. hits and so often they're not literal translations. Unless you actually listen to the recordings you can't ascertain if they're original or copies.

Strauss suggested that perhaps licensees would have to hire copyright specialists to handle their business in French-speaking Canadian areas. "It's not unusual for a record to sell over 100,000 copies there, many sell over 60,000," he said.

Asked which points were most important about foreign licensing, Strauss said, "Know your market and know its language. Then be specific when drawing up contracts. Many contracts have language that might refer to 5 per cent of the retail list price less the cost of jackets. That comma before the phrase 'less cost of jackets' can give cost accountants a field day but no one else will be pleased.

"Where the 5 per cent may figure out to 25 cents, the jacket cost can be 15 cents, which leaves the licensee a dime. Naturally, this was never the intent of the contract."

In responding to a question on the major differences between the U. S. and foreign markets, Strauss said the American market's "swinging" kind of merchandising practices have not been adopted in other countries.

"I don't mean to be chauvinistic, but very few foreign markets have adopted the practice of giving 200 or 300 freebies with every 1,000 singles, or from one to three albums with each 12."

Strauss assured one delegate that he could use the data and charts presented by the panel for speeches before local service clubs. Several charts giving breakdowns of record volume and a consolidated income statement, covering many aspects of record company cost accounting, were eagerly snapped up following the session.

that 61 per cent of pop album releases did not break even; and that 36 per cent sold less than 2,000. In the classical field, 87 per cent of releases failed to earn a profit and 59 per cent sold less than 2,000 copies. The break-even point was quoted as 9,700 copies.

Income Statement

The study contained a consolidated income statement reflecting operating results of manufacturers for six years, covering the period from 1955 to 1964. Contributions to union trust funds, royalties to artists, copyright license fees and talent and recording expenses—taken together and known as third-party payments—rose from 27.7 per cent in 1955 to 31.9 per cent in 1964. Brief said the bulk of the increase stemmed from amounts devoted to copyright license fees.

Brief added: "The largest single expense item in terms of percentage of net sales is production and manufacturing which . . . actually declined slightly between 1955 and 1964. Gross profits, which peaked at 32.4 per cent in 1957, fell to 26.1 per cent in 1964. Although there were some fluctuations, selling, promotion, administrative and general expenses were up less than half a per cent between 1955 and 1964. Other income . . . rose from 1.9 per cent



Horace Ott of Wellmade Music, and Lee Lebowitz, Billboard art director, display catch of rock bass and caravelle jack caught off Paradise Beach. Clyde Otis, the third member of fishing party, contented himself with taking the picture.



Italian translator provides running commentary in a special booth above the main ballroom.



Henry Brief of the Record Industry Assn. of America talks on expenses and profits in the U. S. during a panel on music income around the world. His fellow panelists are Leo Strauss Jr., of Prager and Fenton, and Walter Hofer, Hofer and Boorstyn.

in 1955 to 3.3 per cent in 1963, then dipped back to 2.3 per cent in 1964."

The term "other income" alludes to income from any source other than record sales, such as license royalties and publishing activities, he said.

In 1955, Brief added, net profit was 7.5 per cent. This jumped to 13.9 per cent in 1957 and dropped to 4.4 per cent in 1964. Profits after taxes were 6.8 per cent in 1957 and fell to 1.7 per cent in 1964. Return on net worth dropped from 12.9 per cent in 1957 to 3.8 per cent in 1964.

'63 & '64 Study

The study, for 1963 and 1964, included the consolidated income statement for large, medium and small companies—with "large" meaning a volume above 10 million, medium between 1 and 10 million, and small less than 1 million. Brief said: "There is perhaps nothing more dramatically representative of the mercurial nature of this business than to examine the marked turnaround in those two consecutive years, particularly for the small companies in this study. They wound up in 1963 with the greatest percentage of profit after taxes and the highest return on net worth. In 1964 they had a 64 per cent loss and . . . no return on net worth."

Brief recently took an informal poll of some RIAA members to ascertain the breakdown in income from record sales, tape sales and licensing fees. He concluded that record sales still account for better than 85 per cent of these members' income, tape slightly more than 8 per cent and license fees just over 6 per cent.

Brief suggested that "from a point of individual interest you match your own company's operating results against the consolidated income charts we have presented just to see how you come out against the average." He concluded: "I hope it's a better picture than we presented."

Brief Questions

When a delegate asked, "What is being done about the thousands of cassette recorders being sold that often are promoted with a statement that it is no longer necessary to buy records?" Brief acknowledged the

seriousness of the piracy problem.

The delegate said, "The public is the real pirate." Brief said that the estimated drain of counterfeiters in 1965 amounted to 20 million and that an estimated one-third of the anticipated 150 million in sales of pre-recorded tape would be siphoned off through piracy this year.

"Piracy is not covered in the old 1909 copyright law now up for revision in Congress," Brief said. "So, consequently, litigation must be in civil law. The situation is improving, in view of new laws enacted in New York and California that offer a basis for litigation."

Brief also commented on the proposed adoption by record and tape manufacturers of a system incorporating an inaudible signal that would make amateur recording off the air impossible or overwhelmingly difficult.

"In Germany, the approach has been to charge a license fee when a tape recorder is sold, and afterward, charge the customer an annual fee. The money collected in this manner is divided up by the publishers and record companies. This approach, obviously assumes that the public will use recorders to transfer music from the airwaves or recordings and is one way of offsetting the loss."

Asked on two occasions how computations of royalties were figured, and if such formula considered the usual discount pricing practices, Brief said the figures were based on a retail price of \$2.83. "The manufacturer's cost of \$1.26 reflects a 26 per cent profit margin, or 44 cents. When the album reaches the distributor, he receives a 15 per cent markup on an album that costs him \$1.70. The dealer, who buys the album at \$2, adds a 29 per cent markup, resulting in the \$2.83 price."

Brief asked one Canadian delegate if he knew the number of phonographs in Canada. Then, not learning the figure, Brief commented on the rather unusual ratio of players in the U. S. as compared to million-selling records. "We have an estimated 55 million phonographs in America and always congratulate ourselves on a million-seller. Yet this is only a 2 per cent saturation.

Zappa Speech

• Continued from page 50

universities should establish chairs in music where record production could be taught.

This prompted NARM's executive director, Jules Malamud, to add that the cost of establishing a teaching position was \$250,000 a year.

Continuing with the topic of

education, WLIB-FM personality Billy Taylor said that by the time a child reaches the first grade he has an established musical opinion—usually bad, and that with proper sponsorship, programs can be developed in schools exposing pop and jazz music.

Company Hippie

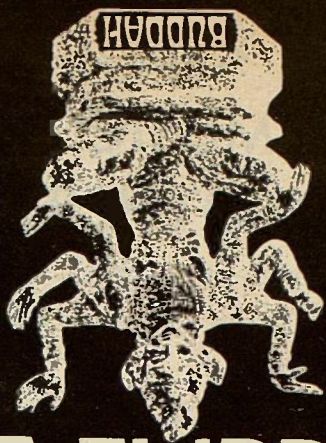
The "company hippie" was a source of comic relief for Zappa. He classified the "com-

pany hippie" as a pacifier for groups with little or no power. "But he will turn on with them, and he might even be their connection."

Musicor president Art Talmadge said, "instead of telling us where to get off, tell us something constructive." To that Zappa answered that a half-hour TV show would be a good vehicle for promoting underground acts.

W-7 Records general manager Joe Smith wanted to know in what areas LP production costs could be reduced. Zappa said he felt a change of attitude among groups to stop topping each other in hours spent in the studio, would result in lower recording costs. "There will be live recordings again, with fewer overdubs and getting away from the track by track concept," Zappa said.

Korvette's merchandising manager, David Rothfeld, brought up the subject of refusing to stock albums which contain questionable material. "I don't believe in obscenity or pornography as a concept," Zappa replied, adding that it would be a good idea for executives to help "explain to people that the word - - - on a record won't kill them."



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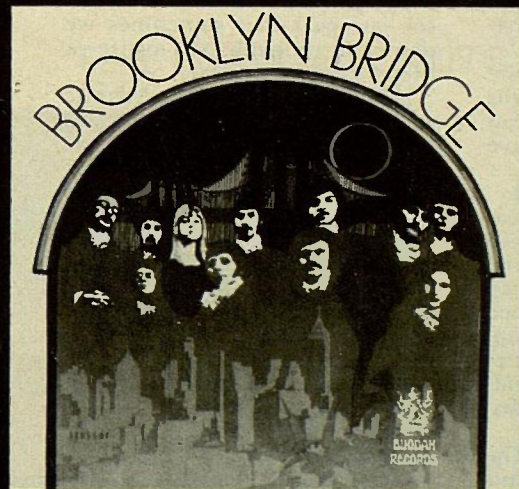
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ADAPTING MUSIC AND LYRICS FOR SALE IN OTHER COUNTRIES

Chairman: Rogerio Azcarraga, President, Orfeon Videovox S.A. (Mexico City, Mexico)

Speakers: Eddie Barclay, President, Barclay Group (Paris, France); Richard Broderick, Vice President, MCA Records International

Barclay Urges Pubs to Draw Up A Universal Standard Contract

A call for all publishers in the free world to get together and draw up a general standard form contract providing for secured payments, precise promotion clauses and sufficient time to protect the interests of all parties was made by France's Eddie Barclay in his IMIC speech on "Adapting Music and Lyrics for Sale in Other Countries."

Jean Fernandez, head of Barclay U.S.A., who read the speech on Barclay's behalf, said: "After all, lawyers neither write songs nor promote them. Please take the time to give a lot of thought to this suggestion. It will bring business back to the creators. A 10-page contract never made a hit nor ensured effort and understanding."

Seven-Point Outline

The plea for a universal standard contract was part of a seven-point outline of the problems involved in the adaptation of English language copyrights for sale in Europe. Fernandez said that the first mistake made most often by many executives throughout the world was the belief that Europe was one market.

Europe, he said, was mainly two major blocks—one being the English-influence block, comprising the U. K., Ireland, the Scandinavian countries and, increasingly, Holland. The other main block, the continental territory, could be divided into four major regions—Germany and Austria; France, Belgium and Switzerland; Italy; and Spain and Portugal.

"In the English-influence group," said Fernandez, "the original record has the best chance of success. The cover record can help, but it is often used by the subpublisher to increase the European publishing share of the income."

"In dealing with this market one looked for a publisher who could help promote the original English-language record and build the copyright by obtaining other versions in album form."

As far as the continental market was concerned, however, while original versions were becoming more and more important and the sales of American

records increasing every year, it was still necessary, in order to build an important copyright, to obtain tasteful and meaningful local lyrics."

Therefore, he said, it was important to deal with a publisher who not only understood the song perfectly but who had available the top lyricists in his own market.

"A new lyric gives a new life to a song," said Fernandez, "but it must capture the spirit and idea of the composition while being adapted to the taste of the specific market."

Sometimes a composition which had not been successful in its country of origin could flower in a foreign climate through the judicious work of the sub-publisher and could later achieve success in the originating country, according to Fernandez. He warned of the dangers of having two lyric versions in the same language, a problem which could arise when a song was subpublished in two different countries with a common language.

U. S. publishers were generally better served by subpublishers whose companies were associated with record firms, because such companies could give stronger promotion and could more easily obtain local versions.

In the record field, Fernandez emphasized the need for American companies offering sane, well-balanced and long-term leasing contracts which should not be in the "hit and run" spirit. Given the security of a long-term contract, European companies could work continuously to achieve maximum exposure of U. S. artists and to build these talents into international attractions, he said.

"Please don't forget that the European public will buy records of well-established American artists long after the sales have declined in America."

Communications Neglected

Fernandez said communications between America and Europe had been neglected and European distributors were often left wondering and uninformed about developments. He appealed to American companies to look upon European capitals in the same way as they regarded American cities.

Finally, Fernandez said, "The U. S. publishers have been hurt quite often by the fact that European record distributors neither seem to understand or to be interested in the value of a song. It is important that European record companies, selected by American companies to distribute their product, should take an interest in building American artists and labels and should have a staff which keeps the American company in touch with conditions in its market."

"Europeans love American music and, we hope in time, that Americans will learn to love our music and will take advan-

tage of its enormous potential in the U. S. market.

Opening the question period, Lou Levy asked why when a French song was given an American lyric and sold in France in the American version, the American lyricist was paid no royalties.

Answering on behalf of Eddie Barclay, Gilbert Marouani, head of Editions Eddie Barclay, said, "This is a universal problem and I agree that it is not fair. But it is not confined to America."

Felix Faecq said that the problem was being studied in Europe and it was difficult to lay down precise rules. He suggested it should be taken care of on a song-by-song basis with special provisions put into the contract. He quoted the example of the Italian song which, with a French lyric, became world famous as "J'Attendrai." "The French lyricist did not get a penny for sales outside France," said Faecq.

Asked by Louis Applebaum of Canada whether French Canadian product would be capable of making an impact in France, Barclay said that it was hard at present for the French to accept French Canadian music—with a few exceptions—because of the difference in accent and concept.

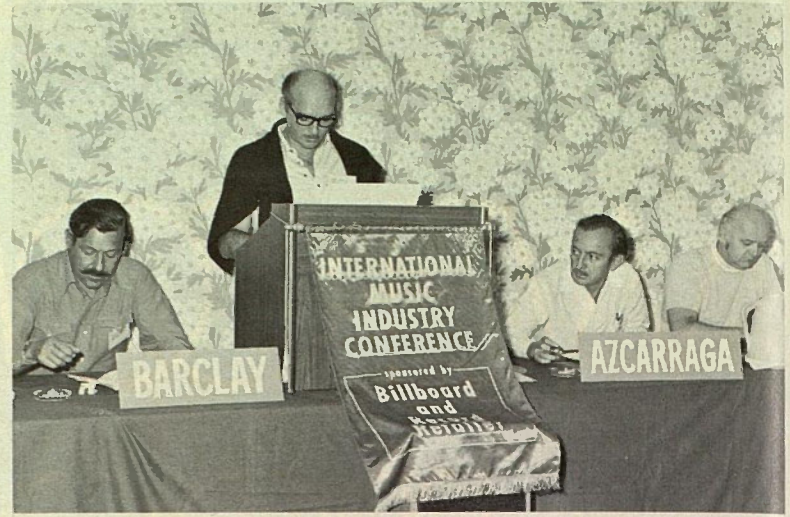
Jean-Loup Tournier, head of the SACEM, Paris, asked what Barclay considered to be the ideal duration of a subpublishing contract.

Said Barclay through Marouani, "This is a difficult question because the business is changing rapidly. For preference we would say for the life of the copyright. But we have to admit for our part that sometimes we don't do enough to justify a life-of-copyright deal."

Ahmet Ertegun of Atlantic pointed out that short-term contracts could always have a clause providing for the extension of the term if good action were obtained on the copyright.

Davide Matalon of Carosello, Italy, asked Barclay what he considered to be the best way of handling a foreign copyright. Barclay replied; "The first thing is to try to promote the original recording in English and, if that fails, to get a good local cover version." He did not think there was much future in getting artists like Elvis Presley to record their American hits in French because his acceptance in France depended on his singing in English.

Asked by Bob Young of MCA what changes he would like to see in the leasing contracts for record catalogs, Barclay said that long-term contracts were more and more desirable because it took time to launch artists. He also felt that there should be provision in the contracts for a guaranteed number of appearances in Europe by the major artists of the American company.



Eddie Barclay, president of Barclay Records, discusses the adoption of music and lyrics for sale in overseas markets, flanked by Jean Fernandez, Barclay—U. S. (left), and Orfeon Videovox's Rogerio Azcarraga, and MCA's Dick Broderick.

Broderick: Next Sound May Be Japan-Made

The next big sound in music could very well come from Japan, according to Dick Broderick, MCA Records International vice-president. Broderick pointed out that Japanese youth have been exposed to American, British, French, Italian, Indian and Latin musical influences. And these impressions, added to the fine musical heritage of the Japanese, could be the incubator of the next trend.

Broderick, talking on the development in the United States of non-English speaking product, stated that the music market outside the U. S. is grossing more money and creating more trends than is being done in the U. S. Too, the growth potential outside the U. S. is quadruple that of the growth potential inside.

Playing records to illustrate his point, Broderick proved it was not only ballads that came from Europe and Latin America, but all kinds of music. Creativity, he pointed out, is worldwide. He estimated there are dozens of acts of all kinds who have the talent and ability to make it in all world markets, if given the chance. He added: "All of us are to blame for this chance not having been given sooner."

American companies, Broderick said, feel that it is possible to sing in every language phonetically—except in English. "That's nonsense and Los Bravos proved it," he said.

Broderick hit American companies with a&r staffs who say, "We can do it better." According to Broderick, if a song is tops in another market, "you have more chance of making it in your own market. It is a marketing plus that can no longer be ignored." Broderick commented on the overseas company which refuses to take the gamble with its artists and insists on English language development. "There is no question today that English is an accepted language in most parts of the world. . . . But still we have those in man-

agement positions . . . who insist that they must do it their way."

Areas of Blame

After blaming American and foreign record companies for the lack of development of international music acts, Broderick said there is yet another area of blame—the artists and their management. He added: "Just as the American artist who wishes to establish himself internationally must start on a lower salary per performance, so the Italian or French or whatever act coming to the U. S. must realize that the streets are not paved with gold and that they must, in effect, start all over again and prove themselves in this new market."

Broderick also remarked about "discriminatory policies practiced by governments and unions which prevent the free flow of talent around the world. He also termed outdated those regulations whereby radio stations must play a fixed percentage of national compositions and artists must have reciprocal acts appearing in their country."

Song festivals, according to Broderick, are a stimulus to sales, yet the U. S. is shortsighted in this area. Broderick lauded the Country Music Association for providing a category for international representation on its board—"a far-reaching step which will pay dividends."

Broderick touched on the ethnic market: "There still is and there will always be a market for strictly Italian or Irish or Hungarian music in the U. S., but it is not an expanding market nor does it have the potential of becoming one. It is a specialized market with good profit potential."

Broderick Questions

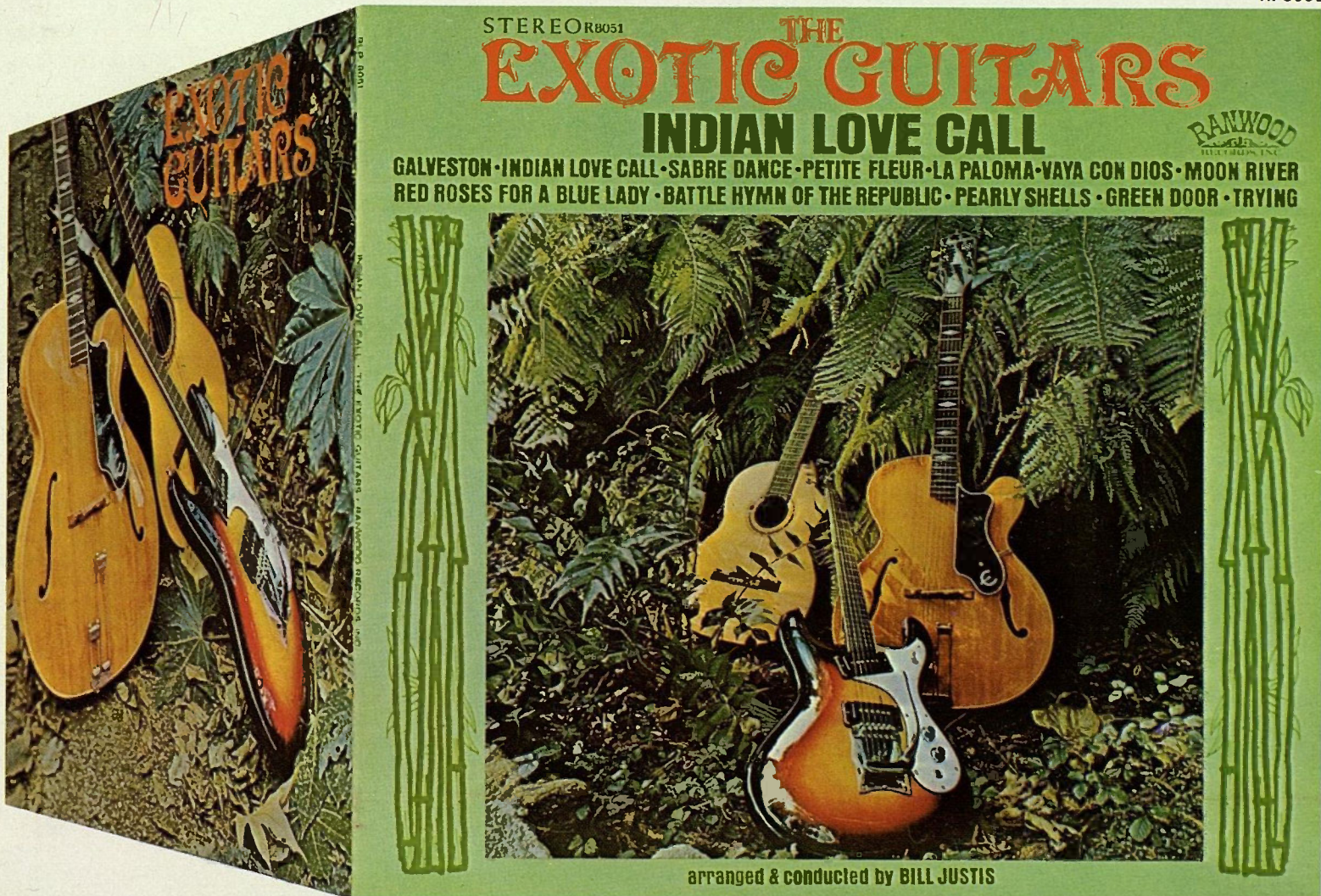
Referring to Broderick's criticism of the American industry for closing its ears to much non-American product, Ahmet Ertegun of Atlantic Records said, "If an American company were
(Continued on page 61)

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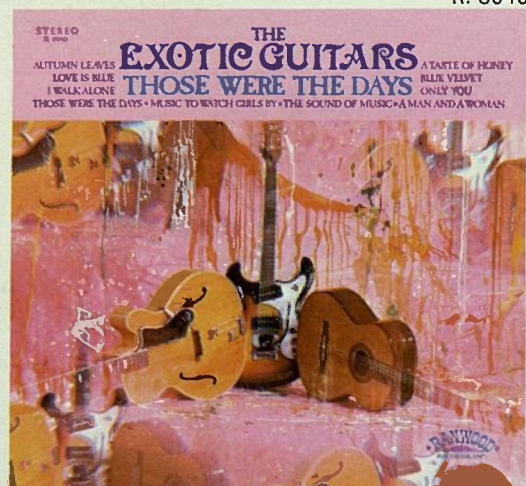
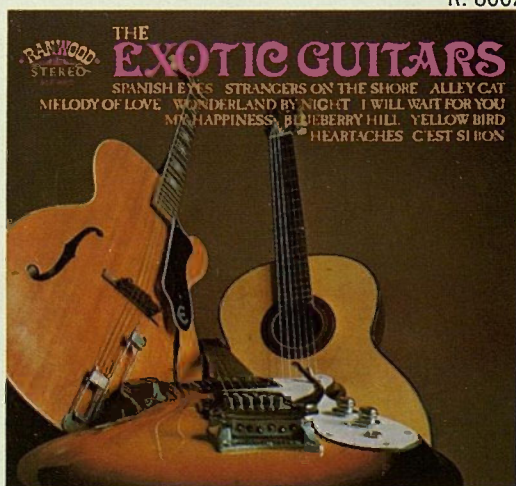
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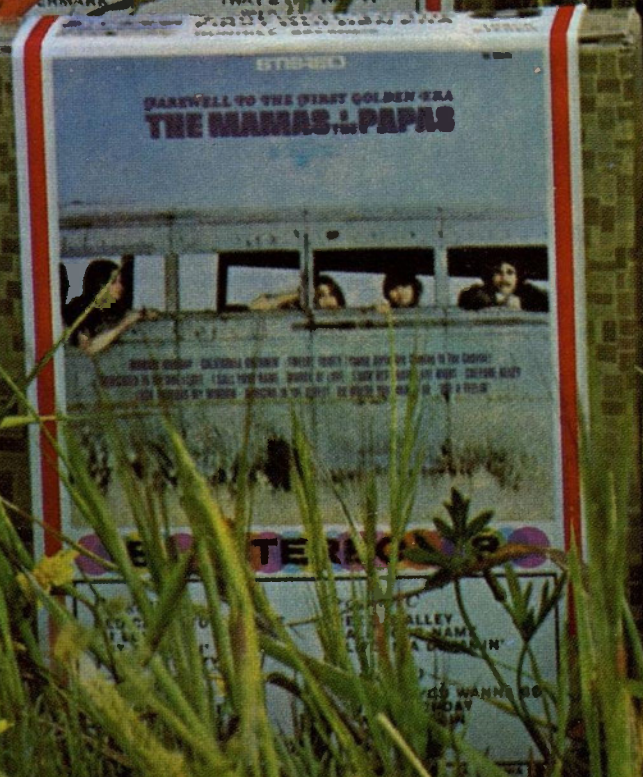
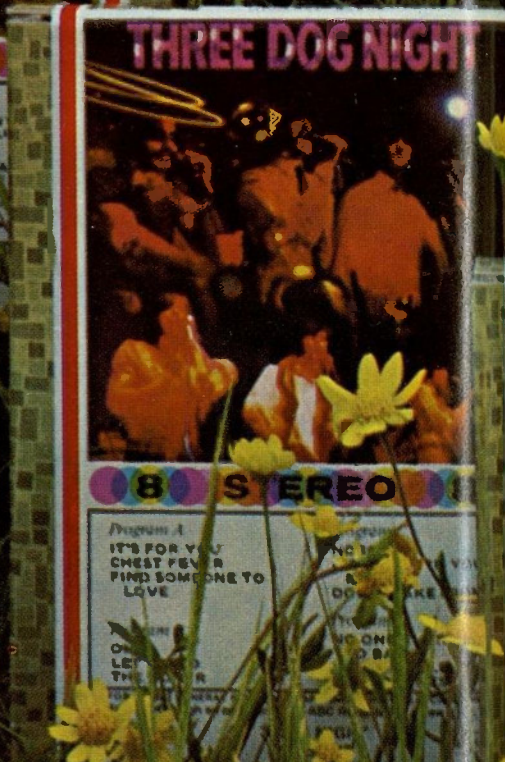
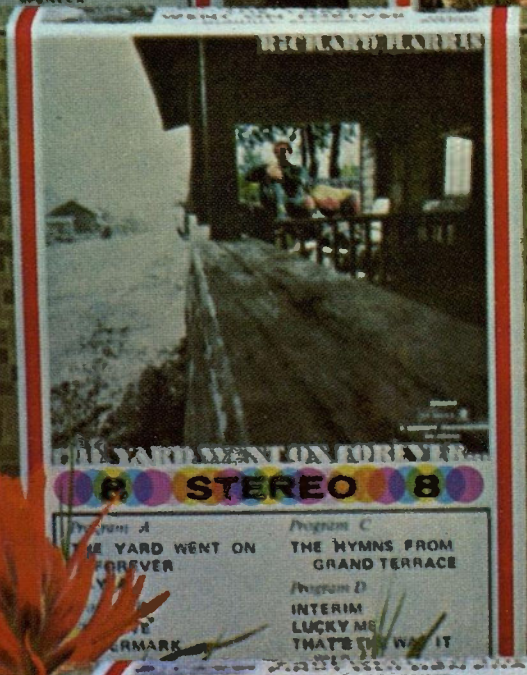
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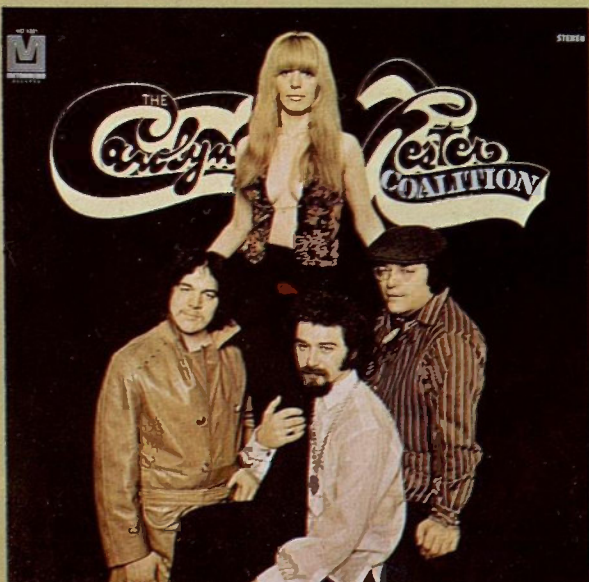
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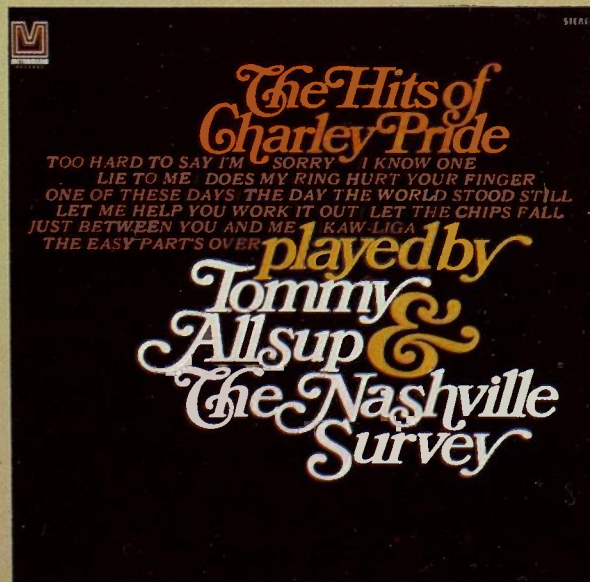
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ALBUM: MD 1003

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Broderick Speech

• Continued from page 56

to release each month the No. 1 records from Greece, Austria, Yugoslavia, Norway and so on, it would go broke. We can't expose every top song in every market. We have to make an aesthetic and commercial judgment and sometimes we're wrong. Most of the time we don't put out the record but the number of successes are in any case, very small.

"Japan has had one hit in the U.S. in the last 10 years, Italy and France two or three. On the other hand we in the U.S. are fortunate to find so much acceptance overseas for American product—and for this we

have our black brothers to thank."

Jean-Loup Tournier, head of SACEM, Paris, asked Broderick who so few original foreign records were leased in the U.S. Was it because the artists were not known or because they were not of sufficiently high quality?

Broderick replied, "This is a very subjective answer. I certainly do not think it is a question of quality; the main problem is the language barrier. English is accepted as a musical language throughout the world, but Italian or French doesn't have much chance. I would recommend foreign companies to get their artists to record in English."

Asked if he thought America should participate in such

events as the Eurovision Song Contest, Broderick said he was very much in favor, and thought that the U.S. should also promote such contests.

"This is a tremendous way of exposing artists and songs to the world. We tend to forget that we are in show business and at present there seems to be too much business and not enough show. Let us expose talent to as wide as possible an audience. I'd like to see the Eurovision Contest become a world-wide festival."

Lou Levy suggested that Billboard might take the lead in organizing an American song festival. "It would be a great thing for the record business and I'm sure it would have the backing of the industry," he said.



An overflow crowd attends the seminar on promoting the artist.

Session 13:

NEW SOUNDS IN MUSIC

Chairman: Tom Wilson, President, The Wilson Organization

Speakers: Felix Pappalardi, Vice President, Windfall Music; George Martin, Managing Director, Associated Independent Recordings, Ltd. (London, England); Phil Ramone, Executive Vice President, A&R Recording

Technical Strides May Not Be In Step With the Artist: Martin

Technical advances in recording methods may be holding down artistic development among artists, believes George Martin, managing director of Associated Independent Recordings Ltd. in London, which produces the Beatles.

Pop music is breaking down frontiers, Martin said, in his talk on the "Emerging Musical Sound in Europe," "and, as evidence that our world continues to shrink, there is a pooling of sounds so that it is not always obvious where a record has come from. But here we have a paradox. Most European countries are heavily influenced by the successful British or American record, and the really strong original record will achieve large sales in a country which speaks a different language."

English is becoming an increasingly common factor to the European pop market, he said. "In Scandinavia it is accepted that pop means English, so that we even find Swedish songwriters writing in English." However, he felt that it was a "sad time for an appraisal of emerging musical sounds in Europe.

"A lot is happening, a great deal of new production talent is at work, and many good records are being made. But there is no one singular sound that is emerging above all the others. Technical development has made rapid strides in the past few years. The electronic and mechanical aids to record producers are immense and complicated. Perhaps this is one reason why artistically we are not moving forward at such a rate. Are we becoming too hung up on production technique?" He felt the record industry was "waiting for a fresh wind to strike from a new direction . . . it is bound to come soon . . . we shall all welcome it."

The Beatles, he said, have always had an intense curiosity and a desire to explore farther and farther afield. "They are continually seeking new orchestral ideas. I believe that the art of pop orchestration has brought pop music and classical music

more closely together. We are learning from each other. Strings are no longer used as a lush blanket to cuddle the voice. They are a telling counterpoint to the remainder of the band or used even as a rhythmic accompaniment. 'Eleanor Rigby' is an example of this," he said.

He spoke of the new electronic equipment as a potential trap. "I do not believe that synthetic music alone will be a significant force in pop music. Used as an additional tone color, however, in combination with expert musicians, the results can be fascinating."

Martin Questions

This was the first time Martin had ever appeared before a music convention as a speaker, and for many it was the first glimpse of the man who became famous recording the Beatles.

The four Liverpool lads were mentioned in Martin's comments during the question session. He said that the Beatles were back to a live performance approach in recordings, and "John loathes his voice and is always asking me to do something with it."

Ramone Stresses Gains Made By Sound in Producing a Hit

"The sound of today's record has become a much more important ingredient in the formula for a hit record than the hit of the 1940's," said Phil Ramone, executive vice-president of A&R Recording, in his address, "Innovation of Sound Music by the Engineer."

He noted that the industry is continually searching for new sounds because the large teenage audience is constantly demanding new sounds. Ramone also noted that the demand for new sounds has been a boon to the arranger. Ramone said, "He (the arranger) now has more elements to use in creating a record. He no longer has to rely on musical instruments and special lead player. He can integrate very tastefully, perhaps, one or

Martin played excerpts by Led Zeppelin (a rock band using jazz techniques) and a large orchestral arrangement by Mike Vickers for Cilla Black (orchestra, chorus, no overdubbing, simultaneously) as samples of European sounds.

In discussing his interest in the Moog synthesizer, Martin said he felt "synthetic music was too sterile; it needed live musicians," but later he added that it was a useful instrument which must not be abused.

When the discussion shifted to comparing independent versus staff producers, Martin indicated that, when the Beatles started in 1963, he was an EMI staff producer and "he had to work very hard to keep pace with what was happening." He recorded every group he thought good that Brian Epstein (the group's late manager) brought in. When he left EMI to form AIR Recording, he was handling 32 acts. "I don't have that many now. Working with the Beatles is total involvement; you've got to be with them all the time."

more effects or may suggest a new heretofore untried effect with great success."

However, Ramone noted, it is now more difficult for the arranger to exercise complete control of the final sound since now the engineer who may never have studied one note of music can improve on the arrangement, merely by adding one of the effects and that added effect could have more impact than the other two-thirds of the arrangement.

In mentioning the growing importance of the Moog Synthesizer to recorded sound, Ramone said, "Automation will play a very important role in the future. The engineers will develop, through the use of auto-

(Continued on page 62)



Pop producer Felix Pappalardi at the rostrum, with chairman Tom Wilson at left during the new sounds seminar.

A Metamorphosis Ahead for Electronic Music: Pappalardi

A metamorphosis is in store for electronic music, which is presently in its commercial infancy, according to Felix Pappalardi, vice-president of Windfall Music Enterprises, Inc.

Answering the question of "What's Going to Happen Next in Music?," Pappalardi said electronic music had an incredible growth potential, but is only one of the many idioms from which the future of popular music will be drawn.

"The principal trend in the area of artistic popular music today must be, and is, experimentation," the producer said. "No one person can say what results will be since knowing the result beforehand nullifies the experiment."

He said that the young serious musicians of today are, for the most part, found in the area of contemporary popular music where freedom to experiment, both in self-contained groups and then in the studio, can produce music with unique characteristics.

Pappalardi said that, until now, companies have had to sit patiently and wait for someone to bring new music to them. "And then, so often, even when it is presented, too few record executives are really qualified to

recognize the efforts as valid," he added.

One of the Links

He said that independent producers are one of the few links between companies and the future of popular music. But, he said he felt that there are too few such producers capable of handling the training and polishing of talent in the pre-recording situation." He also charged that too many of the key executives who are in a position to make an important contribution don't really understand contemporary popular music and the need for artistic incubation.

"The typical music business executive, unfortunately, is preoccupied with the acquisition, rather than the development of talent," he said.

What the industry needs, he concluded, is men capable of such recognition of talent, and its appreciation and development. He suggested that the record companies begin at once to train such personnel.

Pappalardi Questions

Chairman Tom Wilson, president of the Wilson Organization, a free-lance production company, asked Pappalardi whether there was a schism between what sales and a&r are concerned with. "There is relatively

(Continued on page 62)

Ramone Speech

• Continued from page 61

mation, new sounds to complement the new taste of the buying public. The need for automation in sound recording is here and with it will come some very exciting sounds."

Ramone emphasized that his company welcomed young musicians who want to know about how recording equipment worked. "We welcome groups touching the console," he said, before rolling an excerpt from the "Switched-On Bach" LP of electronic music. This pure electronic music next was blended with band instruments and a

host of gimmicky effects for a freak-out sequence in a motion picture. "We had 28 tracks running at once for this madness scene in the picture," Ramone explained.

Several people asked Ramone if it was possible to re-create on the road the sound attained in the studio. Yes, it could be done, the engineer answered, if the proper tape machines and consoles were carried along. "It is not a problem of design and it's not farfetched. It's feasible."

As equipment gets more sophisticated and the number of tracks gets harder to mix, memory bank equipment will have to come into play to help re-create sounds, he said. A&R planned to share its knowledge of this new field with the industry.

Pappalardi Talk

• Continued from page 61

little rapport," Pappalardi told the panel chairman.

Asked for a reason why groups break up, Pappalardi said that they go their own ways because "there's nobody to talk to at the record companies."

"Is it always the fault of the record company if a group doesn't make it?" asked Atlantic vice-president Nesuhi Ertegun. "No," replied Pappalardi.

"Are groups thinking of consumer tastes when they record?," asked Bob Cotterell of Creative Sound Productions. "Some do," he said.

Both Clyde Otis of Eden Music and Wilson asked the young producer about independent versus staff producers. Wilson

wanted to know if the independent was able to develop a new artist better. "Generally yes, but there are exceptions." Otis sought clarification as to what made the independent's posture more ideal. Pappalardi outlined the total involvement he provides a client, with his partner, Bud Prager, citing these examples: working months on material for an act, rehearsing for months with the act as a musician, providing a loft for rehearsals and "tuning into his acts."

Pappalardi was asked how many other acts he had during the two years he recorded Cream prior to its breakup. He said five. George Martin, a panelist in the discussion of new music, noted that when he left EMI after 16 years as a staff producer, he had 32 acts.



Beatle producer George Martin and A&R Recording studio vice-president Phil Ramone are eyes right while listening to a speaker at the new sounds seminar.

Session 14:

INTER-RELATIONSHIP OF THE BROADCAST AND MUSIC INDUSTRIES

Chairman: Geoffrey Everitt, Radio Luxembourg (London, England)

Speakers: Robin Scott, Controller BBC-2, British Broadcasting Corporation (London, England); Billy Taylor, Program Director, WLIB-FM

Rock Sparks Play Change: Scott

Changes in programming caused by the advent of rock music were noted by Robin Scott, controller, Radio 1 and 2 of the BBL, in his talk on "Programming Concepts of Nationally Owned Broadcasting Systems—And Their Impact on Promoting Records."

Referring to British experience with pirate stations, Scott said, "The pirates revealed something the BBC knew already—that with unlimited access to gramophone records two stations, one pop (or rocker in American language), the other, sweet and middle-of-the-road, could—from 1964 to 1968 at least—provide a fairly acceptable national service for the vast majority of the British public."

He also noted the importance to the BBC of studio performances by house orchestras, ranging up to the BBC Symphony, and outside bands and groups. "BBC Radio spends almost \$3 million on its house musicians annually and a greater sum on outside musician engagements—and is thus one of the greatest patrons of music anywhere in the world, even excluding the work done by the musicians for the television networks."

Contracts Closer

Scott explained, "Contracts between the BBC and the recording and publishing business are . . . closer now than they have ever been. Regular quarterly meetings are held with the promotion men to iron out problems. Information about forthcoming schedule changes and DJ moves is freely available."

"A mass audience network cannot afford to base its content completely either on value judgment or on success—but it must not carry its reliance on success value to a point where it ceases to believe in its own program content. Cynicism may be all right in the advertising business—but it won't do in broadcasting."

Scott Questions

The British Broadcasting Corporation is practically under siege by songpluggers, according to Robin Scott. The con-

roller of the BBC-2 said that often the song publisher, the artist's manager, the artist's agent, and the record company all had promotion men working on the same record. "It can be too many," he said.

In reply to a comment that the BBC was not devoting enough specialized programming to r&b music and thus "did not know where it's at in the music business," Scott said he felt that r&b was being

amply programmed among the general music. He pointed out that he had increased country music airplay even before it became as popular in England as it was now.

In England, Scott said, the disk jockeys were allowed some say in the music they played, and many of them visited the clubs that were featuring r&b and country music and stayed in touch with what was happening.

Taylor Urges Radio to Update & Widen Role

Billy Taylor, program director of WLIB-FM, in his talk, "Communication Is the Name of the Game," stated that radio has too long ignored the responsibility of presenting a wide variety of music. He made the point that this policy does not alleviate the lack of communication in this age of confrontation—"with blacks opposing whites, poor opposing rich and young opposing old. . . ."

Taylor stressed radio's responsibility to upgrade and to inform its audiences, to serve the community and broaden their tastes with a broad range of music. Taylor also noted the importance of lyrics in today's songs—which many young folks today consider important truths.

The artist—and his music—is often hampered, Taylor noted, by inadequately informed "decision makers." He cited jazz as a case in point. Jazz, an important American cultural force and respected around the world, is presented intelligently in America, the country of its birth, by only a few radio outlets, according to Taylor. He blamed record companies, partially, for failing to promote a better understanding of "this unique mode of musical expression."

Attract on Talent

Many jazz artists have been able to attract large audiences

strictly on the basis of their talents. Taylor noted that had artists like Miles Davis, Cannonball Adderley and Dave Brubeck been given exposure and promotion available to the average rock or pop artist, they would have achieved greater audiences.

When a record label releases jazz disks, it should proclaim to the consumer and trade that it is releasing something exciting and unique, something valid in these times; and the company should be able to translate this into sales. Taylor said.

Taylor believes the station should be knowledgeable about the artists whose music it features and should recognize the relationship of this music to the audience. In this way the outlet will be able to better serve community needs, he said.

"My radio station," Taylor said, "is a small station in a big city, but we are in daily contact, by phone and in person, with hundreds, sometimes thousands, of our listening audience. We give them as wide a range of information as we can, and though we specialize in jazz, we cover an age range from 6 to 60, an ethnic range which is both black and white, and whenever something special happens, like the assassination of Dr. Martin Luther King and Sen. Robert Kennedy, we know exactly how



Robin Scott, BBC executive, discusses the close relationship between the broadcast and music industries. Panelists Geoffrey Everitt, left, of Radio Luxembourg and WLIB-FM deejay Billy Taylor listen.

our audience feels, because they tell us. We have special programs which are designed to have our audience express themselves in the traditional talk format, and all of our air personalities are extremely active in various community projects which may or may not be related to music, but which are always related to our listeners. . . . Because of this . . . we are able to perform many unique services to the community, but the most important thing is the presentation of varying points of view. . . . Because of our effectiveness . . . we feel that much more could be done by the radio industry as a whole if it faced up to its responsibility."

Radio Could Do More

Taylor stated that radio could do more to lessen conflicts between groups. He said that artists like James Brown, the Beatles, Joan Baez and Bob Dylan "have consistently demonstrated their ability to verbalize thoughts and feelings of large groups, and when this ability is used through mass media, its effect has been clearly demonstrated."

Taylor said the presentation of live music on the streets of New York via Jazzmobile has received a tremendous reception by all ethnic groups. He added, "I would like to see the combined industries present the most significant artists in jazz at regu-

lar intervals . . . and on all the media and promote them in the same way that potential hit records are promoted. The result would surely surprise most businessmen, and they would learn belatedly what almost every artist knows instinctively. The name of the game is communication."

Taylor Questions

Most record companies don't even know their jazz product, WLIB-FM, New York, program director Billy Taylor criticized, at his discussion follow-up. The few jazz radio stations around the nation would be very interested in doing everything possible to promote jazz music, he said. "A record company could come to me and say, 'This is a very good Thelonius Monk cut on his new album and we're pushing it.' But they don't. With the exception of a few record labels such as Atlantic, Prestige, and Impulse, most of the record companies don't know their own product."

He expressed admiration for the live music programming done on the BBC in England, hoping that American jazz artists could perform live on radio to capture the excitement of spontaneous creation.

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PERFORMING RIGHTS FOR RECORD PRODUCERS AND ARTISTS

Chairman: Alan W. Livingston

Speakers: Steven Stewart, Director General, International Federation of the Phonographic Industry (London, England); Stan Kenton, National Chairman, National Committee for the Recording Arts

Kenton Hits Radio on 'Rights'

Stan Kenton, national chairman of the National Committee for the Recording Arts (NCRA), lashed out at the radio industry in his speech on the prospects in the U. S. on performing rights for record producers and artists, claiming "they completely reject the fact that recorded music has made radio the huge industry that it is . . . and that the profit derived from advertising and selling through the use of recordings is many times greater than any financial reward for the recording industry in all of its facets."

He said the the jukebox industry seems to be accepting the drive of the NCRA for payment of royalties to record companies and performers for airplay of records. "Radio argues that it cannot afford any additional payment to performers in the

form of royalties because it is already paying the composer and the publisher performance percentages. Radio sees itself as the only means of exposure for the artist and the record companies' product. This, radio believes, more than compensates for the use of the talent involved."

But, Kenton pointed out, 70 per cent of all radio time in the country consists of recordings and "the recording artists—whose talents are so indiscriminately used to build up a listening audience for commercial exploitation—receive nothing."

Abuses a Reality

These abuses have been a reality for a "disgracefully long time," he said. He called the use by radio stations of records without paying artist performances an "indiscriminate commercial use." Many other countries are

far ahead in the commercial valuation of creative talent, he said, saying that talent is protected in many other countries, while the U. S. represents a "shocking situation."

The NCRA is faced with an image problem, he said, because most people think that anyone who has made a record is rich. The NCRA was formed to correct these basic misconceptions and to develop an understanding of the abuses artists have endured for so many years, he said. The argument of NCRA is that one artist's rendition of a composition can gain more public acclaim and be superior to that of another artist. Kenton cited Paul Whiteman, Fred Waring, Guy Lombardo and Tommy Dorsey for trying to establish record performances royalties for artists several years ago.

Kenton Questions

The question and answer period following Kenton's talk developed into an acrimonious debate in which both sides of the music-licensor, record royalty standoff let off steam. This may have cleared the air toward eventual understanding. See Separate story for this dramatic confrontation between spokesmen for established performance rights—and those of a newer era fighting for theirs.

lated? Who decides the amount of payments and how the money is distributed?

In reiterating the importance of similar action in the U. S. Stewart concluded, "Now that the Record Industry in the U. S. has been united and has found in the RIAA their organization for demanding these rights with the full support of the artists. I feel sure success cannot be long delayed. That they have the ardent support of the Record Industries of the world and of their International Federation I need hardly emphasize."

Stewart Questions

The first questioner of the Director General of the International Federation of the Phonographic Industry was ASCAP counsel Herman Finkelstein. He asked, indirectly hitting the Williams amendment to cut \$2 out of jukebox fee for composers in the proposed U. S. Copyright revision, "In countries where record royalty is paid—does it reduce the amount of money paid to publishers?"

"No, it does not," said Stewart. But he added that the IFPI fought a good fight in Sweden and won record performance royalties "marginally higher" than the authors were getting—so the latter have launched a fight to get double the amount for their songs from radio. (Stewart slapped at radio, which he termed a "voracious user" of recordings in amassing its profits.)

A question came up about method of payment to composers of mechanical royalty. Stewart said a system of payment by percentage of retail record sales had a "debatable" value, al-

(Continued on page 66)



Stan Kenton, left, and Steven Stewart, of the International Federation of the Phonographic Industry, London, during a seminar on performing rights for record producers and artists.

Newer Nations' \$ Woes Affect Payment: Stewart

A significant development in emerging nations is the tendency to reduce or even eliminate payments for "intellectual property," on the grounds that the nations' economies cannot afford to pay them.

These countries, on the other hand, feel that the use of the works is necessary for their cultural and educational development. This affects patent royalties as well as copyright; authors' rights, as well as record producers' rights.

These points were made by Steven Stewart, director general of the International Federation of the Phonographic Industry, when he spoke on performing rights for record producers and artists in Japan and Australasia.

Dealing with Singapore and Malaysia, Stewart said that these countries had laws which closely resembled the British law, thus gave the record producer full copyright. The law in Singapore, however, left the performing rights in records intact but exempted the government radio from all payments, including those to authors' societies.

The Malaysian law abolished the performing rights in records altogether and the government's view seemed to be that payments to foreigners must, if possible, be avoided. Stewart said, "One must bear in mind that, as in most developing countries, there is only one radio network in Malaysia and that belongs to the government."

Stewart said the IFPI had recently formed an Asian-Pacific Committee made up of representatives from IFPI national groups in Japan, Australia, New Zealand, Hong Kong, India, Pakistan, Singapore and Malaysia, to devise measures to prevent the piracy of records and to seek constructive solutions to the problem of performing rights in records in the developing countries.

The committee did not represent an attempt to extract large payments from such countries but sought to persuade the governments that in the interest of developing their own art and

culture, they should protect creators of all kinds, including their own artists and record producers, he said.

Japanese Law

Dealing with Japan, Stewart said Japanese law did not recognize performing rights in records. The attitude of the Japanese government at the Rome Convention Conference in 1961 was largely negative and it was therefore gratifying that, thanks to some extent to the efforts of the Japanese national group of the IFPI, a new bill had been put before parliament giving record producers and artists a right to equitable remuneration when records were used in broadcasting or wired diffusion. It did not give these rights in other fields of public performance.

New Zealand law gave the record producer a full copyright, including all performing rights, on the pattern of the United Kingdom. The new Australian law, which was just coming into force, gave the record producer the right to receive equitable remuneration when records were broadcast or publicly performed, and also introduced tribunal on the Canadian and British pattern to settle the rates of payment if the parties could not agree.

The law also contained a novel provision which laid down a maximum for the public service network of the Australian Broadcasting Corp. amounting to .05 cents per head of population per annum, and a maximum for the commercial broadcasting stations amounting to 1 per cent of the gross annual earnings of the station. There were, said Stewart, more than 100 commercial radio stations in Australia.

Turning to India and Pakistan, Stewart said that both countries granted a performing right to the record producer, but it had to be noted that both these countries had very tight exchange control legislation and the amount paid had to stay in the country concerned and was distributed to the companies operating there.

Europe Laws Should Be U. S.: Stewart

Stephen M. Stewart, director-general of the International Federation of the Phonographic Industry, expressed his hope that the U. S. Congress would soon bring the U. S. into line with that of most European countries as far as payments for the performance of records go. In his address, "Performing Rights for Record Producers and Artists," Stewart said that these rights are granted by the laws of most European countries and English-speaking countries overseas, and the reason that it should become effective in the U. S. is that "no one should use other people's creative efforts for his profit without payment."

In developing his point Stewart said, "If a restaurant or a bar plays records, they play them so that the customers will eat or drink more; if a store plays music, it is so that the public should buy more; if a radio station plays records, it is to attract advertising. In each case they use the creative efforts of the record producer and the artist for their profit."

Looking at the other side of the coin, Stewart mentioned two of the main arguments of those in the U. S. opposed to these rights. 1) The first one is that the record does not contain sufficient creative productivity to merit copyright protection. Most of you here, I think, are sufficiently familiar with what the making of a record to agree that that to produce a successful record you need a combination of technical skill which merit a right in law. If you view the record producer's work of choosing the music and the lyrics, often finding and producing an arrangement suitable for recording, choosing the artists or combination of artists suited to the work, of shaping and mixing the sound, I think you will have little doubt left that this is an artistic as well as a mechanical pursuit. Once the record is made the other half of the record producer's job in the second half

of the 20th century, in the popular music field at any rate, is to fulfill the role which the publisher filled in former days—that of carrying the work of the author to the public. The publishers of yesterday did it with sheet music, whereas the record producer of today does it by way of disk or tape, often more effectively and more rapidly.

Other Argument

2) The other argument is that the record needs the exposure, particularly on radio and television, to achieve its maximum impact on the public. No one denies that, particularly in the field of pop music, air play helps to get a new tune "off the ground." On the other hand, few who are familiar with the history of production and marketing of records will deny that in many cases the intensive air play has shortened the life of a hit. Be that as it may, the decisive factor is that the radio station does use the record to popularize it by giving it air play, but because the public and therefore the advertisers like it and it brings profit to the station.

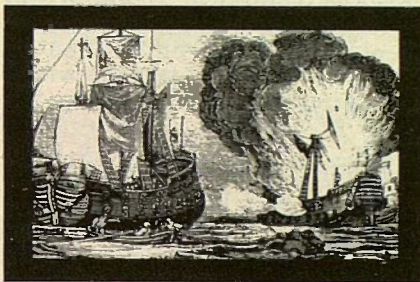
He added that the value of the recorded repertoire to the broadcasters is infinitely greater than the value of the airplay to the record producers. He explained, "If tomorrow the radio stopped playing records, the record companies would still sell a lot of records; some people say they would sell more, some say they would sell less, but if the records were taken away from the commercial radio stations, there would be no question of more radio or less radio, they would go out of business altogether because 80 per cent of their programs consist of records."

Stewart went on to explain how the performance payments are handled in Europe. Who should be the right owners? What forms these rights take, and the international implications of these rights? How the rights are exercised and calcu-

"Love Is Blue"

best describes:

1.



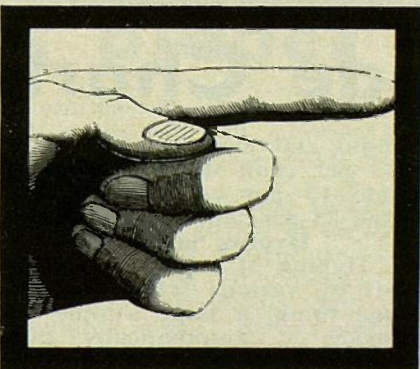
Two
navy ships
embracing.

2.



When
you've been
found out.

3.



The Dells'
new single.

"Love is Blue"
The Dells
Cadet 5641



Williams' Amendment on Copyright Triggers Pub, Performer Battle

Tempers flared during the question and answer periods following NCRA president Stan Kenton's talk on the right of record performance royalty, during the International Music Industry Conference at Nassau. Up to the last minute of the session, the acrimonious debate between the music publisher—licensor spokesmen, and the record performance royalty defenders, Stan Kenton and Allan Livingston, seemed too bitter for any hope of reconciliation.

But a final exchange suddenly cooled things, as each side realized that the greatest need was to meet, to talk, and to find a common basis for support of a common principle: the fair reward to creative work.

The mutual accusations were typical of the kind of volcanic eruptions that inevitably precede all copyright compromises.

The recently introduced Williams (D-N.J.) amendment was the bone of major contention. Speaker Stan Kenton, session chairman Alan Livingston, and NCRA attorney Sheldon Cohen insisted that the performers in the National Committee for the Recording Arts intended to push only their royalty rights. But the publishers angrily pointed out that the second part of the Williams amendment would hold mechanical recording royalty rate to two cents per tune, which publishers were counting on an increase to at least two and a half cents, provided by the revision bill now underway.

The publishers and licensors were further outraged by the amendment's proposal to take \$2 out of the long-contested jukebox performance royalty for composers, set at \$8 per box, and turn it over to the record performers and producers. Onlooker George Cary, deputy Register of Copyrights, said he wanted to make it clear that while the Copyright Office believed in the recording performer royalty principle, it could not support the Williams amendment in its present form. (Sen. John McClellan, chairman of the

Copyrights Subcommittee and Sen. John Baker of Tennessee, champion of the performers, have also declined to endorse the amendment.)

Licensors Accused

The record people accused music licensors ASCAP and BMI of refusing to support the very principle of creative reward that they themselves had had to fight for and win for authors—and, incidentally, for publishers. The music licensor and publisher spokesmen in turn said they had not opposed the principle of performance award for records—only its inclusion in the copyright revision. They insisted it would endanger the passage of the whole bill, particularly when it reaches the stage of a House floor fight over the record royalty amendment bitterly opposed by broadcasters and jukebox people.

Some of the exchanges were pungent. ASCAP counsel Herman Finkelstein said, "Why try to take \$2 out of the authors' jukebox performance fee—why not get the \$2 by urging a raise to a \$10 fee?"

NCRA attorney Sheldon Cohen answered this by saying the jukebox agreement was made without consulting the record people about any performance royalty for records—"so we do not consider these terms binding on us in any way."

This only heated up the publisher-licensor contingent. Herman Finkelstein said the licensors were pressed into overnight acceptance of the \$8 fee (they had once hoped for \$21 per box per year), to save the whole bill from going to its death in the 1967 House floor argument. "And now don't you try to deduct \$2 from the amount allotted to us under the law." He warned the NCRA people not to try to get a piece of that \$8 fee "if you want our support."

"What support?" was the retort of Kenton's ally, session chairman Alan Livingston, pioneer in the record performer rights. "We never got your sup-

port before, in all the years—"

ASCAP's Finkelstein protested. "We told you if you separated performers' rights legislation from the revision bill, we'd work with you." Another condition was that the record artist be given sole performance right in the statute. The artist could then "share" with the record manufacturer.

"As authors share with publishers?" Livingston asked dryly. Finkelstein said, "Yes, indeed—authors have the sole right under the law and publishers have no rights independent of authors."

Kenton came in here with a scathing declaration: "This is the first time you or ASCAP ever said anything like this. If I'd known this two years ago—that you support our principle—I'd have been delighted."

Livingston Comment

But Capitol Records' former president Livingston was biting about the ASCAP idea of keeping the record performance royalty issue out of the revision. "We were advised by legal counsel for NCRA and the Record Industry Association that our best chance was to be part of the over-all revision."

ASCAP counsel began to raise his voice. "If you think this amendment could go through the revision bill, you're dreaming—it will never happen." What very well might happen, he said, was that the whole bill could be brought down over this issue.

Stan Gortikov, president of Capitol Records, apparently tried beyond endurance, stood up and accused the publishers and licensors of being "entrenched interests," willing to see the whole bill defeated as they stood in the way of the record performers' right. "You are now in a good position yourselves," said Gortikov, "so why the hell don't you get with it and support this thing?"

MCA's Sol Chiantia, president of the Music Publishers Association, tried to gentle things down a little. "We recognize the justice of your cause—why

not recognize the justice of our position? Whether or not I agree with your cause, I will have to fight the two cent limit (in the Williams amendment)."

The quarrel got into some small details—including phrases used in an NCRA promotion piece urging artists to support the Williams amendment to give them royalty on records played over the air and in jukeboxes. Leonard Feist of the National Music Publishers' Association said, "This also means they will support the Williams amendment for a two-cent rate for the record industry."

Cohen apologized for the phrasing, and said it was only their intent to urge the "performer royalty aspect of the amendment." He said a correction would be made. But added, "This amendment, in any case, is not final—it can be changed or cut in committee action." Publishers did not accept this argument at all, and there was further diatribe.

Another argument raged over publisher claims that they'd never opposed the record performance right. There was nothing on the record, they insisted. Kenton answered, "You may not have opposed it—but so far you have never recognized us."

Mort Edelston, counsel for Capitol Records, broke in at one point to demand of the publishers: "There's a lot of obfuscation here—but are you for or against it (the principle of performer royalty for record artists)?"

ASCAP counsel Finkelstein answered, legalistically, "I said we were prepared to okay the principle in the proper context." Meaning, as a lone issue, taken up after the revision bill had been passed, if it is passed.

Livingston, still speaking for NCRA, said, "If we have to inject ourselves into the copyright bill to get this right not given to us in the present law, and years overdue, we will do it!"

He bluntly described the Williams amendment take of \$2 out of the jukebox author-licensor \$8 fee as a matter of "political expediency—and for my part, I think a fairer ratio should be \$4 and \$4. We've had so little support, we've had to go about it any way we can." Finkelstein got tough, too. "If



Alan Livingston, the former Capitol Records president, now in picture production, opens the seminar on performing rights for producers and artists.

you press for performance right for records, you'll kill the revision bill—and we will each get nothing, and we would never under any circumstances, then, support it (the recording royalty)." He added, angrily, "It is not ever going to be part of the revision bill—but it could kill it."

But suddenly, as in many a dark legal wrestle, there was a moment of quiet—a ray of light. Livingston then said, "If you would talk to us on any basis for support—any reasonable basis—we'll be delighted to listen." ASCAP counsel dropped the argument at once, nodded in agreement and said, "Thank you, Mr. Chairman."

Stewart-Europe

• Continued from page 64

though it is the law in Canada and West European countries. He said publishers may do better in U. S. with their statutory 2-cent royalty (although he admitted the cent has lost some value). Retail pricing is variable he said, "and there is a tendency in France and other countries to forbid even a suggested retail price on jackets—making for further confusion on just what the ultimate take will be."

Session 16:

SIGNIFICANCE OF THE POPULARITY CHARTS

Chairman: Thomas E. Noonan, Assistant to Vice President Sales, Motown Record Corporation

Speakers: Andrew J. Csida, General Manager, Special Projects Division, Billboard Magazine; Peter Menneer, Associate Director, British Market Research Bureau, Ltd. (London, England)

Menneer Cites All-Trade Chart

All-industry record charts may be the answer, according to Peter Menneer, associate director of the British Market Research Bureau, Ltd., London, who said such charts provide "considerable sophistication" to keeping track of record sales. At least, the system is working out well in Britain, he said, in his talk on the significance of popularity charts. "While it is still early days in the life of the All Industry Charts," he said, "they already appear to have gained a high degree of acceptance both in the trade and among the general public."

The All Industry Charts are supported by the British Broadcasting Corp., which has sole broadcasting rights; by Record

Retailer magazine, which has sole publishing rights, and by about 12 record companies which receive monthly statistics in trends in the sales of records.

Speaking on the methodology of research, Menneer said that two factors were obvious in the construction of the charts—the fact that the "object of the charts is essentially to promote records, not merely to measure sales as such, and the speed with which a particular title can win and lose its appeal, and hence sales."

To provide a chart "representative of all record sales," various outlets were weighed. At least two-thirds of sales are in record specialist shops, so these stores rate 20 per cent; general music shops rate 15 per cent;

radio and electrical shops rate 37 per cent; department stores rate 15 per cent; other shops rate 23 per cent.

Hyping Safeguard

Hyping of records is warded off by various safeguards. For one thing, a large sample size makes it automatically three times as expensive to buy up copies from the retailers on the panel than has been the case in the past. Also, Menneer said, "in the case of singles we only in practice use 150 of the returns each week and a differing 150 each week." Thus the hyper would realize that half of his activities would be useless. Third, research executives visit shops to see that a high standard of (Continued on page 67)



Motown executive Tommy Noonan at the rostrum discusses popularity charts, with two panel members at his side: from left, Peter Menneer of British Market Research Bureau Ltd., and Andy Csida of Billboard's special projects division.

Charts Reach 20 Mil., Says Csida

The National Record Popularity Charts influence money expenditures that must run in the area of a billion dollars a year. That's an estimate offered by Andrew J. Csida, general manager of Billboard's Special Projects Division, in his analysis of the importance of the National Record Popularity Charts.

Csida substantiated his estimate with an examination of chart users: "Let's examine our own industry first, those directly connected with the creation, the manufacture, the distribution and the retailing of record product. In 1968 they shared a \$1.385 billion pie—that's the retail value at list price of all recorded product sold in the U.S. They add up to about 125,000 different business entities and they use the charts—more than any other single sales or promotional tool—to sell with, or to buy from. How well they do it determines the size of the pie they'll earn.

"The broadcast industry is

another key group for whom the charts perform a vital function. About 5,000 of the today's 5,500 radio stations depend on records to fill the major part of their broadcast time. What they program and how well they program determine what kind of audiences they'll get and how big it will be . . . and their advertising depends on that . . . and their earnings depend on advertising . . . and that decides whether they can continue to be in business or not. Since their programming is often and largely dependent on the National Record Popularity Charts, it's quite easy to see that the charts are of crucial importance to them.

"The other part of the broadcast industry—television—is much smaller in numbers (about 500 stations), but much larger in business volume (about three times that of radio). The producers of TV network and syndicated musical shows depend almost completely on the National Record Popularity Charts for

the selection of talent—the headliners as well as guests."

Csida also indicated that among other chart users were the advertising agencies and commercial producers. "You name your figure," he said, "100 million, 200 million, a half billion . . . I don't know—but another very large chunk of dollars is being influenced by national chart action in the purchase of songs and talent needed to produce commercials."

Also, said Csida, the National Record Popularity Charts are a crucial working tool in the personal appearance field. "This," he added, "comes through even more dramatically with the talent itself. An artist or group with little or no significant chart action may rate \$500 or \$1,000 a week in a club, if they're pretty good and it's a pretty good club. That same artist, or group, with a couple of top 10 chart records is suddenly worth 10 times as much—\$5,000 to \$10,000 per week, and up, up and away! You can be sure they—and everyone connected with them—read, live and die with the National Record Popularity Charts."

The music and record business has become such a key area of coverage for the consumer print media that the daily and weekly newspapers and magazines also use the national charts widely. "I don't think it would be an exaggeration," Csida said, "to say that, in one way or another, the record charts find their way into consumer publications whose combined circulations add up to some 15 to 20 million people."

Menner Speech

• Continued from page 66

returns is being maintained. Fourth, the research firm checks up to 100 shops each week for new entries . . . shops which do not serve on the panel and which cannot be known in advance. The British Market Research Bureau also maintains tight internal security.

The charts for singles and al-

5 BASIC CHART USES

- To **Sell** with
- To **Buy** from
- To **Promote** with
- To **Program** from
- To **Negotiate** with

CHART USERS

BASIC & RELATED INDUSTRIES:

- Music-Record-Entertainment
- Radio Broadcasters
- TV Broadcasters & Producers
- TV Commercials Producers
- Talent & Talent Buyers

OTHERS:

- Wall Street
- Conglomerates
- Airlines
- Newspapers & Consumer Magazines
- Overseas Media
- Music Scene

	RECORD MFRS.	DISTRIBUTORS	ONE-SHOPS	RACK JOHNS	DEALERS	RADIO STATIONS	JUKE BOX OPERATORS	RECORD PRODUCERS	SONG WRITERS	MUSIC PUBLISHERS	LICENSING ORGS.	TALENT & TALENT REFS	TALENT BUYERS	TV PROG. PRODUCERS	TV COMMERCIALS PROD.	U.S. NEWS & MAG. EDIT.	OVERSEAS RECORD COS.	OVERSEAS MUSIC PUBS.	OVERSEAS PUBLICATIONS	RECORD CONSUMER	SECURITY ANALYSTS	BUSINESS CONSULTANTS	AIRLINES
RECORD MFRS.	B	S	S	S	S	S																	
DISTRIBUTORS	B	S	S	S	S	S																	
ONE-SHOPS	B	B	B	B	B	B																	
RACK JOHNS	B	B	B	B	B	B																	
DEALERS	B	B	B	B	B	B																	
RADIO STATIONS							S																
JUKE BOX OPERATORS							S																
RECORD PRODUCERS								S															
SONG WRITERS									S														
MUSIC PUBLISHERS									S														
LICENSING ORGS.									S														
TALENT & TALENT REFS									S														
TALENT BUYERS									S														
TV PROG. PRODUCERS									S														
TV COMMERCIALS PROD.									S														
U.S. NEWS & MAG. EDIT.									S														
OVERSEAS RECORD COS.									S														
OVERSEAS MUSIC PUBS.									S														
OVERSEAS PUBLICATIONS									S														
RECORD CONSUMER									S														
SECURITY ANALYSTS									S														
BUSINESS CONSULTANTS									S														
AIRLINES									S														

Session 17:

BUYING AND SELLING COPYRIGHTS

Chairman: Charles B. Seton, partner, Rosen, Seton, Sarbin

Speakers: Harold Orenstein, partner, Orenstein, Arrow and Silverman; Allen Arrow, partner, Orenstein, Arrow and Silverman

'Study,' Orenstein Bids Bidder

Harold Orenstein of the legal firm of Orenstein, Arrow & Silverman spoke on "Determining Copyright Values," and told the bidder of catalogs that careful research must be undertaken to evaluate properly the catalog's present and future worth.

To do this, he said, one must have an understanding of the past, a past which would open clues for the future, and recommended procedures for searching it out if the original publisher were not available: old royalty statements and files to determine what failed or succeeded; retaining of current management long enough to digest the catalog's history; and contacting the writer, especially in the U. S., where renewal rights are important. In this re-

spect, he said that a personal relationship between publisher and writer is important. He asked the writer to consider: Whether the writer will want to renew with you? Whether there are any composers and authors under exclusive contract to the company you are buying? Whether you will want to renew such agreements and what copyrights are approaching?

Answers Needed

To determine the global worth of the song or catalog, he said that specific answers were needed to many questions, these included: What countries outside of the country of origin has each song been licensed? Has the licensee fulfilled the contractual requirements of his license? Can the song be recovered for non-performance or has license

terminated? What printed editions have been published in each country—and what is the potential?

Talking about the future, he said that the advent of the visual record would present new challenges to the old catalogs. But, he said, no media can exist without songs. "Before plunging and deciding what to bid, ask yourself 1) Where are the songwriters and 2) am I ready to exploit and improve on what I buy?"

Trading Copyrights

Early in his talk Orenstein stated: "Depending on the market in which you operate you may be required to pay more for a catalog than the catalog is worth if others are bidding"

(Continued on page 68)

Arrow: Deal in Haste, Repent in Leisure

Allen Arrow, of the law firm of Orenstein, Arrow and Silverman, speaking on "Avoiding Litigation in Copyright Transfer, Exchange, Sale or Merger of Enterprises Owning Copyrights," stated that his topic could easily have been "Deal in Haste, Repent in Leisure." Litigation generally results, he said, from the frustration of one of the parties who feels he is not getting what he has a right to get from the transaction.

With regard to a single copyright, the buyer can expect to have the seller guarantee him the following in return for what he has agreed to pay: 1) Assurance that the copyright was ac-

quired by contract or by commission from the author or composer; 2) Purchaser wishes to know the extent of ownership being assigned—whether 50 per cent or 100 per cent, and whether it includes the renewal; 3) Purchaser wants assurance that the copyright is valid, duly registered and does not infringe another's work, that it is not in jeopardy and, that if it was recorded, a notice of use was filed, and that documents of assignment have been filed with the Copyright Office in the event the transferer was not the original proprietor. Purchaser also wishes to know that

(Continued on page 68)

Seeking a Copyright? See Lawyer and Ask Questions

Harold Orenstein answered questions from a large audience vitally interested in copyright transactions. Attorney Chuck Seton, who chaired the session, imparted some basic advice to the listeners. He advised anyone interested in buying copyrights to see a lawyer and ask plenty of questions. Many people, he said, have been badly hurt because they were unaware of the many complications involved.

Orenstein Speech

• Continued from page 67

against you. The prices bid and paid in recent major transactions . . . have convinced us all that we are now in a seller's market which has been caused by an overabundance of buyers more favorably positioned by having access to pre-tax money than traditional music publishers. Some of these buyers have never been near the business before. Others have touched the music business only tangentially.

"In trading copyrights . . . the seller seeks the highest price that the market will bear. All other considerations are minor . . . with the possible exception that the seller may want to continue in a management role or have some member of his family continue for a period of years. If this be the case . . . adjustments will be made. . . . The buyer's plans for the future exploitation of the catalog are often nebulous (if they exist at all) before the acquisition of the catalog is completed. And so, for a period of six to 18 months income dips until new management can familiarize itself with the catalog and begin to generate new income. Before buying or even bidding for a catalog, you must have a plan for its future. Songs are not the same as antiques which become more valuable as time passes even though stored in a dusty warehouse. How can you estimate the future? One must have an understanding of the past: the past is prologue to the future even with musical compositions."

Publisher Sal Chiantia pointed to the large body of opinion holding the view that contemporary music is replacing standard material, and asked whether this would have a bearing on catalog value. Or, to put it another way, "Is a catalog today worth as much as 10 years ago?" Orenstein noted that a great factor in the value of a catalog is the personality of a publisher. He is the man with the taste — what the French call "Le nez," and he is crucial to the value of the catalog.

Much interest was shown by the audience in audio-visual records. One question showcasing this was "Do you think audio-visual recordings will be under the compulsory license at 2 cents per tape or will it be treated as a grand right?" Orenstein took the view that if it is not treated as a grand right, there will be a test case. He added that the development of the audio-visual field could see the emergence of the concept of a miniature dramatico-musical work. A 2-cent license would be improper for such a use.

Allen Arrow, in answer to questions, outlined the meaning of a collapsible corporation and answered in the negative the question of whether a corporation must be dissolved in order to be termed collapsible.

In answer to the question of what happens when unregistered stock is sold, Arrow noted that such a transfer can be a felony. He added that there were two aspects to this—civil suit and criminal liability.

A question eliciting much interest was phrased thus: "A small publisher turns over to a major publisher the foreign rights of a copyright. Should there be a reason for litigation and the small publisher wishes to retrieve his copyright, can he just sue the major publisher, or must he sue each foreign subpublisher independently?"

In answer it was stated, generally, the small publisher would have to go after the one major in order to retrieve the rights.

The seminar also considered

Arrow Address

• Continued from page 67

the composers and lyricists have been paid, and that proper payment has been made if the transaction occurs in the middle of an accounting period; 4) Purchaser wants assurance that the copyright is free of liens and encumbrances, such as special licenses, subpublication contracts and mechanical licenses; 5) Seller should represent the extent of royalty obligations; 6) Purchaser wants assurance that there are no cash advances outstanding which are recoupable from royalties due on the composition.

Arrow noted that the seller also needs certain assurances, as follows: 1) He must satisfy himself that every representation he makes under the terms of the assignment is accurate, and some of these may require the opinion of an expert. An example could be the renewal right, which the seller is representing that he owns. Questions are: Is the author still alive, and if not, are there valid grants from widow, children, executor, heirs, next of kin? 2) When representing that composer and lyricist are paid, is there reason for seller to concern himself about possibility of a claim by composer for his share of advances previously received by publisher from third parties, etc.? 3) Seller should assure himself that the copyright is assignable.

Bulk Sale

With regard to bulk sale of compositions, or sale of a business owning compositions, Arrow noted that because it is a monumental job to carefully examine the status of each copyright, the educated seller asks for certain concessions from purchaser, protecting him against claims for minor breaches of his warranties. Important are:

1) The seller tries to persuade buyer that specific representations should be made only regarding important copyrights—and the term "important" can

the registration of electronic material and the measurement of damages in the event one acquires copyrights which are invalid.

be defined during negotiations. 2) Seller should seek to limit representations by prefacing them with phrase such as "to the best of seller's knowledge"; 3) With regard to payments to composers and lyricists. Arrow raises the possibility of money being owed because they cannot be found. He says that perhaps a better form of representation is that composers and lyricists have been paid except for a scheduled few, and that insofar as those scheduled are concerned, they have made no claim for the return of their compositions.

Treat 'em Tenderly

Regarding what a seller should seek from a purchaser in a deal involving a bulk sale of copyrights, Arrow specified: 1) That the purchaser treat the copyrights and their composers "tenderly"; 2) Regarding breach of any representation or warranty, seller wants assurance that he may have his day in court; 3) Seller should ensure that he will not be responsible to the composers with which he has made agreements, should the new purchaser default in royalty payments; 4) Seller wants to make sure he will be paid and may insist on security devices . . . for instance, a mortgage in the copyrights being sold.

With regard to transfers of stock or all of the assets of a corporation owning copyrights, Arrow stressed: The seller wants assurance that the purchaser is bound to complete the purchase, and therefore seller should make certain that the acquisition has been properly authorized by the board of directors or stockholders and its consummation will not violate any law, consent decree or governmental ruling.

Warranties

Representations and warranties expected of the seller, besides those affecting copyrights, may be common to sales of other types of businesses. They are: 1) That the corporation is duly organized and in good standing; 2) That the sellers own their stock free of encumbrances; 3) That there has been no recent material adverse change in the business; 4) That there have been no transactions other than in the ordinary course of business; 5) That officers or directors have



Buying and selling copyright panelists Harold Orenstein and Allen Arrow.

not recently received special bonuses, raises or other privileges in anticipation of this transaction; 6) That appropriate tax returns have been filed; 7) That the companies own their assets; 8) That there are no unusual agreements which could adversely affect the corporation and that the assets which are capable of being insured against loss are so insured.

Litigations

Arrow noted, among other things, that litigation can also be started by third parties, and that the government examines transactions; the government is also interested in changes in accounting treatment. Other third-party litigants can be composers, authors, performing rights societies, record labels and ordinary creditors.

The best method of avoiding litigation is to carefully prepare for each stage of the transaction, Arrow notes. "During the courting period, expose problems to each other," he said. He urged that problems and claims be revealed, and added: "Do not rush to sign a contract or to make an announcement. . . . Once either of these has been done, there is a feeling of commitment . . . which can be costly. . . . In addition, there may be reverberations from Federal agencies. Please remember that in order for a sale, a merger or an acquisition to be of benefit to you it is not necessary to obtain an overwhelming advantage. Most sophisticated sellers and purchasers understand this and will work with each other in solving problems."

Session 18:

NEW METHODS OF TRANSMITTING MUSIC

Chairman; Warren B. Syer, Vice President & General Manager, Consumer Publications & CATV of Billboard Publications, and Publisher of High Fidelity, Billboard Publications

Speakers: Dan Karasik, Manager for Television and Radio Operations, Communications Satellite Corporation (COMSAT); **John D. Matthews**, partner, Dow, Lohnes and Albertson

Karasik: Satellite to Be Star

Satellites will prove a boon to the music industry, according to Daniel D. Karasik, manager for TV-radio operation of the Communications Satellite Corp. He said, in his talk on space satellite broadcasting, that the satellite will enable good communications and allow expansion and exploitation of markets and talent "outside your own country." Also, large organizations will use transmission of high-speed data to keep their fingers on the pulse of sales in remote markets, to keep production relevant to demand, to determine inventories, to automate

order handling and shipping, not to mention billing.

"Computer will communicate with computer to assemble marketing studies and to gather royalty figures from centers located around the world." He felt that rights and clearances would also be collected by satellite in hook-up with computers.

One of the primary uses of satellites could also be to cut down on recording costs, he said, and cited an American firm which recorded the OSIPOV Russian State Folk Orchestra by sending a recording staff and equipment to Moscow. "Satellites have the capability

of delivering extremely high fidelity signals — monaural or stereo — over great distances . . . might it not be more economical and practical to bring the music to the recording studios by satellite?"

Earth Stations

He said there were already "earth stations" to handle satellite signals in Europe, Latin America and the Far East. By the end of the year, there will also be facilities in Hong Kong, Taiwan, Bahrain, Kuwait, India, Iran, Lebanon and Morocco. Next year, he predicted, Kenya, Nigeria, Singapore, and Viet-

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Matthews Is 'Bullish' On the CATV Question

It's "beyond dispute" that the CATV music copyright question will be resolved in the near future, according to John D. Matthews of Dow, Lohnes & Albertson, Washington, "and cable systems will pay reasonable and adequate fees to the owners of literary and artistic products, including music, for their use."

In the opinion of Matthews, discussing CATV as a marketing medium, cable TV will not destroy or substantially affect the existing structure of the broadcasting industry . . . it will be in-

tegrated into the total nationwide communications scheme, but "I do not see how your industry can lose. As more use is made of your product, your revenues increase. The music industry should therefore support and encourage a reasonable resolution of the payment of copyright fees by the cable television industry, perhaps on a blanket licensing basis."

Huge Growth

CATV has already shown a phenomenal rate of growth, he

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Matthews Speech

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said. Systems now serve approximately 6 per cent of all TV homes in the U. S. and is growing about 25 per cent per year. About three million homes now have cable TV service, according to the American Research Bureau, he said. "There are 3,630 communities being served now and another 1,930 systems authorized but not in service yet with more than 2,200 applications for additional systems."

"Many of these CATV systems are now originating programming . . . usually of a local nature. The Federal Communications Commission is now considering the question of whether they should be allowed to originate local advertising."

Matthews also commented on the vast potential of CATV, stating that some cable plants with dual cables are being planned and built with capacities of 20 to 40 channels and discussions have been under way for systems with as many as 80 channels. Greater availability of low-cost channels on cable may encourage a "proliferation of artistic talent and an increase in the number of syndicating organizations . . . all of which cannot help but be of assistance and benefit to the music industry and result in greater revenues for your companies."

He predicted that CATV systems could also serve as a springboard for new information mediums—including a new way of delivering mail, newspapers, library information, etc.

Matthews Questions

CATV could replace the record distributor, John D. Matthews speculated here in his question period. "This little disk may be replaced. Someone in their home may eventually be able to punch a button and order the playing of the Beethoven Fifth immediately. These changes are coming and your distribution patterns of music may be different in the next generation."

Earlier in his speech, he stated that a woman may be able someday to watch a fashion show on her TV set and punch a button to order any of the dresses. She would be billed for the dress through CATV equipment. The indication is that music users in the home would also be billed for the music they ordered played, he said.

Cable communications (CATV) can't miss, he said. "It's a better way of doing things." He predicted, though, that 90 per cent of the uses of cable communications would be for non-entertainment functions, ranging from education to mail delivery.

Karasik Summary

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nam, among other countries, would have facilities, too.

Karasik also pointed out that satellites will benefit the industry by allowing live performances in stereo to be broadcast around the world, of the Salzburg Festival, operas at La Scala, a premiere by the Berlin Philharmonic, and a jazz concert in Thailand. He felt there were strong chances, too, of a national or international music syndication service. He said that the Communications Satellite Corp. was eager to work with the music industry to meet its needs.

Spinning out data on satellites, Karasik said that three satellites, stationary in relation to the earth's movement, can provide global service. He said that the U. S. hopes to have two Intelsat III satellites in synchronous orbit over the Atlantic Ocean, and one each over the Pacific and Indian Oceans this summer, providing a true global satellite communications system. In addition, there are now 23 earth stations in 15



Attorney John Matthews, representing the CATV industry, explains how cable TV works, with Warren Syer, High Fidelity magazine's publisher, center, and Don Karasik of the Communications Satellite Corp. attentive listeners.

countries and by 1970 there will be more than 60 around the world to send and receive signals from satellites, he said.

Karasik Questions

The possibility of direct satellite-to-home broadcasting is remote at the present time because of the enormous costs involved, said Karasik. The technology to do this would be

available in the next year or two, but it was just not feasible except in undeveloped countries where there was presently no system of communication and the cost of building individual radio-TV stations was prohibitive. But studies were going on, he said. He made these comments during the question and answer period.

Session 19:

THE INFLUENCE OF LAW ON THE INDUSTRY'S FUTURE

Chairman: M. William Krasilovsky, Attorney, Feinman & Krasilovsky

Speakers: John V. Mills, O.C. General Manager, Composers, Authors, and Publishers Association of Canada, Ltd.; George D. Cary, Deputy Register of Copyrights, Library of Congress; Denis de Freitas, M.A., Legal Adviser, Performing Rights Society, Ltd. (London, England)

De Freitas: Copyright in Boil

Denis de Freitas, legal adviser of the Performing Rights Society, Ltd., London, stressed the recent or pending copyright legislation in West Germany, Japan, Australia and a number of newly independent "underdeveloped" countries to point out that "the world of copyright is in ferment."

Among a number of provisions in the new West German Copyright Law which seem significant to De Freitas are 1) Article 15. This defines the rights which an author or composer has; and, similar to the terms of the French Copyright Law of 1957, expresses them in general terms as the exclusive rights either of exploiting his work in corporeal form; or of presenting his work publicly in corporeal form. The importance of this is that because it is so impossible to know today in what way scientific discoveries might make it possible for a copyright work to be exploited tomorrow, the definition in specific terms of the rights to be protected by copyright is almost inevitably bound to lead to difficulties. 2) Article 53 (5). This is the provision which gives the author of a work which, by its nature is likely to be reproduced for personal use by appliances such as tape or video recorders, a right to claim through an authors society from the manufacturers of such instruments payment of a royalty in respect of such anticipated personal use. It introduces into copyright law the principle of licensing at source which, if applied in other areas of copyright

use, might not necessarily be to the benefit of copyright owners. 3) Article 31 (4) & (5). The effect of these two provisions cannot be granted in respect of manners of exploitation not yet known, and where a license is granted in general terms it is to be interpreted as restricted to the particular objects contemplated by the parties when the license is granted. This provision is presumably designed primarily to protect authors and composers and it, therefore, makes it important from the point of view of all who enter into contracts with authors and composers to ensure that the agreement covers all known forms of exploitation. 4) Article 41. This provision gives an author or composer the right, subject to certain conditions, to revoke a contract on the ground that the other party has not, to the prejudice of the composer, adequately exercised the rights granted by the composer.

Of Japan's proposed copyright legislation, De Freitas noted that the period of protection will be increased to 50 years after death with a provision, he thinks, that copyright shall cease on the death of the author if there is no heir. Also, the rights protected by copyright in a work include the right to broadcast it. Also, there are cases where copyright works may be used without the copyright owner's permission.

De Freitas pointed out that the Australian Copyright Act of 1968 is, in general, modeled on the United Kingdom Copy-

right Act of 1956. In particular, it establishes a Copyright Tribunal along the lines of the English Performing Right Tribunal.

De Freitas Questions

A fellow speaker, Steven Stewart, director general of the International Federation of the Phonographic Industry, asked De Freitas if he agreed that all animals are equal, but wasn't radio the "most" equal? De Freitas, after a moment's hesitation, said "Yes—I agree."

De Freitas was also asked if he felt a government tribunal to settle all copyright disputes, rights and rates would be good for the U. S. He said that the situation in Europe allows ultimate good to come from these government tribunals, even though it regrettably takes away from the independence of the copyright owner in administering his rights. But he was not at all sure it could work in the widely diversified user-situation in the U. S.

He fielded the question to George Cary, deputy Register of Copyrights, but Cary said the tribunal concept has not even been considered by him or anyone else in the U. S. Copyright Office. However, with more and more responsibilities in the way of rate setting, and proposed collection and distribution functions, he thought the copyright office could become more and more involved in tribunal type administration. But as of now, the U. S. courts are the final tribunal of our copyright disputes, and the Copyright Office likes it that way.



A panel of legal experts discusses law's influence on the record industry's future. From left: chairman William Krasilovsky, New York; John Mills of Canada's Composers, Authors and Publishers Association; George D. Cary, Deputy Register of Copyrights, and Denis de Freitas of England's Performing Rights Society Ltd.

Cary Voices Hope on U. S. Passing New Law

George D. Cary, deputy register of copyrights, in his talk titled "Moonlight Serenade: Music, Copyright and You," analyzed the new copyright revision bill and its effect on the music-record industry. Cary reviewed the history of the bill from its inception in 1955, when Congress allocated a small appropriation for a study. Finally, in 1967, the House passed the bill essentially in the form in which it now exists.

Early in his talk Cary termed CATV one of the great obstacles

that must be removed for the bill to be enacted.

Cary, recalling the broadcast style of the late Glenn Miller who included in his medleys "something old, something new, something borrowed and something blue," used a parallel technique in analyzing the differences between the present Copyright Act of 1909 and the revision. He made extensive use of slides. In this way Cary, instead of merely "telling it like

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Mills' 'Nationalism' Approach

John V. Mills, general manager of the Composer, Authors and Publishers Association of Canada, called upon the publishers in the established countries of the world with successful music industries to make a determined and conscientious effort to promote internationally domestic music within the countries in which they are dealing. If they do not, Mills said in his address, "Is International Law Currently Helping or Hindering the Music Business?" they can only suffer in the future.

"Unless some responsibility is accepted by the industry," he said, "to compensate or assist the countries of the world which have not today an international music industry for the revenues that are being received from those countries, then I believe we must be realistic enough to contemplate in the future some cutting back of the protection which has been received to date."

He pointed out that the music industry must face the reality that the dollars and cents factor in the commercial field is governed by the national legislation in each country throughout the world. "The principles enunciated in the international conventions," he said, "had great influence on the domestic copyright legislation in the various countries. There are today, however, strong indications that domestic legislation throughout the world is being influenced by economic considerations more strongly than by the international moral principles."

He added that the international copyright co-operation, which has existed to the present time and has led to fairly satisfactory domestic copyright legislation throughout the countries

of the world, has worked well to date in a commercial sense, but its very success may be the "Achilles Heel" of future copyright legislation in many countries of the world.

World Problem

"The problem that exists in virtually all of the countries of the world," he said, "is that music as an international economic force is dominated by four or five of the major countries of the world. The majority of the countries of the world are completely inundated with the music of the major producing countries, and as a consequence creativity on the international level, up to the present, has been virtually stifled as an economic factor and our creative people have virtually no opportunity of attaining international financial success in their chosen fields."

He stresses that the music industryites should remember that in many countries of the world that are extremely important to them with respect to revenue from the international scene, an international music industry has never had the opportunity to become established primarily because of the economic impossibility of competing on the international level with the established international music industry.

"The time has come," he warned, "when you must re-evaluate your position with reference to the foreign markets. You cannot take any feeling of security by so-called International Law, but you will live or die in your foreign markets by the domestic legislation of the

country that you are operating in.

"The international music industry has been negligent in the relationship that exists between it and the societies throughout the world that have been acting on its behalf. Not only has it not given us any weapons to fight its battles with, but I suggest to you that it has taken away the major weapon that we can defend our position with—a body of successful international writers."

He concluded that a body of successful international native composers, even if a small group within the country, would add tremendous strength to the battle for international co-operation in the copyright field.

Mills Questions

In the question period, New York copyright attorneys Orenstein and Arrow suggested that composers from other countries living here prefer to join U.S. licensing societies to facilitate faster payment. Orenstein suggested that since overseas and Canadian licensing groups ask composers to join local licensor societies, they should direct ASCAP to pay the royalties into the account in his native country.

ASCAP counsel Herman Finkelstein then said ASCAP could never deny any other national membership in the Society, but ASCAP would like to help develop incentives to make the songwriter want to stay in his home-country licensing group.

Cary Summary

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it is," also told what the law could be if enacted by Congress.

Cary stated that passage of the bill depends upon the resolution of three problems, the first of which, CATV, has already been alluded to. He added: "The second . . . is the library photocopying problem which probably does not concern many of you. . . . The third and final obstacle is . . . the Williams Amendment. . . . This is . . . the request by the record manufacturers, the American Federation of Musicians and the National Committee of the Recording Arts . . . which would give the record manufacturers and performers a performance right to their recordings. With respect to the . . . CATV problem and the library photocopying problem, I believe the forces and the industries involved possess sufficient motivation for reaching or accepting some solution because I am persuaded that these groups will find that the resolution of their mutual problems will afford them both benefits which they do not now possess. The one discouraging feature to me is that the groups that are opposing the so-called Williams Amendment really have nothing to gain by the enactment of the amendment."

Cary added: "The reason for my concern is that I believe those who oppose the Williams Amendment have sufficient political muscle to kill the bill outright if the McClellan Committee should include this in the bill when it reaches the floor of the Senate, which would, to put it mildly, be a most unsatisfactory solution for all other interested groups." Cary said this does not mean that the Copyright Office is necessarily opposed to the principles of the amendment.

In time, a new copyright law will be passed, Cary said. This is certain "when the awareness of the great technological revolution becomes so general that Congress, even in the absence of agreement of all problems, will have to take the bit in its teeth and resolve some of the problems that so far have resulted in nothing but frustrations.

Cary concluded: "It is my hope . . . that those who govern our destinies will come to realize fully the importance of music in our daily well-being and this is why I believe that eventually the Congress will recognize the necessity of a new copyright law that will continue to encourage the composer's efforts to increase the bounds and scope of this international language of the heart. However, the contending parties share the burden with the Congress, and all concerned should not confuse the forest and the trees, but have the obligation to vigorously pursue a resolution of their differences. But my question, if I may recall an old slogan, is: Eventually, why not now?"

Cary Questions

The Deputy Register of Copyrights used up his time in his presentation, but in lieu of a question period, he provided a succinct and clear outline of how the proposed revision differs from the present copyright law, pointing out new aspects, holdovers of old aspects, and some "blues" sections that will bring groans from copyright creators and users in some cases. (It will be compulsory, for instance, for all record manufacturers to deposit two complete phono records of best edition, including any and all material published therewith, to reach Copyright Office within three months after notice of recording. There is a \$250 fine for failure to comply.)

Session 20:

HOW A JOINT EFFORT BY THE JUKEBOX AND RECORD INDUSTRIES CAN INCREASE PROFITS

Chairman: Frederick M. Granger, Jr. Executive Vice President, Music Operators of America

Speakers: William Cannon, President, Cannon Coin Machine Company; J. Cameron Gordon, President, Cameron Musical Industries, Ltd.

Cannon Fires Away at Jukebox Trade on Buying, Programming

The jukebox industry is in need of improving its record-buying methods and record programming techniques, according to the chairman of the board of the Music Operators of America, William Cannon, who cited the necessity of supplying a "variety of attractive recordings to the jukebox patron, programmed according to the environment of the jukebox location."

Charging complacency and apathy, he blamed the industry for failure to influence "what recorded music is available to us." So-called "adult" music does not get played, Cannon said, but this knowledge is not available to record companies.

Noting that the jukeboxes buy half of all the singles sold, the president of Cannon Coin Machine Co. said, "this has a profound influence on the market. Yet sales figures are not

valid in the jukebox industry as criteria for future releases.

"Jukebox operators know exactly how many times records are being played. There is, on the other hand, no way of knowing the public's reaction to radio play or how many times a record buyer spins a record at home." He suggested that the record industry study jukebox plays to pinpoint public tastes.

'One-Stops Seduce'

Under the current buying methods, Cannon said, a large percentage of records purchased by operators are unprofitable. He contended that many records which do not get radio play could still bring returns to the manufacturer if properly exposed and promoted to jukebox operators.

Claiming that the valuable communication which once existed between record companies and jukebox operators has been

destroyed by this evolutionary process, he said, "the convenience of one-stop buying has seduced operators into abdicating the programming function."

The great need, he concluded, is to change the one stops' high regard for the status quo and the distributors' reluctance to handle singles aggressively.

Cannon Questions

In outlining the evolution of the U. S. one-stop for a delegate, Cannon said, "As this concept of distribution grew, almost immediately, the jukebox operator began leaning on the one-stop. One of the problems of such dependence is that there is no competition between labels on the one-stop premises, competition is based on how much discount the one-stop receives on certain product. It's human nature to push records that furnish a larger discount."

Asked by Nick Bartel, Bart's

Records, Miami, if MOA wanted to do away with one-stops, Cannon replied, "Certainly not, they're very valuable, they save us a day's work each week by furnishing consolidated inventories. The problem is a lack of communication between record

manufacturers and operators, resulting in manufacturers receiving no feedback on what records are playing on jukeboxes."

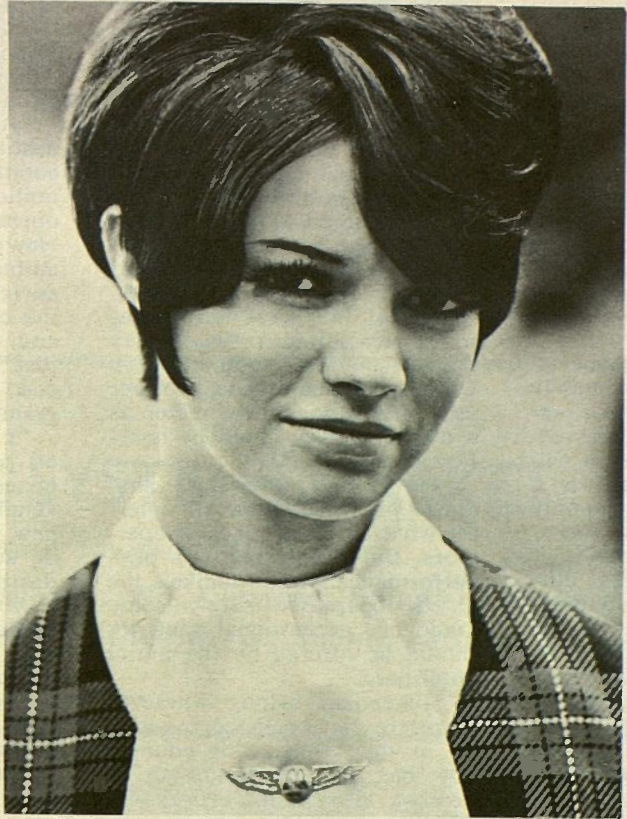
Asked by several record manufacturer people what he recommended, Cannon said

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Bill Cannon of Cannon Coin Machine, New Jersey, a speaker on joint efforts by jukebox and record interests, is flanked by Fred Granger of the Music Operators of America and J. Cameron Gordon of Cameron Musical Industries, Port Washington, N. Y.

**“We’re always striking
up friendships with people
we never see again.
It’s a little sad.”**



We hire stewardesses that we like.
As people.
We figure if she makes a good person,
she'll make a good stewardess.
And your flight will be just a little bit nicer,
because she is.
One girl that we hired is Linda Scruggs,
from Sacramento, California.
She talked to us about making friends in
the air:

**“People like talking to the stewardess.
And I like talking to people.
Especially businessmen. They’re the
most interesting.
First they give me a hot tip on the stock
market, then they warn me to stay out
of it.
You know, I’ve been flying for two years
now.
I’ve probably met over 10,000 people.
Many of them I remember.
And every once and awhile I wonder how
they’re doing.”**

We think Linda is a nice person. She brings
a little something extra to her job. That’s
the American Way.

**Fly the American Way.
American Airlines**

Gordon Spins Happy Tunes of Soaring Jukebox Life in Europe

In 1967, U. K. and European distributors imported from the U. S. 12,486 new coin-operated phonographs (value: \$8,013,240). Assuming each machine required 75 records on installation, it means that 1 million records were purchased just for these machines alone, and these were imports only — European-made machines were also sold to operators, stated J. Cameron Gordon, of Automatic Coin Equipment, Ltd., Cardiff, Wales, in "How to Increase Revenues in the Jukebox Business in Europe." He also said that latest figures revealed that there were 263,000 jukeboxes in West Germany, France, Italy, Benelux, the U. K. and other European countries — with the Benelux countries having the highest per capita number of jukeboxes in the world. This total was equal to half the American jukebox market and meant that over one billion, 500 million records are played each year in Europe and the U. K. alone.

Operators on the average machine purchased approximately two records a week for each machine, which meant 526,000 records bought every week in Europe, or 27,352,000 records a year. And this volume is only in singles and EP's.

Dominate Mart

Gordon pointed out that during the past 20 years U. S.-manufactured machines had, for the most part, dominated the market. But over the past three years there had been a change and there are now four major jukebox manufacturers in the U. K. and on the Continent — Jupiter (France), NSM (Germany), Harting (Germany) and ACE Group (U. K.). Gordon said that unlike the U. S. with its vast disk jockey exposure, U. S. and U. K. artists are being played with massive radio coverage, which makes the jukebox in Europe one of the great exposure media.

Two important problems faced

the jukebox industry in Europe. One started in 1957—the introduction of stereophonic jukeboxes. But after 12 years the industry had no stereo records at all with the exception of little LP's—a program started when Gordon was president of the Seeburg Corp. Now at long last RCA has announced a program for stereo singles in Europe.

The second problem involves some U. K. manufacturers who, after many years of making singles with push-out centers, six months ago switched and are making them without them. This creates a problem, he said, since most machines play 33½ and 45 rpm intermixed. Record manufacturers should return to the old method because now a special order is required which delays the product, "or we are offered a special die to cut out the center. And why did they change at all?"

Play Meter

One of the great advantages to the record industry is the play meter, standard equipment on every machine made. Proper use of this popularity meter as a market survey could be beneficial, he said.

"It seems rather sad that music publishers take no interest whatsoever in jukebox operators. But every operator pays performance fees unlike the U. S. operators—surely some kind of promotional activity should be offered by the music publishers.

"Jukeboxes belong wherever there are people. Once frowned on in the U. K., this country now has the largest growth in jukebox sites in the world—by 20,000 to 25,000 increase in the next five years. And prospects behind the Iron Curtain can stagger the imagination. I can foresee the possibility of an additional 100,000 locations in the next five years.

"Research is being carried on to have a selective 12-inch LP machine — with selectivity the

key word. Without it, it becomes just background music. Tape cartridges or reel-to-reel, in my opinion, offer nothing to our industry with the exception of background music. Coin-operated audio visual equipments has no place in the market either."

Gordon Questions

In the next few years, large, nationwide publicly owned vending firms such as ARA Services, Servomation, Wometco and others will "Be dictating to the record manufacturers," Gordon told the audience, in responding to a question concerning a national jukebox programming service in the U. S.

"ARA, for example, just recently purchased the Paramount company in New York City or millions of dollars. This firm operates over 1,200 jukeboxes in New York City. Knowing ARA and these other national firms as I do, and how they analyze the cost of coffee, cream, sugar and cigarettes, it is only logical that they will get around to a cost analysis of jukebox programming.

"I predict that in five years 60 per cent of all U. S. jukeboxes will be controlled by large vending firms and that a whole new level of sophistication will be adopted by the jukebox industry," he said.

Music Operators of America board chairman, Bill Cannon, also on the panel, said he disagreed that the percentage of vendor-controlled jukeboxes would go as high as Gordon estimated, but acknowledged the significance of such a development in the jukebox industry.

On Apathy

Gordon answered one question about the apathy of record manufacturers toward European jukebox operators by saying, "It's true that in England there are no one-stops, but in Germany all 38 distributors of jukeboxes and coin-operated equipment are also one-stops.

Cannon Talk

• Continued from page 70

manufacturers should develop a program of having their promotion men or record distributors call on major jukebox operators. He described the current dependence of operators on one-stops as a "form of closed-circuit buying."

Knowledgeable Choice

Cannon told Mrs. Madelon Baker, Madelon Baker Music, Los Angeles, that record companies should "make a knowledgeable choice of material they feel is suitable for jukeboxes. This is not easy, it has to be a carefully thought out program. Then samples should be sent directly to operators along with

The help they furnish German jukebox operators is fantastic.

"You have to remember that in England the jukebox wasn't widely introduced until 1962. There were only 10,000 to 12,000 units as late as 1960, but now the number is climbing rapidly. Record manufacturers will recognize the British jukebox market."

Gordon said he would advise U. S. record manufacturers licensing European labels to "ask about the jukebox market in Europe. You might start getting a different kind of answer.

Responding to a question about a new pattern of distribution for singles aimed at U. S. operators, Gordon said, "One-stops do fill a tremendous need. However, I am currently experimenting with freezing a program to a specific type of location requirement and I'm having the worse time in my life finding adequate material. The time will come when the major record companies will again call on jukebox operators directly.

"I'm not saying the end is in sight for the one-stop, because they're growing by leaps and bounds. But methods will be found for a more direct line of communication between record manufacturers and jukebox operators."

unique title strips to help merchandise the new product."

Hal Cook, Billboard vice-president, reminded the audience that Mrs. Baker had in her stable of writers, Jim Webb, "one of the top songwriters of today," and told Mrs. Baker she should exhibit at the MOA to reach the jukebox market.

Cannon told a delegate from Canada that at least 75 per cent of the U. S. jukebox patrons were adults, "from 25 to 75. They need adult material, the type of material that does not fit the top 40 radio formats and does not normally receive proper distribution or exposure."

Howard Silver, MTA Records, New York, asked if MOA could act as a clearing house for new jukebox releases. Cannon said, "We have had similar suggestions made, however, it would be too much of a job for us and we have a limited income."

Fred Hyman, president, Americom Corp., New York, and vice-president of the same firm, Lawrence Kanaga, said, "I wasn't bold enough to suggest that jukebox operators use over 50 per cent of all singles. We are trying to re-define singles. Would you co-operate with us?"

Hyman suggested that jukebox operators could become the chief users of 45 r.p.m. records that his firm would develop the retail singles market. Cannon promised to co-operate.

Cannon told Henry Brief, executive director, RIAA, that proper programming resulted in at least "15 per cent more revenue, sometimes as high as 40 per cent more." Cannon outlined his own methods. But when asked by Cook if a jukebox programming service could be developed, similar to the Bill Drake radio programming service in the radio industry, Cannon said, "After 20 years of being at the mercy of one-stops, it could not happen overnight. If operators stay at it, it could happen, but in all my years with MOA I have only converted about 12 operators to doing their own programming."

Session 21:

MECHANICAL ROYALTIES

Chairman: Graeme Andrews, Editor, Record Retailer

Speakers: Albert Berman, Vice President, Henry Fox Office; Jean-Loup Tournier, Director General, Societe des Auteurs Compositeurs de Musique (SACEM), Paris, France

2 Sides of Fee Coin: Berman

"Whenever music is reproduced by a mechanical contrivance, a royalty is due for each part manufactured at a certain specified rate. The rate, although promulgated by statute, is either too high or too low depending upon where you sit—whether you are a copyright holder or a user," said Albert Berman, vice-president of the Harry Fox office, is dealing with the details of mechanical accounting.

He likened the bulk of the payers of nearly \$50,000,000 in these mechanical royalties each year to the average taxpayers who "by and large, pay their bills." However, agreeing that a possibility of a difference in interpretation might exist, he noted that a machinery must function for the orderly determination of such difference. "A periodic audit is necessary in all cases to ask questions, make

claims and ultimately, determinations," he said.

Contending that there is no such thing as a "free" record insofar as a "record manufacturer philanthropically endowed who gives away bona fide free records with no view toward compensation," Berman said giveaways did not assume meaningful proportions until the advent of the record club.

"However, it was ruled that record clubs were offering merely a price discount to the consumer and an agreement was reached which called for payment on all records. . . . Another battleground was the practice of offering an amount of so-called free records to the distributors who carried a record manufacturer's label. In this case, a compromise settlement was made." He said, "however, there is a trend on the part of

copyright holders to make no future concessions in this area."

Copyright

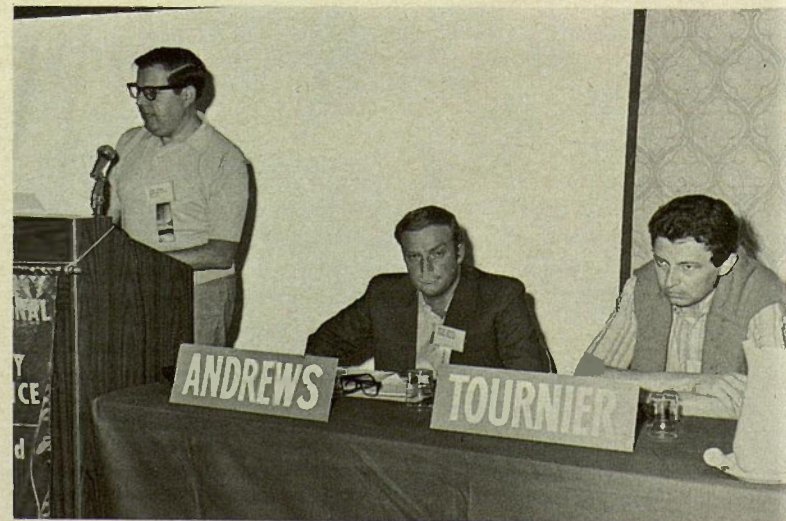
Dealing with the copyright controversy in Washington, Berman said this fight has led to an insistence that mechanical royalties on recordings that reach the buying public must be paid regardless of the guise under which accounting records are maintained."

Berman also dealt with the matter of charitable donations of records for tax purposes. No one was hurt, he said, except the copyright proprietor and the other elements requiring a royalty payment. . . . there will be repercussions to this.

Berman warned that in the not too distant future an effort will be made to tap a source of mechanical revenue which has been neglected "for too long a time—specifically, radio." He

said that today 98 per cent of radio broadcasting is mechanically reproduced. "A fee is

clearly due and a revived source of mechanical income is in the future," he concluded.



Al Berman of the Harry Fox Office speaks on mechanical royalties with two European experts waiting their turn: Graeme Andrews, Record Retailer editor, center, and Jean-Loup Tournier, director of SACEM, France.

BIEM Is Facing a Showdown With IFPI on Royalty Pact—Tournier

A general confrontation over standard mechanical royalty contract between BIEM (Bureau International de l'Édition Mécanique) and the record industry's IFPI is in the offing. That's the prediction Jean-Loup Tournier, director general of the Société des Auteurs Compositors de Musique, offered in his talk, "Mechanical Royalties — the Changing European Scene."

A new contract comes up for discussion June 30 and Tournier expects that negotiations will be hard because the present basis of the standard contract will have to be reconsidered altogether.

"For example," he explained, "in some countries, such as France, retail selling prices can no longer be fixed by producers. Therefore, they are no longer in a position to send us the lists of retail prices on which the 8 per cent fee for the right of mechanical reproduction must be ap-

plied. Another basis of fees will no doubt have to be chosen."

He also pointed out that the introduction in the Common Market countries of the "Tax on the Added Value" (TVA) raises difficult issues. In Germany, he said, GEMA holds that it must collect its fees on the total price, including tax, but in other countries, the TVA has been excluded from the basis of the fee.

"Besides," he added, "the European market starts being influenced by the development of discount sales in larger stores. It is estimated that 35 per cent of the record market in France is constituted by large stores; consequently, the traditional record stores suffer seriously from this competition, and the prices are naturally affected. The problem is thus to know whether BIEM will take into account the actual retail sales, with all the risks

involved in their determination, or if it will rather not seek to have the record manufacturers pay royalties on the basis of unit wholesale prices which would probably prove to be simpler and more logical."

Tournier said that the BIEM standard contract, in exchange for the immense facilities which it extends to the record industry, calls for payment of a fee which is probably the highest in the world. Nevertheless, he added, the method of establishment of the fee based on contractual negotiations appears to be, in the last resort, preferable to all others, particularly to the arbitrary "compulsory license" system.

It is to be hoped, Tournier continued, that the forthcoming confrontation, thanks to the flexibility which is implied in free negotiation will allow the new standard contract to adapt itself both to the needs of the

ORTF DENIES EASING PLAY GIVEN TO FOREIGN DISKS

Jean-Loup Tournier, head of the French performing rights society, SACEM, has denied that the French state broadcasting organization, ORTF, has placed restrictions on the airplay given to foreign product.

Tournier said that the report of the restrictions (Billboard, April 19) was without foundation. "There are no official or unofficial restrictions on airplay given by the state radio network to foreign records," Tournier said.

The denial came during a question session following the speeches of Eddie Barclay and Dick Broderick on the subject of adapting lyrics and music for sale in other countries.

Tournier said that French writers and publishers had asked ORTF to program more French songs, but, as far as he knew, no quota had been imposed on foreign material. "We are against these quotas," said Tournier, "and against what has happened in Spain."

In the Billboard story of the proposed limitation of airplay of foreign product by the ORTF, Eddy Marnay, secretary of the variety section of the French Syndicat National des Auteurs et Compositeurs, was reported as saying that he had been given an undertaking by the ORTF that the proportion of foreign material in its music programs would be reduced to 20 per cent. Tournier's denial was supported by Eddie Barclay.

Session 22:

THE INTERNATIONAL TAPE SYSTEMS MARKET

Chairman: Alan J. Bayley, President, General Recorded Tape, Inc.

Speakers: Irwin Tarr, Marketing Vice President, RCA Record Division; Wil Zalsman, Deputy Managing Director, N. V. Philips' Phonographische Industrie (Baarn, Holland); Charles B. Seton, partner, Rosen, Seton, and Sarbin

Tarr Sees 8-Track & Cassette Co-Existing; Young Buyer a Key

"The 8-track CARtridge and the cassette can and will co-exist in the U. S. and the world market for many years to come," said Irwin Tarr, RCA marketing vice-president, in a speech on the international tape systems.

"The real question is the relative level of that co-existence," said Tarr. "It will be the young consumer that will make that determination (8-track or cassette) as they enter the market and decide how to spend their money."

Whatever the system, Tarr said the tape cartridge business is booming in the U. S. because companies have succeeded to some extent in satisfying and creating consumer desires. To satisfy that consumer desire, he said, RCA looked at the U. S. auto industry, which in 1965 agreed that the 8-track stereo cartridge would better satisfy their requirements for a mobile music system. "Of equal importance to RCA as a record company was the concept of this system as a tape turntable; that is, a playback-oriented system as opposed to systems oriented to self-recordings," said Tarr.

He also said that he believed that for all practical purposes the recorded tape business in the U. S. has shaken down to two systems: 8-track and cassette. "Four-track cartridges are fading very fast now and the playtape system simply hasn't gotten off the ground. Open-reel tape has perked up moderately since the introduction of cartridges but really isn't going anywhere."

To prove his point, Tarr revealed several statistics. In 1968, the total retail U. S. vol-

ume in stereo 8 players and cartridges was about \$350 million. Adding the value of player sales, he estimates, one can project a total stereo 8 industry of more than \$500 million in 1970. Retail sales of 8-track tape this year will approximate the record industry's total sales in 1959.

Thus, he said, the tape explosion has provided a base for the recorded music industry to broaden in several ways.

1. Recorded music is being used more often by more people in more places than ever before. 2. Although tape sales are naturally gravitating more and more toward record outlets, significant retail exposure has been added to serve the auto market. 3. New companies have emerged in the area of tape duplicating and licensed distribution, with some of the duplicating companies acquiring existing record labels and establishing their own.

"None of these things could have happened if the consumer was not prepared to accept the tape cartridge idea for cars," said Tarr.

Are people satisfied with their system? Do they continue to buy and play tapes frequently after they have owned their player for a year or more? Do they (the consumer) plan to have tape players in their next cars?, he was asked.

Tarr answered, "More than 85 per cent say they either have installed 8-track in other cars or definitely plan to have it again in their next car. Less than 5 per cent indicate they do not intend to do so."

How many of these consum-

ers are new buyers of recorded music, either because they owned no record player or had previously stopped buying records for the turntables they owned?

According to Tarr, about 15 per cent are people who owned no phonograph at all; 30 per cent are people who owned phonographs but had not purchased a record for at least a year before buying their tape player. The majority, however, are consumers who owned record players and were buying

(Continued on page 74)



RCA's Irwin Tarr speaks on the international tape market, flanked by GRT's president Alan Bayley.

Zalsman Touches All Bases in Ad, Pricing, Distrib; Accents 1 System

W. L. Zalsman, managing director of Philips Industries, stressed the importance of one system, "healthy" prices, wide distribution, and strong advertising and display in his talk on "Achieving Full Exploitation on a World-Wide Basis."

Zalsman felt the consumer's choice may be based on a combination of the following points of comparison: "The cost of equipment and cost of the sound carrier; the dependability of the system; the sound quality; ease of operation; minimum dimensions of equipment; dimensions of the sound carriers; maximum playing time of the sound carriers; minimum economically conceivable playing time; possibility of fast winding forward and backward, which means immediate access to favorite items; possibility of playing longer works without track changing;

possibility of wear and tear, including the necessity of lubrication which may result in smudging of the heads."

On pricing, Zalsman said, "As the cost of manufacturing a one-LP cartridge or a one-LP musicassette is, and will be for a long time to come, higher than the manufacturing price of one LP record, the price the consumer will have to pay for the one-LP cartridge or cassette will for a long time have to be higher than the price of the same record. It has certainly not been our purpose to launch the additional product in order to lower the average profitability. The new product offers extra advantages that justify a higher price and it is a comforting thought that the consumers who feel the cartridge type of product is too expensive can buy a record."

On distribution and advertis-

ing, Zalsman said, "The natural distribution pattern for cartridges and musicassettes differs from the one for records—especially in respect of the use in cars. I hardly need to say this to colleagues from the U. S. A., where the distribution pattern follows natural requirements."

"In Europe, however, where developments in the distribution field are not yet that far, this point is of interest."

"As to the advertising and display of equipment and sound carriers, I can state that in Europe this has certainly not yet been done to an extent that creates a vivid consumer awareness of the new system."

"We feel that co-operative advertising by equipment and music people and combined equipment/sound carrier premium of-

(Continued on page 74)

Seton's Tape, Disk Pact Tips

Charles B. Seton, of the firm of Rosen, Seton and Sarbin, spoke on "Tape Licensing Agreements: Avoiding Problems in Arrangements Between Record Company and Licensee."

Seton outlined the dramatic technological developments leading to tape and added, "There are also spectacular developments in the area of contracts setting forth the rights and obligations of the various parties involved in the recording industry. . . ."

Zalsman Speech

• Continued from page 73

fers will have a stimulative effect. . . .

"Simultaneous release of new LP's on record as well as the new sound carriers seems to offer advantages in the advertising and promotion field. It will strengthen the awareness that all good LP's are also available on the cassette type of product."

Cassette Questions

When comparing the advantages and disadvantages of cassette and 8-track systems the most asked question at the two tape seminars was: Is there a possibility of standardization—one system—in the next few years?

Zalsman said the consumer would decide on whether there would be coexistence between the cassette and 8-track, or one system. "The consumer must decide," he said. "And that decision will be final."

He also felt the consumer would decide on a "one-system family," or a "two or more system family."

When the cassette recorder functioned in an auto, the family must see if one system is sufficient for both auto and home use, he said. "It is likely that when a buyer discovers one system interchangeable — auto and home—he will select more than one system."

While the 8-track system was firmly entrenched in the U. S., the cassette has yet to prove itself in Western Europe for several reasons.

In response to a question on why the Western European market had been slow to accept the cassette, Zalsman said: "European acceptance of any product is much slower than in America, primarily because of consumer spending habits."

Seton stressed that a carefully worked out contract between a record company and a tape company must be a very sophisticated document. Carelessness can cost many headaches, he said, "and possibly many thousands of dollars." He noted that just as we are in a new generation with regard to electronics, so are we in a new generation in the law involving recording matters.

As the tape industry expands around the world, Seton said, "it is obvious that an increasing number of record companies throughout the world who are inexperienced in dealing with tape companies will be presented with a standard form contract from a tape company and asked to sign."

He added, "As I have stated, we are dealing with a new generation of problems and concepts . . . at least half of what it takes to find the right answer is to know and understand what the question is to be answered."

Seton furnished his listeners with a checklist of points worthy of consideration when a contract between record company and tape company is in negotiation.

Seton commended the tape companies for their resourcefulness and energy, and he noted that their potentialities for growth are boundless. He added, "It has been only natural, during the course of this growth, that the comparatively few executives and attorneys for the comparatively few tape companies have gained a wealth of experience and knowledge in the numerous transactions in which they are involved. Skilled and knowing as they are, their needs for a checklist of points is little. . . . It is primarily for the record company executives and their attorneys . . . who have had little or no experience in this new generation of recording devices —and the licensing of rights by record companies to tape companies—that this checklist has been prepared."

Seton Questions

During his seminar, Seton distributed a checklist of guidelines covering tape licensing agreements between record company and licensee.

The outline covered payments and accountings, length of contract, licensee's rights, method of duplication by tape licensee and quality of duplication.

It also covered topics related

to the artists, including artwork, copyrighted material, advertising, trademarks (logos), master tapes and indemnification by record company and by tape licensee.

Several key points in the checklist covered payments and accountings. Seton said, "It is often helpful to the record company if the accounting statements from the tape licensee clearly show the number of tapes sold during period covered; suggested retail price of tapes (if royalty is based on retail price); itemization of tapes sold, per title, so that artists' royalties can be allocated; and amount of royalties due."

Another point with considerable merit, he felt, covered types of licenses. He noted that in certain instances tape companies had taken a non-exclusive license and given a very high guarantee, with the condition that the guarantee would be reduced in one way or another if the record company licensed tape rights to any other tape licensee.

Seton's outline also stressed the obligation of the tape company to release a record company's product. "How much of the record company's product is a tape licensee obliged to release?" Tape licensing agreements at times cover minimum amounts, Seton said. "Sometimes, too, there is a requirement that each album which achieves a certain chart position must be released on tape, in at least one or two of the tape configurations."

A key point in any tape-record company contract, Seton said, was the obligation to unions and to trust funds. "It is to make such payments to unions and trust funds (pension and welfare) as are applicable by reason of the duplication and fugurations," he said.

Seton answered questions on dual distribution, covering whether or not royalties should be payable under the agreement to the tape licensee for tape units purchased by the record company.

"If there is to be dual distribution," he said, "it could be possible, unless otherwise provided for, that prices at which the tape units of a record company are sold to the public through the tape company's distribution system may be different from those sold to the pub-



Tape panelists Wil Zalsman, of Philips, Holland, and Charles Seton of Rosen, Seton and Sarbin, New York.

lic through the record company's distribution system.

"Consideration is sometimes given to precluding the tape licensee from selling the record company's product directly to regular distributors or dealers. Appropriate consideration should be given to any applicable antitrust laws."

Tarr Speech

• Continued from page 73

records up to the time they acquired their tape player.

Key Questions

The key question, according to Tarr, is "Have 8-track owners bought fewer records than before—and if so, do their tape purchases compensate for lost record sales?"

The answer: "Tape purchases by non-owners of record players and the larger number of record dropouts naturally represent a plus for the industry. The record-buying habits of the majority have very definitely been affected. Some have stopped buying records completely — all are buying fewer than before," he said.

What does this portend for the total record business—disk and tape?

1. A large segment of the public is willing to spend more for the convenience of tape cartridges; 2. People will use their recorded music more frequently and will therefore buy more music; 3. Recorded tape should account for most of our industry growth in the years immediately ahead. The growth rate of disk sales has already slowed down and the leveling off of disk volume is in sight, said Tarr.

Tarr also said that the imminent disappearance of the disk is nonsense. "About 40 million U. S. households out of 60 million have phonographs and disk records are and will remain the least expensive form of recorded entertainment for years to come."

According to the RCA executive, what is more likely over the next five years is a modest erosion of phonograph and disk sales as tape systems continue to increase their penetration. Gross margins on 8-track are now approaching those for the LP. Cassettes cost about the same to make as their 8-track equivalents. That is why RCA intends to market both products at the same price, he said.

"Prerecorded cassettes began moving out of the pipelines and across retail counters in significant quantities last year. It is apparent that while the cassette business is very much smaller than 8-track today, it is growing rapidly," said Tarr.

"I think we should see how substantial the cassette is, and whether that configuration can be made our servant instead of our master," he said.

Stereo cassette equipment has not been in consumer hands long enough or in sufficient quantity for RCA to get a reading on its use. "Perhaps as some have suggested, all this is a novelty which will soon pass," said Tarr. "RCA is less than neophytes in the recorded cassette business . . . we're not even in it yet. My personal feeling is perhaps best expressed by the title of the notorious Swedish film "I Am Curious (Yellow)."

Session 23:

MERGERS AND AMALGAMATIONS THEIR EFFECT ON THE MUSIC INDUSTRY

Chairman: Hal B. Cook, Vice President, Billboard Publications

Speakers: Robert K. Lifton, President, Transcontinental Investing Corporation; Jac Holzman, President, The Elektra Corporation; Mort Nasatir, Publisher, Billboard Magazine

Lifton Forecast: More Buys, Ties

"The trend toward mergers and acquisitions in the music industry can be expected to continue." That was the view expressed by Robert K. Lifton, president of Transcontinental Investing Corp. (TIC), in his address, "Mergers and Acquisitions in the Music Industry."

In support of his statement, Lifton added, "the increased efficiency of operating a number

of music publishing companies will lead to mergers of those interests. The savings in legal, accounting, and other administrative services when a group of record producers join forces will lead to increased mergers of those groups. The increased financing, greater efficiency, and better service that can result from the combination of wholesalers will induce many in that

business to join forces."

Lifton pointed out that in a business marked by such sharp competition and by such great ease of entry, these trends toward mergers will not stifle competition or individual entrepreneurial activity which is vital to the continued growth of the industry. "As long as new record companies can develop," he said, "and have access to the

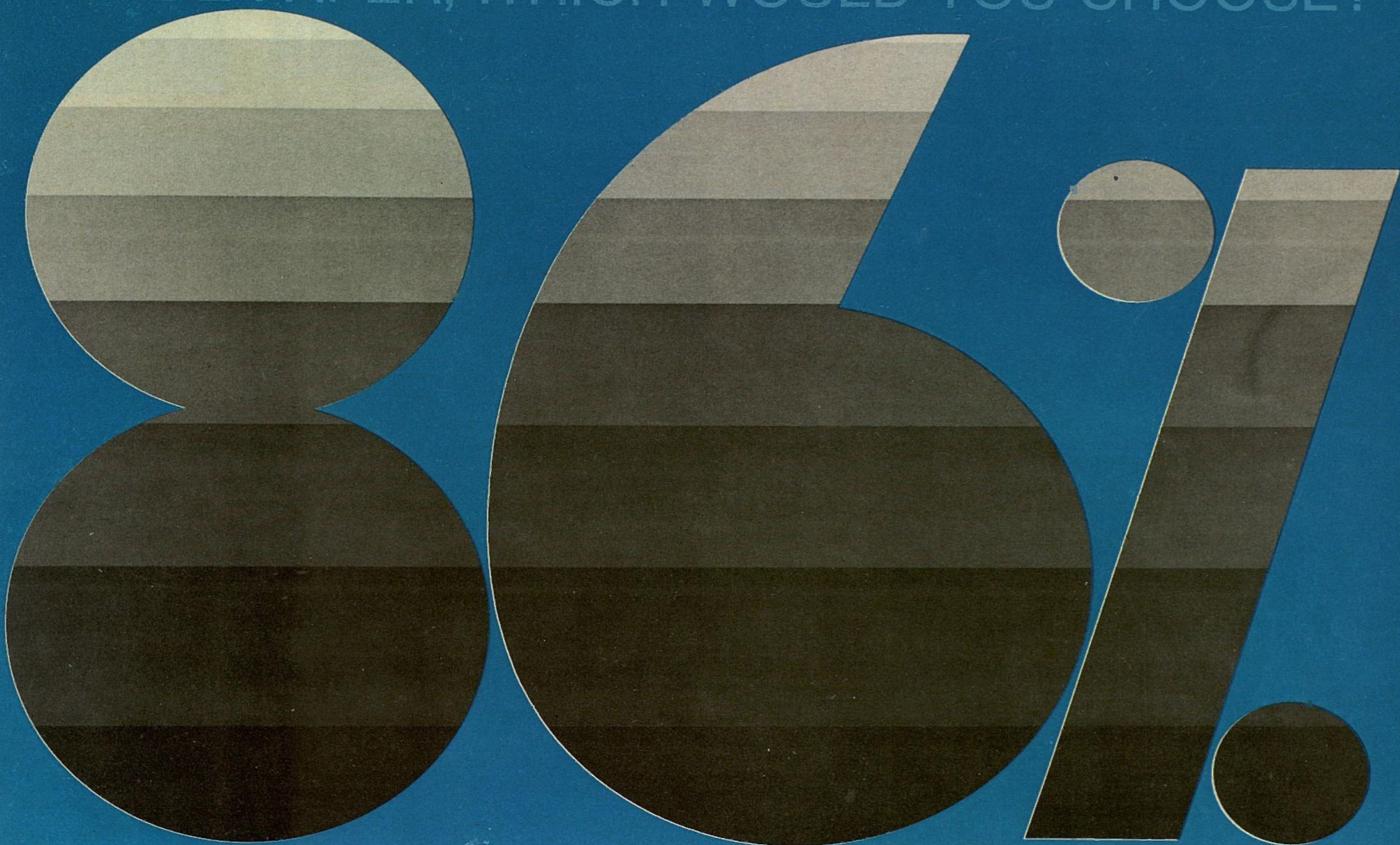
consumer, horizontal mergers of the record company with another or one wholesaler with another will not result in closing out the competition of new talents, or new forms of music and new producers in the market place."

Best Interests

He pointed out, however, that he would consider any acquisitions, mergers, or other activities, which tend to reduce this accessibility to the market place, as inimical to the best interests

of the industry. "The current actions of a number of major record companies," he said, "particularly following mergers or acquisitions to replace independent distributors with company-owned branches points to the start of a perilous trend. The small independent distributor will have difficulty surviving for long without carrying the established lines of major record companies. Without them to provide the bulk of his income, he cannot afford to carry new lines" (Continued on page 76)

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RADIO LISTENS TO **BILLBOARD**

Creative Spirit Gives Indie Push To Resist Takeover, Says Holzman

Independent record companies who have turned down approaches to amalgamate or merge have done so because the creative spark that caused them to be independents in the first place has not been extinguished, said Jac Holzman of Elektra Records, discussing the independent record company and its role in an industry that is tending to be dominated by bigness.

"The advantages of being independent—the best way to run a music company—were the flexibility to react to change, to improvise and experiment and to imprint decisively an attitude on your product. The independent makes trends more often than he follows them—the function of the music maker," he said.

An independent, in Elektra's definition, "is a company that produces and markets the records through an established distribution network. It is a company not affiliated with any major public corporation. Not included are independent producers who are record makers who promote and distribute through others. Also excluded from our definition are the many recently formed distribution combines now expanding backward into production.

Few Real Indies

"The number of real independents is relatively small. Yet it is no accident that they are among the most vital forces in our industry. Successful independents are, by and large, those companies which are operated not by business and management experts but by creative individuals possessing business skills who truly feel the music.

"The current wave of mergers in the industry may not provide undue competition in the area of finding and creating music, but we are watching very carefully the concentration of distribution in the hands of a few. The amalgams will produce their own records and one day may even attempt to use their marketing leverage to influence the price structure or to allocate sales.

Combines Disturbing

"As long as the broadcasting facilities are freely open to all, the independents have an important safety valve whereby they can promote records. And force their distribution. Good music will always find an audience.

"Some aspects of the massive operations of the large distribution combines disturb us. The

rapid compounded growth of the music industry is undoubtedly being felt at all levels and perhaps the inadequacies of conglomerate operation are being masked by this rapid growth.

"For distribution combines to be of service—not only to themselves but all the industry—requires a thorough restudying of their own organizations with a view to preserving some of the exciting aspects of old-style distribution."

If independent music firms can persevere the resilience and flexibility which have characterized them in the past, can encourage young people to express themselves freely and honestly, then the independents can not only survive but, in fact, thrive.

Holzman Questions

During the question and answer period, both Holzman and Ahmet Ertegun, a panel associate, were asked to comment on where they felt new company executives were coming from.

"It's really a problem to find executives," said Holzman. "There are several companies scurrying around trying to find presidents."

He offered the following approaches to help develop talented business-oriented people: a series of college courses ("as an industry we have done an abysmal job in selling ourselves to the public."); an industry sponsored film telling the music business story, and the utilization of former group members as executives. "Ingest them into companies, give them a training program, responsibility, let them make some mistakes . . . for while music is changing, the image of the industry should change as well."

Atlantic president Ertegun felt that it was difficult to find the "all-around" record man today, but that such a man should certainly come from the ranks of young people with some experience in some facet of the business.

When program chairman Hal Cook brought up the topic of jukeboxes, Ertegun noted that "we have to keep the singles business alive and jukeboxes are responsible for 25 to 30 percent of all singles sales."

Asked whether he felt an independent company could maintain its aura of creativity in a merger situation, Ertegun answered that in the year and one-half since Atlantic had been acquired by Warner Bros.-Seven Arts, its recording activity and

sales had increased. "It hasn't hindered us, but it is hard to generalize."

Asked what happened to the

Lifton Summary

• Continued from page 74

of new companies with new talent."

Yet, Lifton added, the new companies alone are not strong enough financially, and the amount of their product does not warrant their own nationwide company owned distributorships. Thus, the termination of established independent distributor lines or the refusal to grant independent distributor lines tends to destroy a system of viable independent distributorships and thereby eliminate the access of new product to the market place.

"This trend," he continued, "may result in preventing the development of new record companies, and in a sharp reduction in existing ones not large enough to maintain their own network of distributorships."

In Lifton's view, the industry's growth is threatened by those horizontal mergers among major record companies or their patents that leads to withdrawal of labels from independent distributors in favor of company owned distributors; those vertical acquisitions by major record companies of distributors or rack jobbers, or important retail outlets, where the result is reduced accessibility of the outlets to competing labels or the favoring of the label of the acquiring company; and those moves by the major record companies related to acquisitions or mergers, to change their distribution from independent distributors to their own branches.

Lifton said that he was convinced that the music industry will see even greater growth in the future if it avoids the pitfalls of mergers or acquisitions which undermine the existing distribution system permitting easy access to market of new products.

Lifton Questions

In response to several questions concerning mergers and amalgamations, Lifton urged the creative forces in the recording industry not to be frightened when a larger company acquired an independent.

Future sales and growth of both the acquiring company and the company being taken over often increased, especially if the new management was well-versed on the marriage.

A takeover, either through merger or acquisition, could have a good effect on creative people, thus providing more avenues for creativity and imagination. "Creative freedom does not end when an independent company or talent force joins hands with a major company," said Lifton. "We don't interfere with the creative forces of any company we acquire. We guarantee the new addition creative freedom, and provide sound management and business practices, if needed."

To a question on his company's rack operation, Lifton said he allowed the rack network independent direction and merely controlled the business movement. He also thought it was impractical for record companies to jump into their own distribution branches, because "major companies would control the top product and talent, thus enabling the record company

money contributed by record companies to the American Federation of Musicians trust fund. Holzman said he didn't think the money was going back into the areas where he felt it really belonged. "None of the funds go to rock 'n' roll musicians," he said. Some of it could be allocated to music camps for young people, Holzman added.

Ertegun felt the reason for the lack of contact between the AFM and rock players was due to a lack of interest in the Union on the part of the young players. "Many aren't even in the union when they come to record and we have them join," Ertegun said.

Holzman ended by noting that perhaps the topic of trust fund allocation should be discussed with the AFM.



Transcontinental Investing Corp. president Bob Lifton addresses the closing session on mergers and consolidations.

Say Major Disk Firms Are Honest in Paying

Al Berman, vice-president of the Harry Fox Office, and Jean-Loup Tournier, SACEM directeur generale, answered a steady stream of questions on collections of mechanicals in the U. S. and abroad. Both men indicated that in the case of major manufacturers, there was no intent to cheat on payments—although errors were sometimes discovered through periodic audits. Most discrepancies were traceable to small manufacturers, they said.

The questions also elicited considerable concern over illegal tape duplication, both here and abroad. Tournier said the extent overseas is not yet large, but it was already a cause for concern. He expressed the hope that record manufacturers would take a more active role in stopping illegal duplication. Berman stated the Fox Office has been more aggressive than U. S. record manufacturers in stopping illegal tape duplication. The Fox Office uses investigators and brings legal actions, even though this is a costly practice. Unfortunately it is easy to duplicate illegally, said Berman. He urged that record manufacturers make a concerted drive to make it

with its own distributor branches to operate a 'power block'."

To eliminate that "block" within his own company, Lifton allowed newly created labels, or record companies being underwritten by TEC, the choice of using the TEC rack-distribution network, establishing their own, or going to other sources. "We give any company the freedom for self-determination," he said.

expensive for thieves to operate.

Both experts discussed the field of audio-visual recordings as a potential source of important collections, and they examined the total potential of mechanicals as compared with performance income. Berman took the position that mechanicals will outstrip performance income. This is based on the fact that there is no limit to man's creative ingenuity in creating new mechanical uses of music.

Berman and Tournier also discussed how a publisher could get proper mechanical representation in the changing mechanical world overseas. Berman noted that there is in the offing an agreement to take care of foreign mechanicals for those publishers who wish such a service from the Fox Office.

Other aspects of the question and answer session were the length of a recorded composition as a basis for payment. Tournier said in Europe this could not be a basis for a fee; practice in the U. S. and abroad relative to the number of sides on an album; how to deal with advances and many more matters. Attorney Harold Orenstein asked Tournier if he were aware that a U. S. mechanical agency had applied for membership in Biem. Tournier said this would be taken up at a meeting of the Biem general assembly.



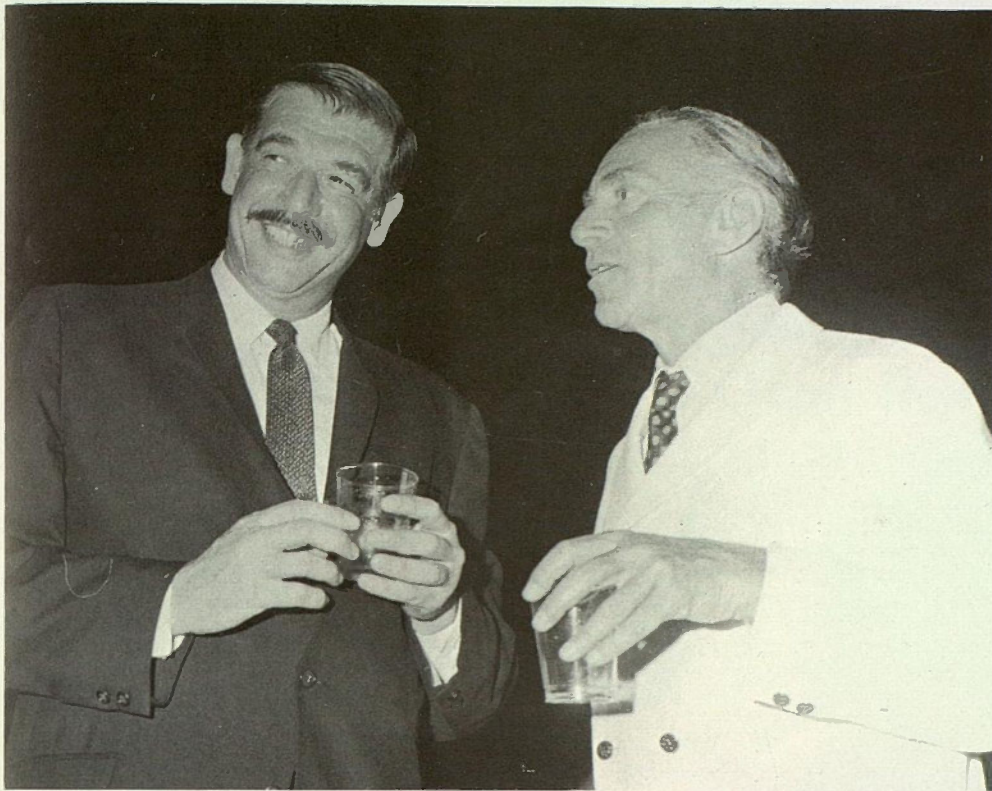
Shelby Singleton, president of SSS International Records, receives a gold plaque from Festival Records president Fred Marks, center, for outstanding sales of "Harper Valley P.T.A." by Jeannie C. Riley in Australia. Looking on at right is Noble Bell, vice-president of Shelby Singleton Productions. The award was presented in Nassau during Billboard's first annual International Music Industry Conference.



Bobby Weiss, international director for Monument Records, with panel members Martin Roemer, marketing vice-president, Melco Industries, left, and Ernest Meyers, Laporte and Meyers, at the session on strategies for problem or underexplored markets.

INDUSTRY LEADERS AT IMIC RECEPTION

Billboard photos by Patrick Fisher



Goddard Lieberman, right, president of the CBS/Columbia group, with Sol Rabinowitz of CBS International.



Mr. and Mrs. Alan Bayley of GRT, left, with Mr. and Mrs. Nesuhi Ertegun of Atlantic.



Ken Myers of Amaret Records, center, talks with Transcontinental Investing Corp.'s president Robert Lifton, right, and Mike Curb, Transcontinental Entertainment Corp.'s president.



Producer Clyde Otis of Eden Music and his wife meet with Edmund Moxey, a member of the Nassau government House of Assembly.



Bob Shad, left, of Mainstream Records, and Don Hall of Ampex enjoy a laugh.



Herb Cohen of Bizarre Productions chats with Phil Rose, international director of Warner Bros.-Seven Arts Records.



Pianist-disk jockey Billy Taylor, right, with Mr. and Mrs. Herman Edel of Edel Associates.



Capitol Records president Stan Gortikov, left, with Cy Leslie of Pickwick International.



Warner Bros.-Seven Arts general manager Joe Smith, left, with Dot Records president Arnold Burk.



Brown Meegs, left, Capitol Records international vice-president, talks of classical things with Henry Brief of the RIAA.



Publisher Wesley Rose, left, and Ron Bledsoe of Liberty/UA.

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Audio Retailing

Riverfront Stores Keep Their Sales Above Water

By RON SCHLACHTER

CHICAGO — Despite spring floods, it's business as usual in most communities along the Mississippi River, thanks to reinforced dikes and other flood-control measures.

In 1965, The Music Box in Clinton, Ia., was closed for eight days because of the threat of flooding but this year, owner William Findlay has been able to maintain normal hours.

"I don't think there has been any effect on business," said Findlay. "There was a little problem two weeks ago. People were apprehensive because they didn't know when the crest would reach. I'm just 100 yards from the river and if anything, perhaps business has picked up a little. The kids walk past my place to and from the dikes. If they have little extra money, they stop in and buy a record."

"In 1965 we were closed for eight days. There was no water downtown but the area was sealed off as a precautionary measure. My sales were off about 35 per cent for that month."

A lack of parking space is causing problems in downtown Davenport, Ia. Dick Moore of M. L. Parker Co. explained:

"Our business has slowed considerably because of the parking problem. Sixteen hundred meter parking spaces that serve the downtown area have been completely flooded. Consequently, shoppers can't find any place to park and go back home. This has probably cut our sales by 9 to 12 per cent. I imagine the record stores in the outlying areas are doing a real good business."

"At the same time, our business is as good as in 1965 when

we had water within one-half block of the store. Our phone order business has picked up, so this has helped. We have free delivery."

In Muscatine, Ia., Schreurs Record Co. is located a block from the river and remains high and dry. The store also successfully came through the 1965 flood but Mrs. Clifford Schreurs, who operates the business with her husband, believes the flood still has its effect:

"Economically and physically, the flood controls all of us. There is the anxiety. I think a lot of people postpone their shopping because they are concerned about the added expense that the flood may cause."

Rose Adds Open Reel Area; Sees Need for Browser Bin

By EARL PAIGE

CHICAGO — Popular music on open reel pre-recorded tape is now seriously challenging classical product at Rose Discount Records here, where the entire tape section is being expanded. The store, which moves as much open-reel product as it does 8-track CARtridges and cassettes combined, has found that c&w music also sells surprisingly well on open reel. With proper display, buyer Roy Cloud believes open reel could do even better.

Rose stocks between 2,200 and 2,400 titles of reel-to-reel at its Madison Street outlet (a second store is located on Wabash). Radios are currently being phased out and a 15-foot wall section will be added to accommodate 300 to 400 more open reel titles, while an added 12-foot section will allow for 1,500 more 8-track titles.

While the expansion of open-reel space seems modest, Cloud pointed out that this portion of the store's inventory "has been very crowded." The outlet stocks around 1,200 cassettes in Ampex carousel racks and has been stocking an equal amount of 8-track in glass security cases.

Cloud thinks the upsurge in open-reel sales of c&w artists such as Johnny Cash, Eddy Arnold and Jim Reeves derives from the increased affluence of consumers and knowledge that Rose carries a wide selection.

"Whereas classical music used to account for 80 per cent of all open-reel sales, nonclassical product is now selling in equal portions to classical," Cloud said. He also finds a greater correlation between chart LP product and open-reel tape. "Switched on Bach" is one of our best sellers and we're doing good with Glen Campbell, O. C. Smith and other popular artists."

The real breakthrough for open reel will come when the industry can provide browser displays, Cloud said. "Right now, we're forced to stock open reel by label and in numerical order in shelves behind counters with the edge of the package as the only exposure. The plain, white binder of an open-reel package doesn't exactly invite the consumer and stock is not displayed in a sequence that is logical for customers."

"Some time back we had the idea of combining the cover and



BELL & HOWELL'S new video tape recorder, shown above, is available in both black and white and color versions. The monochrome unit, priced at \$1,835, can be converted to color by adding one plug-in circuit board. Both units feature helical scan, have a playing time of one hour with 2,150 feet of one-inch tape and weigh 47 pounds with carrying case.

NVA

Talk Session May Expand

HOLLYWOOD, Fla. — An annual "bull session" conducted by operators at the National Vendors Association (NVA) will be expanded next year if the trade group adopts five recommendations presented by the operator's committee. This year's session touched on such subjects as the inability of small operators to attend NVA shows, how to build local associations, ideas on route vehicles and security.

In the security portion, Roger Folz, Oceanside, N. Y., ex-

plained the use of polygraph tests for route personnel. "Most people are honest," he said, "but the object of these tests is to keep them honest."

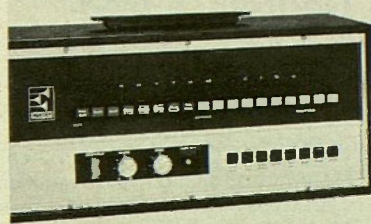
Committee chairman Lee Weiner said the group recommends: compilation of tax and licensing data from all States, more information on the use of slugs, making available NVA decals that warn against using counterfeit coins, limiting NVA business sessions that are often duplicated in well-attended board meetings and expanding the bull sessions.

EIA Booklet

WASHINGTON — The Consumer Products Division of the Electronic Industries Association (EIA) has published a new booklet that offers ideas for co-operation between manufacturers and educators in meeting the need for more electronics service technicians. The title of the publication is "Here's Something You Can Do About the Service Technician Shortage."

Allied Opens Store

CLEVELAND—Allied Radio of Ohio, Inc., a subsidiary of Allied Radio Corp., has opened its first electronics and high fidelity store here in suburban Willowick. Manager of the Shoregate Mall outlet is Robert Wersching.



THE MAESTRO RHYTHM KING, a product from the Maestro Products Division of Chicago Musical Instrument Co., offers 18 traditional, American and Latin rhythm patterns using combinations drawn from eight different instruments. The unit, which has a suggested list price of \$299.95, permits any of the rhythm patterns to be played together.

Philips LP's

CHICAGO — Philips Records is marking its entry into the Little LP market with the release of a six-disk introductory package.

The package includes "Look of Love," Dusty Springfield; "The Best of Nina Simone," Nina Simone; "One Stormy Night," Mystic Moods Orchestra; "Doing My Thing," Paul Mauriat and His Orchestra; "Genuine Imitation Life Gazette," 4 Seasons, and "Edizione D'Oro," 4 Seasons.



BILL BAER provides stand-up listening booths at his Winter Park, Fla., store.

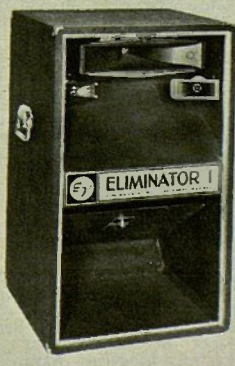
back of open-reel packages in a browser card. This way the consumer could thumb through categories of browser cards in open bins, creating a natural climate for impulse sales."

Cloud said the idea never got off the ground because labels couldn't supply either empty open-reel packages or back-to-back cover-art browser cards. "We finally did get display material from Capitol and then RCA, but the rush of new product without display art prevented us from adopting the method."

Pre-ticketed open-reel product will also help boost sales, Cloud believes. "Ticketed product is especially helpful on items that we only carry one or two of." Noting that Ampex is now pre-ticketing its open-reel labels, Cloud said he hopes the industry adopts the practice for all merchandise.

Free Programs

COLUMBUS, Ohio—Record dealers in the Ohio State University area are tying in with a new policy adopted by the Dan Royhans Ford Agency here of bringing in top musical groups for free programs. Royhans had the Jimmy Dorsey Orchestra, led by Lee Castle, for three performances April 28. Second in the series will be Liberty Records' Four Freshmen May 16.



ELIMINATOR 1, from Electro-Voice, is a three-way, full-range loudspeaker system for extremely high audio, high quality sound reinforcement and playback. The midrange is handled by an 8HD diffraction horn and special driver, while two special very-high-frequency compression drivers and horns cover the extended high range. The suggested list is \$399.50.

BEST SELLING Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	16
2	3	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	9
3	4	MOTHER NATURE'S SON Ramsey Lewis, Cadet LSP 821 (S)	10
4	2	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	22
5	5	SAY IT LOUD Lou Donaldson, Blue Note BST 84299 (S)	6
6	6	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	20
7	7	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	11
8	10	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	26
9	8	THE GREAT BYRD Charlie Byrd, Columbia CS 9780 (S)	11
10	13	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	26
11	15	FURTHER ADVENTURES OF JIMMY & WES Jimmy Smith & Wes Montgomery, Verve V6-8766 (S)	8
12	12	SHAPE OF THINGS TO COME George Benson, A&M SP 3014 (S)	7
13	14	SOUNDTRACK Charles Lloyd, Atlantic SD 1519 (S)	10
14	9	A DAY IN THE LIFE Wes Montgomery, A&M SP 3001 (S)	84
15	11	MUCH LES Les McCann, Atlantic SD 1516 (S)	8
16	16	UNDER THE JASMIN TREE Modern Jazz Quartet, Apple ST 3353 (S)	7
17	17	LIGHT MY FIRE Woody Herman, Cadet LSP 819 (S)	2
18	—	FILLES DE KILIMANJARO Miles Davis, Columbia CS 9750 (S)	6
19	—	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522 (S)	1
20	18	SUMMERTIME Paul Desmond, A&M SP 3015 (S)	3

Billboard SPECIAL SURVEY For Week Ending 5/10/69

Musical Instruments

Emmons Guitar Names Ampeg as Sales Firm

By BILL WILLIAMS

NASHVILLE—The Emmons Guitar Co. has announced the appointment of the Ampeg Co. as its exclusive national sales representative, effective immediately.

Ron Lashley, president of Emmons, said in the announcement here that the company would be "joining forces" with Ampeg and its product affiliates, Altec Lansing and the Grammar Guitar Co. Emmons is the manufacturer of Pedal Steel Guitars, built at Burlington, N. C. Its national sales office now will be located in the Ampeg showroom here.

Al Dauray, president of Am-

peg, announced at the same time that Ray Wiggins will be elevated to vice-president, country-western products. Wiggins, former guitarist for Eddy Arnold, has been Southern regional sales manager. He will relinquish that post and devote full time to marketing Grammar and Emmons products and to representing Ampeg and Altec Lansing in the country field.

Dave Sturgill, president of the Grammar Guitar Co., concluded the meeting by announcing the election of Wiggins to chairman of his company's board of directors.

Lashley indicated that he was working closely with Wiggins to develop several Wiggins Steel Guitar models to be introduced in the near future. Additionally, he said Wiggins and Buddy Emmons would work together to interest young people in the steel guitar.

Dealers Cited By Hammond For '68 Sales

CHICAGO—A record 162 Hammond dealers, representing 252 retail outlets, have been honored for outstanding sales achievement in 1968.

The 1968 Sales Quota Achievement Awards were presented by district sales managers at recent dealer meetings in Chicago, New York, Atlanta, Dallas and San Francisco. The winners for 1968 are:

EAST

House of Music, Newburgh, N. Y.; Aeolian, New York, N. Y.; Hammond Organ Studios of Queens, Jamaica, N. Y.; Jack Kahn Music, Freeport, N. Y.; Alfenburg Piano House, Elizabeth, N. J.; Hammond Organ Studios of Salisbury, Md.; Keil's, Wilmington, Del.; Mars Piano & Organ, Elkton, Md.; Joseph Gerard, Trenton, N. J.; Sharon Music Center, Transfer, Pa.; Joseph Home, Pittsburgh, Pa.; Birds Music, Batavia, N. Y.; Fulton's, Johnstown, Pa.; J. H. Troup, Harrisburg, Pa.; Al Queltette, Manchester, N. H.; Vilon Music, Hamden, Conn.; Francis Electronics, Groton, Conn.; Hammond Organ Studios, New Bedford, Mass.; Bud Gallup, E. Greenwich, R. I.; Hammond Organ Studios of Springfield, Mass.; Robelotto Brothers, Albany, N. Y.; Hammond Organ Studios of Boston, Mass.; Hammond Organ Studios of Fairfield, Westport, Conn.; Watkins Brothers, Hartford, Conn.; Hammond Organ Studios of Waterbury, Conn.; Travers Music, Plattsburgh, N. Y.

SOUTH/SOUTHWEST

Suniland Music Shoppe, Miami, Fla.; Hammond Organ Studios of Sarasota, Fla.; Hammond Organ Studios of Atlanta, Ga.; Al Haveners Musicland, St. Petersburg, Fla.; Keller Music Company, Orlando, Fla.; Kephart for Music, Fort Myers, Fla.; Hammond Organ & Piano Studios, Gainesville, Fla.; Lonsbergs Book & Music, Albany, Ga.; Waldron Music Center, St. Augustine, Fla.; Mizell Music Store, La Grange, Ga.; Tompkins Music Company, Augusta, Ga.; Hale Piano & Organ, Miami, Fla.; Hammond Organ Studios of Lafayette, La.; Oden Piano, Gadsden, Ala.; Lummus Dart, Meridian, Miss.; Reynolds Music House, Pensacola, Fla.; Roseberry Piano House, Hattiesburg, Miss.; Otey Crisman Music, Selma, Ala.; Bill Hurst Piano & Organ, Blytheville, Ark.; Roy Warden Piano & Organ, Nashville, Tenn.; Tadlock Piano, Dothan, Ala.; Graham Piano House, Florence, Ala.; Pfunds, Memphis, Tenn.; Jacos, Jackson, Tenn.; Martin-Snader Music, Johnson City, Tenn.; Abraham Piano & Organ, Harlan, Ky.; Corbett-Rose Music, Aloca, Tenn.; Ackerman Music Company, Laurinburg, N. C.; Hammond Organ Studios of Richmond, Va.; Hobbie Brothers, Roanoke, Va.; Rice-Farr Music House, Anderson, S. C.; Southland Music Center, Wilmington, N. C.

MIDWEST

Edsel Pfabe, Painesville, Ohio; Zimmerman Hammond Organ Studios, Wooster, Ohio; Hammond Organ Studios of Cincinnati, Ohio; Halle Brothers, Cleveland, Ohio; Snapps Music Studio, Springfield, Ohio; Kenney Music, Logan, W. Va.; Eiler, Dover, Ohio; Hammond Organ Studios of Hamilton, Ohio; Smith & Phillips, E. Liverpool, Ohio; Hammond Organ Studios of Cleveland, Ohio; Londeree Music, Charleston, W. Va.; C. A. House, Wheeling, W. Va.; Kent Music, Cincinnati, Ohio; Hammond Organ Studios of Mansfield, Ohio; Schubach Music Center, Zanesville, Ohio; Hammond Organ Studios of Dayton, Ohio; Fisher Music, Norwalk, Ohio; Hammond Organ Studios of Wilmington, Ohio; Hammond Organ Studios of Travers City, Mich.; Hammond Organ Studios of Elkhart, Ind.; Hammond Organ Studios of Janesville, Wis.; Hammond Organ Studios of Ft. Wayne, Ind.; Waukegan Music Mart, Waukegan, Ill.; Nelson Piano & Organ, Gary, Ind.; Hammond Organ Studios of Kenosha, Wis.; Hammond Organ Studios of Milwaukee, Wis.; Jack Johnson Music, Granite City, Ill.; Hammond Organ Studios of Macomb, Ill.; Hammond Organ Studios of Benton, Ill.;

Hohner in Radio Campaign

HICKSVILLE, N. Y. — M. Hohner, Inc., has launched a nationwide radio campaign on the 100-station ABC Contemporary Network to promote its two most popular instruments, the harmonica and Melodica.

The network, which structures its programming primarily for younger audiences, will spot the Hohner participations in "American Contemporary Reports" and "Contemporary News Reports," heard in prime time throughout



MEMBERS OF THE CHICAGO-BASED Americans for a Music Library in Israel (AMLI) give this year's first shipment of instruments to Israel a proper musical send-off. The men, who raised more than \$200,000 last year for the project, include, from left to right, Charles Rubovits, The Harmony Co.; Robert Keyworth, Geib, Inc. and chairman of AMLI's Music Industry Committee; Sid Sherman, Sid Sherman Music Co.; Solomon Dinner, Targ and Dinner; Jerry Kink, The Harmony Co.; and Max Targ, Targ and Dinner and president and founder of AMLI.

Truman Piano

INDEPENDENCE, Mo.—A six-foot Steinway mahogany grand piano, which formerly occupied the private living quarters of the White House, is now at home here in the Truman Library. The piano, presented to former President Harry S. Truman by President Richard M. Nixon, was placed in the White House by Steinway & Sons at the request of Mrs. Franklin Delano Roosevelt.



FRANK SINATRA JR. is shown here listening to his bass player, Joe Genere, put his Hagstrom bass and Univox amplifier through their paces for his recent opening in Las Vegas. Sinatra has signed an endorsement pact with Merson Musical Products Corp.

the week. It is estimated that up to 47 per cent of the teen-age market will be reached, with a bonus impression on young adults amounting to almost 5 million weekly.

Current musical personalities who appear on "American Contemporary Reports" include Bobbie Gentry, Ringo Starr, Rod McKuen, Steppenwolf, Joe Butler of Lovin' Spoonful, Diana Ross, Tiny Tim, Irish Rovers, Jefferson Airplane, Gary Puckett and the Union Gap and the Rascals.

The campaign, which is the most extensive dealer-support advertising program in Hohner history and one of the largest radio network campaigns ever undertaken by a musical instrument company, will reach its climax during the Christmas shopping season in December.

Show Contest

HICKSVILLE, N. Y. — M. Hohner, Inc., will feature a "Find Your Partner" sweepstakes at its exhibits at both the Las Vegas and Chicago music shows. Winners will receive portable television sets.

BEST SELLING
Folios

PIANO, FRETTED INSTRUMENTS,
INSTRUMENTAL BAND

- TITLE (Publisher)
- GOLDEN SONGS OF GLEN CAMPBELL (Hansen)
- GREAT HITS FROM MILLION DOLLAR MOVIES—Guitar (Big 3)
- 70 SUPER BLOCKBUSTERS FOR '70—Piano (Hansen)
- 70 SUPER BLOCKBUSTERS FOR '70—Guitar (Hansen)
- 20 TOP HITS—Piano (MCA)
- TOP HITS OF '68-'69—Guitar (Big 3)
- WITH MY LOVE—Guitar (Big 3)

SUMMER IS A TAPE THING.

Coming May 31 in Billboard

Billboard is proud to announce its

**2ND
ANNUAL**

**radio FORUM
programming**

JUNE 19-22
**WALDORF
ASTORIA
HOTEL N.Y.C.**

**RADIO PROGRAMMERS... MANAGERS
STATION OWNERS... DISK JOCKEYS**

- Listen to key radio leaders from all over the U. S.

From every part of the country, the radio men who are making it happen will tell how they are doing it and what changes the alert station manager, programmer, DJ must anticipate for the future to keep them ahead of the parade.

- Hear the first-ever "Sounds of the Times" exhibit

25 stations representing country and western, middle of the road, Top 40, r&b, rock music, from small and large markets have been selected to record one-half hour generic tapes of their sound. In one place and at one time. You will be able to study and to listen to the programming formats of successful stations throughout the country.

- Attend Artists Appreciation Night

Recording artists from every variety of music will attend a cocktail reception in their honor. The evening will be a purely social occasion, giving every registrant an opportunity to meet and to talk to the men and women whose records their stations are spinning.

JOIN THE HUNDREDS OF RADIO MEN WHO WILL BE AT THIS PRACTICAL, BUSINESS-ORIENTED STIMULATING FORUM AND DISCUSSION.

REGISTER NOW!

PROGRAM

- Session 1 The Dynamic Power of Radio
- Session 2 Finding the Hit Records
- Session 3 Building Your Audience With On-The-Air Promotions
- Session 4 The Need to Look at Your Station Objectively
- Session 5 Top 40 Programming
- Session 6 Achieving Greater Impact With a Small or Medium Market Station
- Session 7 Selecting Records for Airplay
- Session 8 Where Country Music Rides Today

- Session 9 How Important Are Personalities to the Station
- Session 10 Outside Aids to Help Programming
- Session 11 Development of FM Radio
- Session 12 Middle of the Road Listening
- Session 13 The Day I Dreamed I Was a Program Director
- Session 14 New Directions in Music
- Session 15 What Programmers and Deejays Should Know About Advertising
- Session 16 Setting Record Policy at a Station

- Session 17 New Trends in Modern Music
- Session 18 Innovations in Sound Introduced by Creative Recording Approaches
- Session 19 Developing Teamwork at Station to Achieve Programming Goals
- Session 20 Deciding on Time, Frequency, Kind of News Coverage
- Session 21 How to Attract the Housewife Listener During the Day
- Session 22 What Variety of Music and Non-Music Do Teens Want to Hear
- Session 23 Keeping Up With and Evaluating the New Record Releases

REGISTRATION FORM

Radio Programming Forum Sponsored by **BILLBOARD**

Registration Fee: \$125.00 per person

Fee includes attendance at all sessions, work materials, cocktail reception, three luncheons. It does not include hotel accommodations. Please make your check payable to the Radio Programming Forum. Check must accompany your registration.

Send to:
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Ninth Floor
300 Madison Avenue
New York, New York 10017

Please register the following people to attend the Radio Programming Forum.

Check is enclosed for all registrants.

PLEASE PRINT THE FOLLOWING INFORMATION:

Name of Each Registrant	Title	Full Address (City, State)
Your Name and Title		
Full Address	Company	

Additional names can be sent in a separate letter. Acknowledgements and information on hotels will be sent to each individual who is registered.

the next train to (Roy) Clarksville...

the infectious Mr. Clark
introduces his next Country Chart-topper
"Yesterday, When I Was Young"

Dot 17246

on "The Glen Campbell Goodtime Hour"

This Wednesday, May 7

CBS-TV—7:30 PM (E.D.T.)

the versatile Mr. Clark

has recently sung, danced, picked, joked and acted on:

■ Four "Beverly Hillbillies" Shows ■ "The Tonight Show" ■ "The Joey Bishop Show" ■ "The Jonathan Winters Show"
■ "Operation Entertainment" ■ "The Mike Douglas Show" ■ "The Steve Allen Show"... and others.

the burgeoning Mr. Clark

will soon co-host "Hee Haw"

Sunday nights CBS-TV—9-10 PM (E.D.T.)

Premiering June 22, 1969

the sensational Mr. Clark is a total groove.



Dot Records, a Division of Paramount Pictures Corporation



Country Music

Nashville Battle Scene of Sexes; Gal Writers Click

By BILL WILLIAMS

NASHVILLE—Female song-writers have made sharp new inroads into the field of country music, an area once almost exclusively reserved for their male counterparts.

There have been long-time exceptions such as Cindy Walker, Jean Chapel, Felice Bryant, Liz Anderson and Marijohn Wilkens, but in the main it has been a man's world.

Shelby Singleton currently has two of the best of the women writers in Myra Smith and Margaret Lewis, who collectively have written such hit tunes as "There Never Was a Time," "Soul Shake," "Wedding Cake," and virtually all of the "Yearbooks and Yesterdays" album of Jeannie C. Riley. They also have written "Little Tin God," a new release.

Miss Smith, from Shreveport, and Miss Lewis, from West Texas, write all their songs together. Singleton describes them as his most prolific writers. He also has under contract, Naomi Martin, a Kentuckian, who has written such songs as "Ballad of Louise," "In a Small Town," and "I Narrowed This Triangle Down to Two."

Lu Groah, a co-writer with her husband, turned out "No Brass Band" and several as yet unreleased tunes for Singleton. Jerri Clark, co-writing with Clark Bentley, has written "Run, Jeannie, Run" and "Box of Memories."

Becki Bluefield is writing exclusively now for Chu-Fin Music, owned by Finley Duncan, and has come up with such songs as "Happy Face," "That's How It Is With Him and Me" and "Somebody's Gonna Plow Your Field." Miss Bluefield is from Dustin, Fla.

Acuff-Rose has two top writers in Leona Williams and Diana Marie. Each has a succession of songs recorded but not yet released.

Tree Music has Jean Henderson and Dee Moeller, the latter a "hobby" writer. Miss Henderson, who works in a pajama factory at Paris, Tenn., is now turning out about 15 songs a month. She has written tunes recorded by Conway Twitty, Marion Worth, Don and

Donna Chapel, Judy Lynn, Kitty North and Edie Moore.

Newkeys Music has signed Betty Harris, basically an r&b writer, but versatile enough to write anything, and Jane Lane from Indiana, who is writing strong country product. Both are young, but experienced writers.

Cedarwood has on its staff 22-year-old Dianna Duke, and Jean Valli, writer-singer. Writers for Moss-Rose include Sammi Smith and Billie Jo Spears, both of whom also recorded for Columbia. Sharon Higgins of Sure-Fire Music scored big with Loretta Lynn's "Woman of the World," and has had several others recorded.

Jean Pruitt, an exclusive writer for Mariposa Music, has had more than a dozen Marty Robbins successes, and also turns out top tunes for other singers.

Another promising writer is Peggy Sue, younger sister of Loretta Lynn, who writes in the style of her older sister. Lorene Mann long has been active as a leading songwriter here, turning out material for scores of singers with regular success. Also in this category are Dottie West and Dolly Parton.

There are many newcomers just becoming established. They include Sue Austin of Music City, Marian James of Public, International, Dale Turner of Novena Music, Bobby Moore of Silver Sands Music, Julie Russell of TRO, and Phyllis Hiller, Ruby Kitchen, Dixie Prentice and Susan Thomsen.

There are some outstanding second-generation songwriters such as Lynn Anderson, daughter of Casey and Liz Anderson, and Lana Chapel, daughter of Jean Chapel.

There are many female song-writers who also are outstanding singers. Among this group are Skeeter Davis, Jeannie Seeley, Tammy Wynette, Marion Worth, June Carter, Kitty Wells, Martha Carson, Margie Singleton and Buffy Sainte-Marie, who lately has been turning out great country songs for Nashville singers.

Still others include Sharon Higgins, Marie Wilson, Studie Calloway, Audrey Allison, Martha Sharpe, Joyce Johnson, Vivien Keith, Mary Clare Rhodes, Dottie Bruce, Betty Jo White, Del Wood and Kay Jean Savage.

The field apparently is wide open. Singleton said he makes no distinction at all between male and female writers. "The only thing I'm concerned with is whether they can write."

Acuff-Rose Making New Chart Marks

NASHVILLE—Not since the "old days" when Acuff-Rose commanded most top positions on the Billboard charts has the firm made such a strong showing as during the current surge.

As of last week, Acuff-Rose songs on the country chart numbered nine, or 12 per cent of the total. This includes the affiliated companies.

At the time, these nine songs had been on the charts a combined total of 68 weeks. A few weeks earlier, four of them had been in the top five: "Only the Lonely," which went to No. 1; "Kaw-Liga," which stopped at three; "It's a Sin," No. 4; and "Rings of Gold," which was fifth.

Three of these four were old songs, revived from the catalogs. "Kaw-Liga" was an old Hank Williams tune from Milene (ASCAP), and "It's a Sin" also came from Milene. "Only the Lonely" was in the Acuff-Rose (BMI) list.

The latest of the "old" numbers to appear is "Good Deal, Lucille" by Carl Smith. His last song, also high on the charts, was "Faded Love and Winter Roses," also an old Acuff-Rose number. "Good Deal, Lucille" was first released 15 years ago by Al Terry, who wrote the song. It was the first song ever released by Hickory Records. Terry now is a disk jockey at Lake Charles, La.

Others on the charts included "Rings of Gold," with Dottie West and Don Gibson (Acuff-Rose), "Back to Denver," by George Hamilton IV (Acuff-Rose), "Why You Been Gone So Long," by Johnny Darrell (Acuff-Rose), "Solitary" by Don Gibson (Fred Rose), and "Cajun Baby" by Hank Williams Jr. (Fred Rose). Last-named was one of those songs whose lyrics were written by the late Hank Williams, with the music added in recent months by his son.

There have been times in the

Flatt Turns Down Overdub Proposal

NASHVILLE—Lester Flatt has turned down a Columbia proposal to continue recording the Flatt & Scruggs team by overdubbing.

"Bob Johnston wanted me to come in with the band and do our part of the record, and then have Earl Scruggs come in later to add the banjo," Flatt said. "I have decided to turn him down and just leave the whole thing up to the lawyers."

The Flatt and Scruggs act recently broke up after two decades of performing together, and lawsuits have been filed to clarify their position. As things now stand, neither man may use the name "Foggy Mountain Boys," which is incorporated separately, although Flatt has retained the original band members in his group.

Flatt also is performing the syndicated "Martha White Show" by himself, and each of the performers is still under contract to the "Grand Ole Opry," but separately.

"Earl and I will be booking

separately in the future," Flatt said, "so there is no point in recording together. I no longer want to be known as the Flatt & Scruggs team, and I feel my group can stand on its own."

Flatt and Scruggs, as a unit, are under contract to Columbia for about four more years. Whether either will be allowed to record individually is something that has not yet been worked out.



DORIS LEE STACEY

"DON'T TELL MAMA"

MELANIE #502

★

"MISERY LIVES HERE"

MELANIE #501

WES ENGLAND AND THE TRAVLERS

★

"BLACK JACK"

KING BLUEGRASS #403

J. D. CROW AND THE KENTUCKY MT. BOYS (BLUEGRASS)

★

KING BLUEGRASS AND MELANIE RECORDS

P.O. Box 97

Maysville, Kentucky

Available at Campus Record Distributing Corp. Miami, Florida



TREE INTERNATIONAL and Pamper Music Company executives finalize Tree's acquisition of Pamper. Left to right are secretary-treasurer Mrs. Carter Ray Bush; executive vice-president Buddy Killen; Pamper stockholder Hank M. Cochran; Pamper president Hall Smith, and Tree president Jack Stapp.

JACK GREENE

'STATUE OF A FOOL'

DECCA #32490



Published by:
SUREFIRE MUSIC

*John
Wainville*

Campbell Captures 3 Top Country Awards

LOS ANGELES—It was Glen Campbell's night as he won three top awards in the fourth annual Academy of Country and Western Music Awards presentation, Monday (28) at the Hollywood Palladium.

Campbell was named top male vocalist, top TV personality and co-recipient with Bobbie Gentry for the album of the year. Campbell was also entered in the lead guitar competition but a local player, Jimmy Bryant, won the award for the fourth consecutive year.

An audience of approximately 1,400 persons attended the show and presentation in 24 categories. For the first time the show was opened to the public, with country station KBBQ broadcasting live from the location.

Two special awards were given, the first pioneer's award to 80-year-old Art Satherly, an early discoverer and recorder of country singers, and the director's award to Western clothier Nudie. Tommy Smothers was named country music man of the year for his presentation of c&w artists on national TV.

Cathie Taylor was named top female vocalist, with Cheryl Poole and Ray Sanders winning most promising female and male vocalist, respectively. "Wichita Lineman" won as song of the year with composer

Jimmy Webb accepting his trophy. Roger Miller was on hand to accept for "Little Green Apples" as the single record of the year.

Entertainment was provided between awards by the Dillardards, Hank Thompson, Molly Bee, Roy Clark, George Lindsey, Willie Nelson and Tex Williams.

Dick Clark was master of ceremonies, aptly holding together Hugh Cherry's script. Billy Liebert conducted a 30-piece orchestra which blended a modern country sound with some rather brassy and swinging charts.

Acting as presenters were Ken Curtis, Judy Lynn, Irene Ryan, Mark Slade, Linda Crystal, Roger Miller, Herb Eiseman, Jim Webb, Melody Patterson, Johnny Bond, Tex Ritter, Leif Erickson, Della Reese, Glen Campbell, Jim Nabors and Dinah Shore.

The other winners: bass—Wooten; drums—Jerry Wiggins; fiddle—Billy Armstrong; piano—Earl Ball; steel guitar—Red Rhodes; local nightclub—Palomino; regional nightclub—Golden Nugget, Las Vegas; radio personality—Larry Scott, KBBQ; regional radio personality—Tex Williams; touring band—Buckaroos; nightclub band—Billy Mize's Tennesseans; vocal group—Johnny and Jonie Mosby.

A Park Featuring Country Music to Open Near Canada

PORT HURON, Mich.—Grand opening of an international park just 10 miles from the Canadian-U. S. border will take place Memorial Day, May 30. The park, to feature country music, is located near the International Bridge connecting Michigan and Ontario.

The opening day program will feature Kitty Wells show, in the afternoon and evening. On the following day, emphasis will be on bluegrass music with Jimmy Martin, Jim and Jesse, Ralph Stanley and the Sunny Siders and other groups on stage.

On Sunday, a large Canadian contingent is expected to be on hand for Hank Snow and the Rainbow Ranch Boys, Myrna Lorrie and the Lorrie Show Band with Steve Glenn.

Dodge City, a spokesman said, would become the coun-

try music headquarters for North Central U. S. and Ontario, and a "rallying point" for all country artists. The park has a setting identical to western frontier times.

The new 3,000-seat "Old Opera House" is the main show attraction, however. In addition to the Kitty Wells show, other acts already booked in are the Ray Price Show, Merle Haggard and the Fugitives, Faron Young, Ernest Tubb and the Texas Troubadors, the Joe Pain Show, Waylon Jennings, the Myrna Lorrie Show plus Steve Glenn, Jimmy Dickens, Carl and Pearl Butler, Skeeter Davis, Red Sovine, Dottie West Show, Jim Ed Brown and the Germs, the Glaser Brothers, and the Ken Kennedy Show.

Opening day shows are scheduled for 2 and 5 p.m.



CHART'S CONNIE EATON looks over the fine print of a contract as she signs a booking contract with the Neal Agency, Ltd., Nashville. Standing at left is Sonny Neal, with Bob Neal, agency founder, at right. Miss Eaton signed a three-year pact.

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 5/10/69

★ STAR Performer—LP's registering greatest proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
2	3	HUNGRY EYES Merle Haggard, Capitol 2383 (Blue Book, BMI)	12	38	39	IT LOOKS LIKE THE SUN'S GONNA SHINE Wilburn Brothers, Decca 32449 (Sure-Fire, BMI)	9
3	4	RINGS OF GOLD Dottie West & Don Gibson, RCA 9715 (Acuff-Rose, BMI)	12	39	34	COME ON HOME AND SING THE BLUES TO DADDY Bob Luman, Epic 5-10439 (Return, BMI)	12
4	5	MY LIFE Bill Anderson, Decca 32445 (Stallion, BMI)	11	40	42	SON OF A PREACHER MAN Peggy Little, Dot 45-17199 (Tree, BMI)	9
5	6	(Margie's) AT THE LINCOLN PARK INN Bobby Bare, RCA 74-0110 (Newkeys, BMI)	9	41	58	CAJUN BABY Hank Williams Jr., MGM 14047 (Fred Rose, BMI)	2
6	7	SINGING MY SONG Tammy Wynette, Epic 5-10462 (Gallico, BMI)	5	43	41	FLAT RIVER, MO. Ferlin Husky & The Hushpuppies, Capitol 2411 (Blue Crest, BMI)	9
7	8	THERE NEVER WAS A TIME Jeannie C. Riley, Plantation 16 (Singleton, BMI)	7	43	51	DADDY Dolly Parton, RCA 74-0132 (Owepar, BMI)	5
8	9	I'LL SHARE MY WORLD WITH YOU George Jones, Musicor 1351 (Glad, BMI)	7	44	49	LOVE COMES BUT ONCE IN A LIFETIME Norro Wilson, Smash 2210 (Gallico, BMI)	6
9	10	YOU GAME ME A MOUNTAIN Johnny Bush, Stop 257 (Mojave, BMI)	8	45	59	LET'S PUT THE WORLD BACK TOGETHER Charlie Louvin, Capitol 2448 (Husky, BMI)	4
10	11	YOURS LOVE Dolly Parton & Porter Wagoner, RCA 74-0104 (Wilderness, BMI)	10	46	47	JUST ENOUGH TO START ME DREAMING Jeannie Seely, Decca 32452 (Pamper Music, BMI)	8
11	12	GALVESTON Glen Campbell, Capitol P-2428 (Ja-Ma, ASCAP)	9	47	57	SOLITARY Don Gibson, RCA 74-0143 (Fred Rose, BMI)	2
12	13	WOMAN OF THE WORLD (Leave My World Alone) Loretta Lynn, Decca 32439 (Sure-Fire, BMI)	12	48	50	DUSTY ROAD Norma Jean, RCA 74-0115 (Pamper, BMI)	5
13	14	SWEETHEART OF THE YEAR Ray Price, Columbia 4-44761 (Tuckahoe, BMI)	10	49	60	LEAVE MY DREAMS ALONE Warner Mack, Decca 732473 (Page Boy, SESAC)	2
14	15	GAMES PEOPLE PLAY Freddy Weller, Columbia 4-44800 (Lowery, BMI)	5	50	64	I'M A DRIFTER Bobby Goldsboro, United Artists 50525 (Detail, BMI)	2
15	16	WHEN TWO WORLDS COLLIDE Jim Reeves, RCA 74-0135 (Tree, BMI)	5	51	56	THE COMING OF THE ROADS Johnny Darrell & Anita Carter, United Artists 50503 (Boxhill, ASCAP)	5
16	17	RIBBON OF DARKNESS Connie Smith, RCA 74-0101 (Witmark, BMI)	11	52	52	A ROSE IS A ROSE IS A ROSE Jimmy Dean, RCA Victor 74-0122 (Music City, BMI)	6
17	18	ONE MORE MILE Dave Dudley, Mercury 72902 (Newkeys, BMI)	7	53	53	MY HAPPINESS Slim Whitman, Imperial 66358 (Happiness, ASCAP)	4
18	19	MAN & WIFE TIME Jim Ed Brown, RCA 74-0144 (Window Music, BMI)	8	54	55	I ONLY REGRET Bill Phillips, Decca 32432 (Combine, BMI)	9
19	20	OUR HOUSE IS NOT A HOME Lynn Anderson, Chart 59-5001 (Green Grass, BMI)	10	55	—	WHERE'S THE PLAYGROUND SUSIE? Glen Campbell, Capitol 2494 (Ja-Ma, ASCAP)	1
20	21	SOMETHING'S WRONG IN CALIFORNIA Waylon Jennings, RCA 74-0105 (Earl Barton, BMI)	10	56	—	I LOVE YOU MORE TODAY Conway Twitty, Decca 32481 (Stringberg, BMI)	1
21	22	JUST HOLD MY HAND Johnny & Jonie Mosby, Capitol 2384 (Vogue, BMI)	13	57	68	GOOD DEAL LUCILLE Carl Smith, Columbia 4-44816 (Acuff-Rose, BMI)	3
22	23	CALIFORNIA GIRL Tompall & the Glaser Brothers, MGM 14036 (Jack, BMI)	8	58	62	TOO MUCH OF A MAN Arlene Hardin, Columbia 4-44783 (Window Music, BMI)	2
23	24	THERE'S BETTER THINGS IN LIFE Jerry Reed, RCA Victor 74-0122 (Victor, BMI)	6	59	65	THE BIG MAN Dee Mullins, Plantation 17 (Sunbury, ASCAP)	3
24	25	MR. WALKER IT'S ALL OVER Billie Jo Spears, Capitol 2436 (Barmour, BMI)	4	60	63	BIRMINGHAM BLUES Jack Barlow, Dot 45-17212 (Tree, BMI)	2
25	26	PLEASE DON'T GO Eddy Arnold, RCA 74-0120 (Robbins, ASCAP)	7	61	—	RUNNING BEAR Sonny James, Capitol 2486 (Big Bopper, BMI)	1
26	27	LET THE WORLD SING IT WITH ME Wynn Stewart, Capitol 2421 (Freeway Music, BMI)	6	62	45	LET IT BE ME Glen Campbell & Bobbie Gentry, Capitol 3287 (M.C.A., ASCAP)	14
27	28	WHO'S GONNA MOW YOUR GRASS Buck Owens & His Buckaroos, Capitol 2377 (Blue Book, ASCAP)	15	63	66	L. A. ANGELS Jimmy Payne, Epic 5-10444 (Glaco, SESAC)	4
28	29	WHEN WE TRIED Jan Howard, Decca 32447 (Pass Key, BMI)	10	64	75	DON'T GIVE ME A CHANCE Claude Gray, Decca 4963 (Vanjo, BMI)	2
29	30	SWEET WINE Johnny Carver, Imperial 66361 (Blue Echo, BMI)	6	65	70	MAKE IT RAIN Billy Mize, Imperial 66365 (Metric, BMI)	3
30	31	OLD FAITHFUL Mel Tillis, Kapp 986 (Cedarwood, BMI)	4	66	—	STATUE OF A FOOL Jack Greene, Decca 32490 (Sure-Fire, BMI)	1
31	32	KAW-LIGA Charley Pride, RCA Victor 47-9716 (Milene, ASCAP)	15	67	—	I'M A GOOD MAN Jack Reno, Dot 17233 (Tree, BMI)	1
32	33	I'VE GOT PRECIOUS MEMORIES Faron Young, Mercury 72889 (Passport, BMI)	11	68	—	I'M NOT THROUGH LOVING YOU Jim Glaser, RCA Victor 74-0144 (Glaser, BMI)	1
33	34	BACK TO DENVER George Hamilton IV, RCA 74-0100 (Acuff-Rose, BMI)	9	69	69	SON Jerry Wallace, Liberty 56095 (Metric, BMI)	6
34	35	WHY YOU BEEN GONE SO LONG Johnny Darrell, United Artists 50518 (Acuff-Rose, BMI)	3	70	—	STRAWBERRY FARMS Tom T. Hall, Mercury 72913 (Newkeys, BMI)	1
35	36	LIKE A BIRD George Morgan, Stop 252 (Window Music, BMI)	4	71	74	WEST VIRGINIA WOMAN Billy Edd Wheeler, United Artists 50507 (United Artists, ASCAP)	2
36	37	IT'S A SIN Marty Robbins, Columbia 4-44739 (Milene, ASCAP)	14	72	73	TIED AROUND YOUR FINGER Jean Shepard, Capitol 2425 (Window Music, BMI)	2
37	38	MY WOMAN'S GOOD TO ME David Houston, Epic 5-10430 (Gallico, BMI)	17	73	—	WHO DO I KNOW IN DALLAS Kenny Price, Boone 1085 (Pamper, BMI)	1
	39	WALKING BACK TO BIRMINGHAM Leon Ashley, Ashley 9000 (Gallico, BMI)	4	74	—	SMOKEY PLACES Billy Walker, Monument 1140 (Vinlyn/Arc, BMI)	1
	40			75	—	A MAN AWAY FROM HOME Van Trevor, Royal American 283 (Atlanta/Summerhouse, ASCAP)	1

Nashville Scene

By BILL WILLIAMS

Gene Nash reports that Leroy Van Dyke will headline Tahoe's Harrah's Club July 10-29, the second starring engagement in the Nevada club circuit for the country artist. Van Dyke appeared at

the Sahara in Las Vegas for three weeks in February and has been re-signed for a return appearance. Columbia's George Richey produces a Burl Ives session—both single and LP—starting May

19. . . . Sonny James & the Southern Gentlemen will do the "Ed Sullivan Show" in mid-June, the third major TV appearance this year. Bob Neal also announces that Conway Twitty and his Lonely Blue Boys and Connie Smith will be doing network shows this summer, arranged through Jack McFadden of Bakersfield. . . . Merle Haggard has completed an album of 20 of the hits of Jimmie Rodgers. The LP is titled "Same Train—A Different Time."

Nat Stuckey, Willie Nelson & Johnny Darrell will fly to England May 21 for country music concerts in virtually all of the major cities there and for a BBC performance. . . . Linda K. Lance's forthcoming single will be the title song of her first LP on Royal American, "A Woman's Side of Love." . . . WEEP Radio, Pittsburgh, declared May 7 Van Trevor Day. . . . Billy Large just out of the hospital after a bout with ulcers. . . . Elektra producer

Russ Miller has just finished an album with Lonnie Mack at Rusty York's Jewel Recording Studios in Cincinnati and is now preparing a session with Troy Seals at the Jewel facilities. Other action at Jewel includes Sonny Flaherty, of Counterpart Records, Bud Reneau of Reneau Music, Harry Carlson of Fraternity Records with the Casinos and Albert Washington, Les Mink of WCPO-TV, and Don Litwin, independent producer.

Myrna Lorrie of Canada continues her career by flying to Halifax to tape, for the 35th time, the "Don Messer Jubilee" color network show. Miss Lorrie then will tour the Atlantic defense bases for two weeks. She has recovered from a recent illness. . . . Steve Glenn has joined the "Myrna Lorrie Show." . . . Jack Ford is recording again, scheduled for a session with Wally Careter of Brite Star promotions this month.

Sue Bland is scheduled to do several TV network shots this summer on the "Joey Bishop Show" and "Mike Douglas Show." . . . Tiny Harris of Stop Records writes from Vietnam that country music has greater acceptance than ever. He also says the USO in Saigon is starved for magazines, particularly those about country music. . . . Ray Crowder is into Nashville for another session, then off to Oklahoma and Texas for show dates.

Mac Wiseman is drumming up organized tours for the WWVA "Jamboree." He can be reached in Wheeling at 232-5252. . . . Jerry Inman has been set by Entertainment Associates for a three-night stand at Dick Clark's new country night spot in North Hollywood. . . . Joanie Hall sings her new Box Office release, "Someday," on Gene Autry's "Melody Ranch" show Wednesday. She then does personal appearances in Texas, California and Arkansas.

Jody Miller is off on a tour of promotion and personal appearances. . . . Les Seavers, Decca artist, was seriously injured in an accident when a tire blew while returning from a date. All May dates have been canceled. He's at Cooper Memorial Hospital in Camden, N. J. Drummer Bobby Gildwell also was injured in the accident. . . . Contrary to earlier reports, Ralph Emery still is taping his Cine-Vox show in New York. It is only the taped interview portions which are being done here at Moss-Rose studios.

Barbara Allen, a great tal-

(Continued on page 88)

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ONE OF THESE DAYS / THE DAY THE WORLD STOOD STILL
LET ME HELP YOU WORK IT OUT / LET THE CHIPS FALL
JUST BETWEEN YOU AND ME / KAW-LIGA
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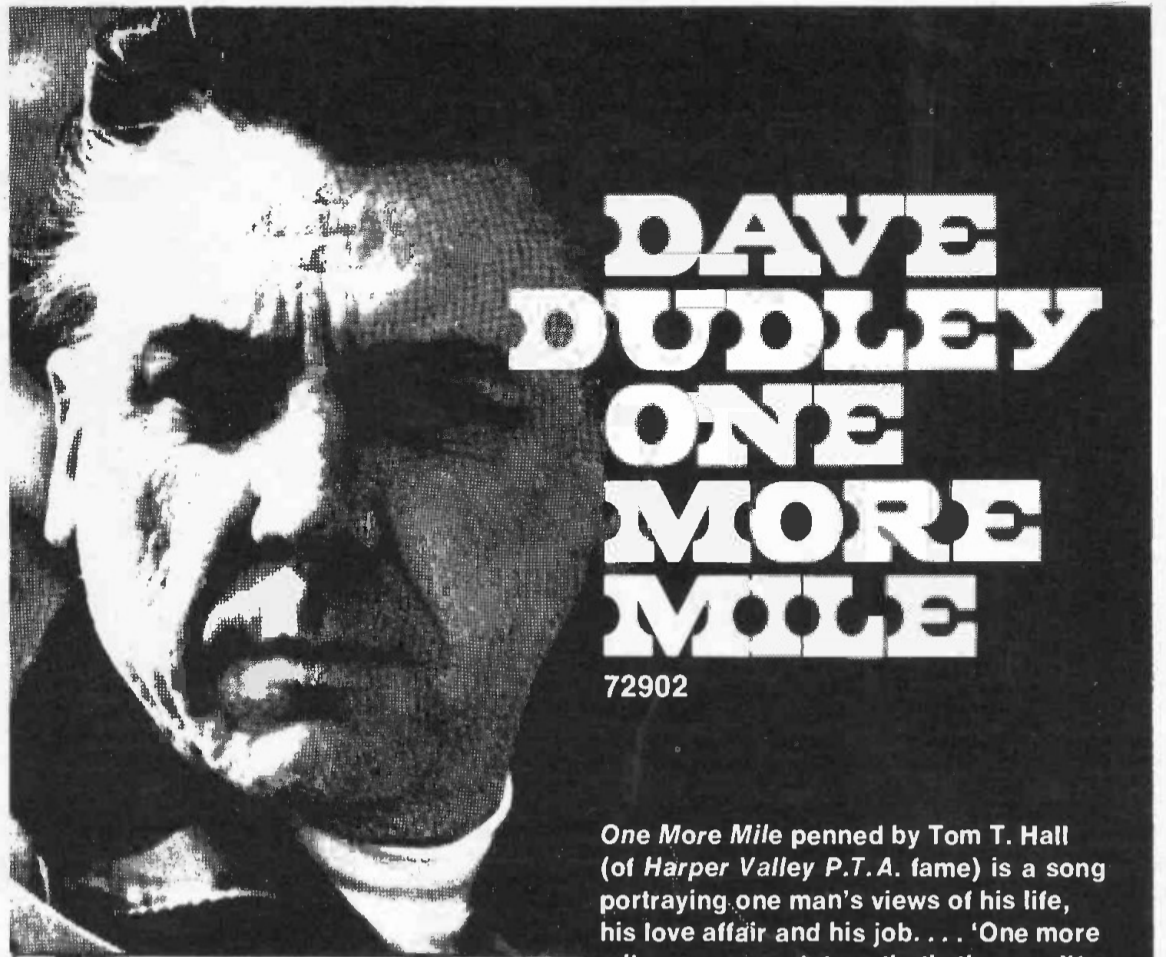
Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 5/10/69

★ STAR Performer—LP's registering proportionate upward progress this week.

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1		GALVESTON Glen Campbell, Capitol ST 210 (S)	6
2	3	CHARLIE PRIDE . . . IN PERSON RCA Victor LSP 4094 (S)	14
3	4	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca DL 75084 (S)	10
4	2	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	26
5	7	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	14
6	8	CARROLL COUNTY ACCIDENT Porter Wagoner, RCA LSP 4116 (S)	11
7	9	ONLY THE LONELY Sonny James, Capitol ST 193 (S)	7
8	10	HOLY LAND Johnny Cash, Columbia KCS 9726 (S)	14
9	11	YEARBOOKS & YESTERDAYS Jeannie C. Riley, Plantation PLP 2 (S)	13
10	5	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)	31
11	12	SONGS OF THE YOUNG WORLD Eddy Arnold, RCA LSP 4110 (S)	11
12	13	BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145 (S)	9
13	14	UNTIL MY DREAMS COME TRUE Jack Greene, Decca DL 75086 (S)	9
14	15	JUST TO SATISFY YOU Waylon Jennings, RCA Victor LSP 4137 (S)	6
15	17	SHE WEARS MY RING Ray Price, Columbia CS 9733 (S)	17
16	6	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	84
17	16	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard, Capitol SKAO 168 (S)	12
18	18	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	32
19	23	SONGS MY FATHER LEFT ME Hank Williams Jr., MGM SE 4621 (S)	5
20	20	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9639 (S)	48
21	21	SHE STILL COMES AROUND Jerry Lee Lewis, Smash SRS 67112 (S)	18
22	27	INSPIRATION Tammy Wynette, Epic BN 26423 (S)	2
23	25	FADED LOVE AND WINTER ROSES Carl Smith, Columbia CS 9786 (S)	5
24	24	JEWELS Waylon Jennings, RCA Victor LSP 4085 (S)	19
25	32	CONNIE'S COUNTRY Connie Smith, RCA Victor LSP 4132 (S)	2
26	29	WITH LOVE FROM LYNN Lynn Anderson, Chart CHS 1013 (S)	6
27	28	WHERE LOVE USED TO LIVE/MY WOMAN'S GOOD TO ME David Houston, Epic BN 26432 (S)	12
28	19	I WALK ALONE Marty Robbins, Columbia CS 9725 (S)	26
29	30	ONE MORE MILE Dave Dudley, Mercury SR 61215 (S)	2
30	22	GOOD OLD DAYS Dolly Parton, RCA LSP 4099 (S)	11
31	35	BEST OF MERLE HAGGARD Capitol SKAO 2951 (S)	29
32	33	KAY John Wesley Ryles I, Columbia CS 9788 (S)	5
33	26	JIM REEVES AND SOME FRIENDS RCA Victor LSP 4112 (S)	13
34	—	HALL OF FAME, VOL. 1 Jerry Lee Lewis, Smash SRS 67117 (S)	1
35	36	ANYWHERE U.S.A. Buckaroos, Capitol ST 194 (S)	5
36	37	YOU GAVE ME A MOUNTAIN Johnny Bush, Stop 10008 (S)	5
37	39	NASHVILLE BRASS PLAY THE NASHVILLE SOUND RCA LSP 4059 (S)	15
38	43	WHO'S JULIE Mel Tillis, Kapp KS-3594 (S)	3
39	40	REMEMBER ME Jim Ed Brown, RCA LSP 4130 (S)	5
40	34	BEST OF LYNN ANDERSON Chart CHS 1009 (S)	13
41	—	HALL OF FAME, VOL. 2 Jerry Lee Lewis, Smash SRS 67118 (S)	1
42	44	GUILTY STREET Kitty Wells, Decca DL 75098 (S)	3
43	—	LET THE WHOLE WORLD SING IT WITH ME Wynn Stewart, Capitol ST 214 (S)	1
44	45	THE BILL ANDERSON STORY Decca DXSB 7198 (S)—(2 LP's)	2
45	—	DOTTIE WEST & DON GIBSON RCA Victor LSP 4131 (S)	1

Billboard Award

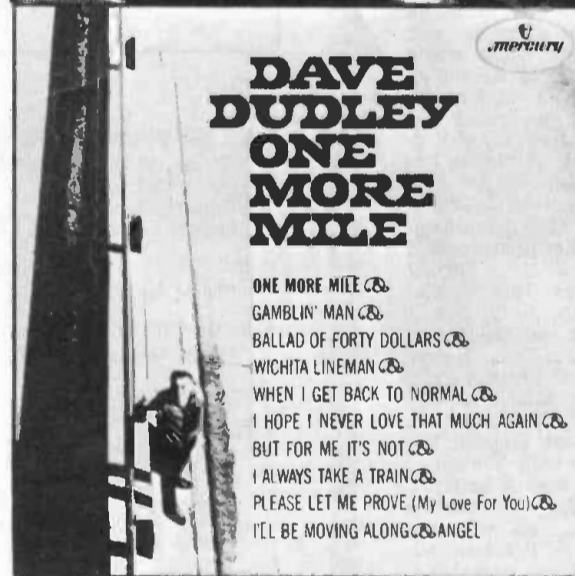


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72902

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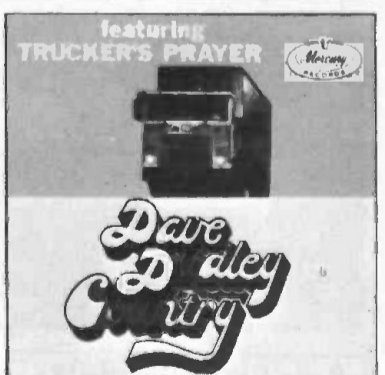
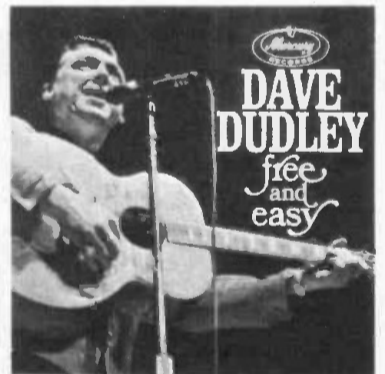
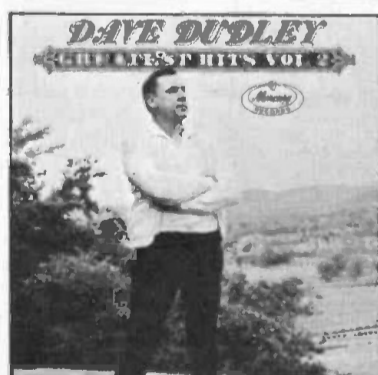
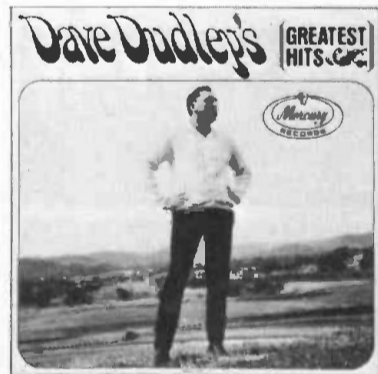
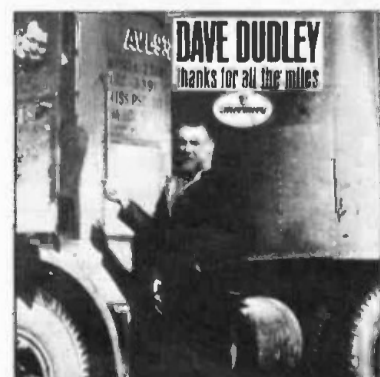
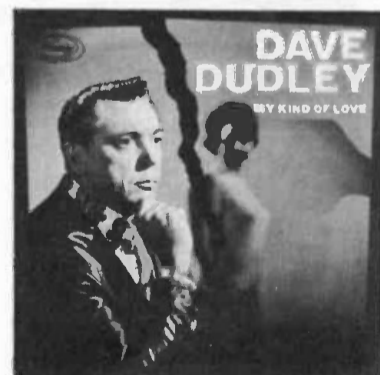
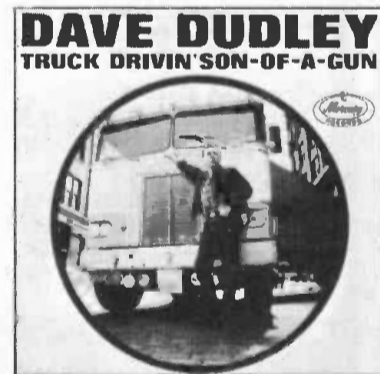
Produced by Jerry Kennedy



DAVE DUDLEY ONE MORE MILE

ONE MORE MILE
GAMBLIN' MAN
BALLAD OF FORTY DOLLARS
WICHITA LINEMAN
WHEN I GET BACK TO NORMAL
I HOPE I NEVER LOVE THAT MUCH AGAIN
BUT FOR ME IT'S NOT
I ALWAYS TAKE A TRAIN
PLEASE LET ME PROVE (My Love For You)
I'LL BE MOVING ALONG

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Nashville Scene

• Continued from page 86

ent in her own right, has written on behalf of **Rick Stanley**, a young newcomer to country music. At the age of 17 he's recording for American Artists, makes his home in Portsmouth, Va., and is related to the **Stanley Brothers**, pioneers in bluegrass.

Little **Richie Johnson** reports that Wayside Records will be releasing new singles and LP's by **Jack & Misty**, **Hal Willis** and **Jimmy Snyder**. . . **Lyn Phillips**, long-time girl Friday to **Paul Cohen** at Kapp and ABC, has joined the staff of Chart Records. Chart also announced the appointment of **Joe Gibson** as national promotion director for Chart and Musictown. He formerly was professional manager for Yonah and Peach Music. . . **Henson Cargill** appears in concert next weekend in the Minneapolis-St. Paul area, with **George Jones**, **Tammy Wynette** and **Billy Reynolds**.

Monument's **Don Cherry** is in the midst of a three-week engagement at the Sherman House in Chicago. Cherry returns here this month to work on an LP.

Roy Baham has re-signed a new long-term contract as exclusive writer for Newkeys Music,

Inc. **Jimmy Key** says Baham also will record on the recently re-activated Rice label. . . **Ray Pillow**, after playing before a record-setting crowd at the Azalea Festival, goes to Florida for big May dates. **Wilma Burgess & Lawanda Lindsay** are also booked for the show, through **Joe Taylor**.

Archie Campbell and **Lorene Mann** play the July 12 "Shower of Stars" show in Salt Lake City then move on to California for the Rodeo Society festivities. . . **Jim & Jesse** have been signed for 16 nationwide park concerts this summer. . . **Lorene Mann** plays the May 18 Aunt Jemima show in Dallas. . . As chairman of the Tennessee Mental Health Association this year, **Chet Atkins** will be guest of honor at a May 7 banquet to kick off the campaign. . . **Earl Owens** of L & O Talent has booked **Melba Montgomery** on a 10-day tour of military installations in Hawaii. . . Correcting an error: **Buddy Lee**, **Dick Blake**, **Van Givens** and **Merle Kilgore** have formed a new ASCAP company. **Hank Williams Jr.** is not involved. However, **Merle** has joined the Williams organization and will be active in publishing in that firm as well as in the Aud-Lee Music which is BMI. . . WSM-FM is saluting May, national radio month, by making a novel application of themes of old radio shows. Program director **Dick McMahon** has put the clever music-based show together. . . Nugget artist **Bobbi Kaye** has opened an extended engagement at the newly remodeled Club 70 in Denver. . . Former ABC artist **Donna Harris**, who had a hit at the age of 15, now is living in Nashville and negotiating a new contract. . . **Bobby Parrish**, because of much needed rest, canceled his scheduled Nebraska tour for the Richard Lutz Agency. . . **Earl Hignite** has signed as a writer with Northland for **Troy Tipton**, who is here for Northland Records. . . Station WINN, Louisville, has won the AFTRA award for the best 60-second radio spot for promotion.

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No Rain Since April—Charles Danny Pruett (K-ARK)
Country Boy-City Girl—Jimmy Powers (Northland)
Normal Happy Life—Joe Love (K-Ark)
I Need You Now—Ronnie Dove (Diamond)
Keep Baltimore Beautiful—Skeeter Davis (RCA)
Lovin' You—The Grits (Ballad)
My Skidrow Degree—Larry Lewis (Blue Heart)
Heart Complication—Fredrick Knight (Maxine)
Memories of Paris—Cliff Carpenter (Inter-Rec)
I Depended on You—Hank Michaels (Cherylaine)
You Don't Know—Jim Lea (Mickey)
Oscar's Dog—Oscar Bishop (Maxine)
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- **IMPORTERS & EXPORTERS**
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Vendors' Route Acquisitions No Threat to Fla. Operator

By EARL PAIGE

MIAMI — James Mullins believes that if independent operators are progressive they need not fear the competitive threat of neighboring firms that may be acquired by large, national operating companies. To maintain his own position, he has a jukebox programming philosophy that includes daily purchases



NATE FEINSTEIN, president World-Wide Distributors, Inc., Chicago. He will be guest of honor June 11 at a testimonial banquet in the Palmer House Hotel and honored for his work in the State of Israel Bond drive. The banquet will be conducted by the coin machine division, Greater Chicago Committee for State of Israel Bonds. Avron Gensburg, vice-president, Chicago Coin, division of Chicago Dynamics Industries, and Samuel Stern, president, Williams Electronics, Inc., are co-chairmen of the banquet committee.

of requests, deals with locations on a first-name basis and uses the latest, most sophisticated amusement equipment.

Mullins, owner of Mullins Amusement Co. here, views current trends in the industry from a unique position. One of the largest, publicly owned vending firms now acquiring music routes is located in Florida: Automatic Merchandising, Inc. Additionally, one of Mullins' most potent competitors here is widely rumored to be negotiating a merger with still another of the nation's largest vendors.

Mullins' views are all the more unusual in that he heads the local Amalgamated Machine Operators Association, is president of the Florida Amusement & Music Association and a director of Music Operators of America.

(Continued on page 90)

MOA Program Set for Fla.

CHICAGO—The Music Operators of America (MOA) will unveil the latest phase of its public relations program at the Florida Amusement and Music Association (FAMA) convention, set for May 15-18 at St. Petersburg.

According to MOA executive vice-president Fred Granger, a public relations seminar will be conducted to provide "encouragement, assistance and counseling" in the techniques of speech-making. Granger will serve as moderator for the panel, which will include MOA president Howard Ellis and FAMA members Jim Tolisano, Sol Tabb and Jim Mullins.

"We are well aware that not

BIG VENDORS' MUSIC PLANS TOLD AT IMIC

NASSAU — ARA Services, Inc.'s acquisition of a 1,200 jukebox location route in New York City and the implications of publicly owned vending firms entering the jukebox operating business were illuminated here by J. Cameron Gordon during the recent International Music Industry Conference (IMIC) sponsored by Billboard and its sister publication, Record Retailer.

Gordon, president, Cameron Musical Industries, Ltd., Port Washington, N. Y., was on a panel with William Cannon, past-president, Music Operators of America (MOA) and Fred Granger, MOA's executive vice-president. Complete coverage of the panel can be found elsewhere in this issue in the IMIC section under the title: "How a Joint Effort by the Jukebox and Record Industries Can Increase Profits."

Operator Tells of Strife In Racially Torn City

CAIRO, Ill.—Collections from equipment in street locations in this racially torn city have dipped sharply, according to Vincent (Red) Doss, an operator for 16 years and one of the few businessmen moving to and from the polarized white and black neighborhoods. A curfew put into effect last week forced people off the streets from 9 p.m. until 6 a.m. as the Illinois National Guard patrolled the town of just over 9,000 population.

"We had one r&b location doing about \$130 to \$140 a week that fell to \$60 as the situation grew more tense," Doss said. "Now we have virtually no business except outside the city,

SCCOA Panel

COLUMBIA, S. C. — Fred Collins, president of the South Carolina Coin Operators Association, Inc. (SCCOA), has announced committees for the current year.

The finance committee includes chairman Hal Shinn, co-chairmen A. L. Witt and H. C. Keels. Heading the legislative committee is chairman Witt, who is assisted by co-chairman Gene Trout and Keels.

H. H. Andrews is chairman of the insurance committee, which also includes co-chairmen Shinn and Ernest Nichols. The program book panel boasts chairman Jimmy Camps, co-chairman H. H. Hackler and Carl Poppe, while the entertainment committee consists of chairman Witt, Royce Greene and Keels. Greene is also chairman of the eight-ball pool tournament committee, which includes co-chairman Hackler, Jerry P. Olasis, Cecil Parson, B. T. Barwick and Poppel.

Monument's Little LP Wins Survey Support

By RON SCHLACHTER

HENDERSONVILLE, Tenn. — Monument Records is going ahead with plans to press a Boots Randolph Little LP after receiving a favorable response from a questionnaire circulated to Music Operators of America (MOA) members.

"We sent a letter to the entire MOA listing," explained Arnold Thies, national rack sales manager for Monument. "We wanted to know if the jukebox operators would use such a record. We have received about a 45 per cent return and all of the responses have been affirmative. We consider this most gratifying.

404 Players In Cue Event

DAVENPORT, Ia.—A coin-operated pool tournament involving 404 competitors from 101 locations was to have been concluded here May 3-4 at the Masonic Temple, a building capable of accommodating crowds of over 5,000. The tour-

(Continued on page 94)

"From the responses, we figure our pre-sell is approximately 8,000 copies with quantities ranging from five to 300. We feel we'll break even with the record at the 10,000 mark so we're going ahead with it. The 8,000 figure is strictly pre-sell—it doesn't even take in distributors.

(Continued on page 94)

Pairings Listed For Phono Vue

MIAMI — Record co-ordinator Ronald Goldfarb has announced the latest film replacements for the Rowe Phono Vue.

Red replacements include Parachutist, 2919B to be coupled with "Mercy," Buddah 102, or "Do Something to Me," Roulette; My Hope, 2919G, with "I'm in Love With You," Buddah, or "Pity," Phillips; Viking Maid, 2919D, with "Keep an Eye," Soul, or "This Magic Moment," U.A.; and Bewitched, 2919N, with "The Goose," Atlantic, or "Too Weak to Fight," Atlantic.

Listed as blue replacements are Niterider, 2929H, to be coupled with Games People Play, Atco, or "Pickin' Wild Berries," S.S. Intl.; Sign Off, 2919J, with "Here Comes the Meter Man," Josie, or "Who's Making Love"; Dynamite, 2919C, with "Sehorn Farms," Josie, or "Gloria," Atco, and Robin Hood, 2919P, with "Soul Sister," Brunswick, or "Papa's Got a New Bag," Atco.

New Equipment



Gottlieb—Four-Payer Flipper Game

A new flipper game scoring concept introduced by D. Gottlieb recently with its Airport two-player is now being made available in this new four-player called College Queens. The concept, involving two Vari-Targets, is based on the force with which balls are driven up a tunnel with graduated scoring totals from 10 to 50 points. At intermittent periods a 10 times scoring value is in effect, providing the players with the added incentive to drive the ball through the tunnel at that moment for a score as high as 500 points.

New Equipment



National—Furniture Look Vender

National Vendors has added four models to its Crown line series each featuring a furniture look as seen in the above photo. The new units are the manual Cabaret 222 cigaret unit, the manual Cabaret 800 (shown), the Candy Cupboard manual candy vender and the manual Pastry Cupboard unit. Product capacity and operation are the same as in the regular counterpart models. The basic cabinet color is walnut bronze. Horizontal panels on the door at top and bottom are in wood-grained walnut finish. Interchangeable front panels in any combination of available finishes and patterns allow operators to meet many different location decor demands. Other touches include grained walnut or burnished-gold tapestry patterned panels, antiqued brass medallions and brushed-bronze accent panels.



JAPANESE BEAUTIES (from left) Chizuko Arai, Victor recording artist; Crown Records' Eiko Segawa, and Toshiba recording artist Chiyo Okumura were among singers participating at the Sega Enterprises exhibit during the recent eighth annual Tokyo International Trade Fair. Equipment from Rock-Ola, Midway, Bally, Williams, Chicago Coin and Sega were on display during the event which encompasses over 2,300 Japanese and foreign firms and attracts over 3,000,000 people.

Vendors' Route Acquisitions No Threat to Fla. Operator

• Continued from page 89

"The coin machine industry is changing fast," he said. "Five years ago the subject of large vending firms buying music routes was mostly just conversation. Now it's happening.

"It shouldn't surprise people that national firms with public money are entering the automated leisure entertainment field, because this has to be one

of the growth industries of the future.

"In the tavern business alone it has become apparent that locations must offer entertainment, and most often food; that is, they must at least have a pretty good sandwich. The reason for this is that tavern patronage has changed.

Mullins, who came here from Canada originally, said he could remember that his father worked from 6 a.m. to 9 p.m. "six days a week." He said, "It used to be people went into a tavern after work only to drink and to watch themselves in the mirror behind the bar.

"Now the tavern must supply entertainment. There's a need for more sophisticated equipment, such as the new knowledge-testing machines. People need to have something that occupies their hands. This is why coin-operated billiards has been so good.

"Young people today are tired of pin games. The knowledge-testing machine offers more than a challenge to their manual dexterity. I think we'll see much more of this kind of equipment and I know from my own experience that I have been able to place IQ Computers in locations that never used to even consider coin-operated equipment."

Mullins said he is concerned that the trend to "bigness" in the street operating field might lead to depersonalization. "One



JAMES MULLINS, Miami operator, whose area is a hotbed of music route acquisitions by large, publicly owned vending firms. Good jukebox programming practices, progressive methods and the use of such new equipment as knowledge-testing machines help Mullins maintain a strong position in a highly competitive market.



MAUREEN HOLLUB was recently named one of 15 top Junior Achievement salesmen in a nationwide contest. She is a member of Wurlco Co., a Junior Achievement firm sponsored by Wurlitzer as part of its public relations program.

of the chief assets of the independent operator is his ability to be on a first-name basis with locations."

In his own six-man operation, Mullins maintains good rapport with locations through such methods as careful attention to requests. Located near two one-stops, Mullins personally supervises programming and Mullins shops for records daily. "We encourage requests and have a special form for them.

"We do not leave this form with the location, however. This results in too many nuisance requests. But we have a place at the bottom of the form for comments and if a request is unavailable for any reason we detail this on the form and then give it to the location.

Mullins said routemen with the most requests have the best routes, and believes daily purchasing of requests is necessary, "because it gives you that extra edge. It gives the one-stop a head start on filling the request. We often get a request in as little as two days."



WURLITZER Company Foundation scholarship winners and their parents for 1969 are shown here with Roy F. Waltemade, vice-president and manager, phonograph division. The \$1,500 scholarships presented to students of company employees are renewable for three years provided satisfactory levels of achievement are maintained. From left (rear) Dominic J. DePaolo, Donald DePaolo, Howard Thomas and Waltemade; seated from left, Mrs. Donnic DePaolo, Barbara Thomas and Mrs. Howard Thomas.

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NVA Workshops Study Tax, Service and Merchandising

By EARL PAIGE

HOLLYWOOD, Fla. — A number of subjects, ranging from techniques to use when fighting for tax and license reductions to which charms and which amount of charms should be mixed with penny gum, highlighted workshops here recently at the National Vendors Association (NVA) convention. Next year's convention will surely see an expansion of such sessions, it was felt.

Leo Weiner, a Los Angeles operator and new chairman of NVA's vendor's committee, advised operators to see the city clerk, city manager or even the mayor, when approaching a local tax and licensing problem. "Sometimes your request for more equitable tax or licenses will be handled right at that level. If not, write a letter to the city council and list cities that have equitable arrangements for bulk operators."

Weiner, who has led an effort resulting in over 11 municipalities changing tax classifications for operators, said, "Do not tell

councilmen taxes are too high. Then they are on the defensive. Use the approach that bulk vendors are classified in the wrong category. (Weiner advocates bulk vendors be classified with small retailers, rather than in a category that includes large equipment vendors).

Weiner's talk concluded with a detailed review of the literature, business data and equipment a bulk vendor should take to a city council meeting and advised operators to try for three kinds of tax relief: levies based on gross receipts, a reasonable flat rate or lower (25-, 50-cents) per machine rates.

H. B. Hutchinson, NVA president and Atlanta distributor and operator, kept the group laughing with many, seemingly deliberate camp-humor remarks as he told operators to use "the poor boy approach. I turn my diamond ring over when I go in to see a city comptroller."

Route Cards

In a more serious vein, Hutchinson said he had no qualms



HERB GOLDSTEIN is shown here leading an NVA workshop. Seated from left to right are NVA president H. B. Hutchinson Jr., Leo Weiner and Tom Theisen.

about allowing city officials to see his detailed route cards. "Let them photostat them. Don't kid yourself, on a per-machine basis we are not doing the kind of business most tax people think we are."

He said gaining equitable taxes and licenses was basically a matter of educating tax officials and lawmakers. "If legislators and tax people understand your problem they will try to help you in the vast majority of cases." He said he has often composed letters to city officials using NVA stationery and advised operators to use the same approach by out-

Cohen Heads NVMD Assn.

HOLLYWOOD, Fla. — Alan Cohen, Northwestern Sales & Service, New York, was elected president of the National Vending Machine Distributors, Inc., during the trade group's annual meeting here recently. Other officers are vice-president, Vernon Jackson, Jackson Vending Supply, Grand Prairie, Tex.; secretary-treasurer, Bernard Bitterman, and assistant secretary-treasurer, Alan Bitterman. The Bittermans are Kansas City distributors.

New directors are Tom Emms, Graff Vending, Dallas; Alex Schwartz, T. J. King & Co., Chi-

cago; Earl Grout, Vendall Sales Co., Minneapolis; Max Hurvich, Birmingham Vending Co., Birmingham; Moe Mandell, Northwestern Sales & Service, New York; Sara Phillips, Samuel J. Phillips Co., St. Louis.

Bulk Vendors Find Variety Of Gum Items

HOLLYWOOD, Fla. — Although operators complain about the rising costs involved in vending penny gum, often claiming 1-cent vending may disappear, a great variety of 1-cent product was shown here at the recent National Vendors Association (NVA) convention. There was more nickel gum, notably Cramer Gum's Hercules, which bids to challenge the leadership of Leaf Brands in this price range, but over-all variety in flavor, color and sizes was clearly evident.

Cramer Gum Co., and its Canadian subsidiary, World Wide Gum Co., Ltd., used the show here to introduce its initial 5-cent piece of bubble gum (the firm has had nickel and dime candy before), Mr. Hercules, a new 5-cent, 600-count item.

Cramer also showed 1-cent Button gum, in a new shape; Lime-er-oo, another 1-cent item; fruit-flavored penny gum in cherry, orange and lemon flavors; and Roaring 20's, a penny bubble gum with imprinted sayings.

Leaf Brands, Division of W. R. Grace & Co., showed a very unusual piece of gum made up of tiny bits of multi-colored gum compressed into a nickel size. When chewed the gum turns to a blue color. The item is called Moon Fire.

lining their problems on the stationery of a local association.

In a debate that followed, Roger Folz, prominent New York operator, who with his brother, Harold, has fought successfully to lower taxes and gain exemptions in New York, Massachusetts, New Jersey and Baltimore, said, "You can always ask for reductions. We favor trying for a complete exemption."

Weiner disagreed, stating such an approach "can cause a bad atmosphere in our area where you have 87 different municipalities to deal with." Herb Goldstein, workshop chairman, and also from the California area, bought out the point that sales tax and gross receipts tax are too often confused and that vendors have no method to pass on tax to consumers.

Mitchell

Don Mitchell, NVA counsel, told the group that one reason vendors are often successful in gaining fairer taxes and licenses is due to their approach: "You don't try to be a lawyer, you approach the problem as a businessman. If you try to take a legal approach you had better bring a lawyer with you. He detailed several instances where NVA has approached licensing problems from different points of view.

(Continued on page 93)

(Continued on page 93)

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125-2" Capsules
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3000—(Yes, that's right) 3000 balls of 100 ct. gum.
- ★ A 50¢ mechanism that works. Just drop in two quarters and turn the handle.
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Pistachio Nuts, Jumbo White	\$.83
Afgan Crown Red Lip Pistachio Nuts	.72
Afgan Prince Red Lip Pistachio Nuts	.69
Cashew, Whole	.90
Cashew, Butts	.75
Peanuts, Jumbo	.50
Spanish	.32
Mixed Nuts	.60
Baby Chicks, 25 Lb. Ctn.	9.65
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.58
Brites	.40
SweetTarts	.40

Wrapped Gum—Fleets 4M pcs.	\$14.40
Tootsie Roll, 2M pcs.	7.20
Rain-Blo Ball Gum, 2200 per ctn.	7.80
Rain-Blo Ball Gum, 2100 printed per carton	7.85
Rain-Blo Ball Gum, 5550 per ctn.	9.40
Rain-Blo Ball Gum, 4300 per ctn.	9.50
Rain-Blo Ball Gum, 3550 per ctn.	9.50
Malfettes, 2400 per carton	8.65
20 Cartons minimum prepaid on all Leaf Brand Rain-Blo Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Beech-Nut, All Flavors, 100 ct.	.45
Minimum order, 25 Boxes, assorted.	

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SUPER 77 in console holds 175-V2 capsules

New Equipment



Selectra—Envelope Vender

The above vender developed by Selectra, Inc., Chicago, holds 50 packages of special check-protector envelopes, each containing 15 envelopes. The unit opens from the front, has baked enamel finish, can be wall or pedestal mounted and has an automatic shut-off when empty. It measures 12 inches wide, 16 inches high and 8 inches deep and weighs about 15 pounds.

Variety of Gum Items Found

Continued from page 92

Other new 5-cent items from Leaf included Syko Delic jawbreakers, Monster jawbreakers and Super Collossals. Sweet Bippies was a new multiple vend penny item. The Skyo Delic jawbreaker was also shown in 1-cent size, and in its printed gum series, Flower Children Giants and Vampire Giants were new items.

Inter-County Industries, which markets the Pez brand of packaged 25-cent gum, showed new characters: Peter Pan, Captain Hook, Tinker Bell and Indian Chief. Another trio of new characters were Scrooge, Oswald and Octopus.

American Chewing Gum, Inc., showed what it calls the first "scented" penny gum, Violeta, a breath-sweetener piece in violet color aimed at adults. Also new were a Lone Ranger series of 10 different designs, which American hopes can cash in on the revival of the comic strip character on television. Crazy

Fruit was another new piece, as was Home Run, the latter introduced late in 1968 but receiving new promotion now during the baseball season.

Sunline introduced four new items, one of which was a 1-cent candy ball called Secret Center, a 110-count item using the firm's Sweet-Tart as a center. A 5-cent jawbreaker featuring speckled, or psychedelic coating; another nickel jawbreaker called Jit Jaw, featuring a tart, green apple flavor, and Brites, a new 660-count candy item for 1-cent vending rounded out the line.

Frank H. Fler Corp. introduced Woody Woodpecker, another in its tattoo gum series and was promoting its line of wrapped gum by offering colorful neckties as prizes.

NVA Workshops in Study

Continued from page 92

New Orleans distributor and operator, Vincent Schiro, outlined his merchandising philosophy concerning 240-count gum mixed with charms and stressed the use of giving the proper value in whatever charms are offered with the gum. "The number of charms and the price of the charms is immaterial. Establish what amount you're going to mix with gum and stick with it. If it's \$4 worth of charms always use that amount regardless of the individual cost of each different charm.

"Children will not return to a machine time and again if they do not receive charms that are of the proper value. Schiro's formula example showed a mixture using \$3.40 worth of penny gum, \$4 in charms and \$5.50 in payment, based on a 25 per cent commission. The profit yield on a machine unloading 2,000 pieces of gum and \$4 in charms was \$9.10, he said.

Defining bulk vending as a

service business, Seattle operator John McDaniels said, "Your competitor can buy the same merchandise you can. You can't say any location is your location, it can be someone else's. Service is the only difference."

Among many steps in merchandising and service he stressed:

- Using solid, attractive stands. "Not a brake drum filled with concrete."

- Placing more machines in a location than necessary. "Using one or two more machines than you need at first is a lot easier than coming in later and asking for more space."

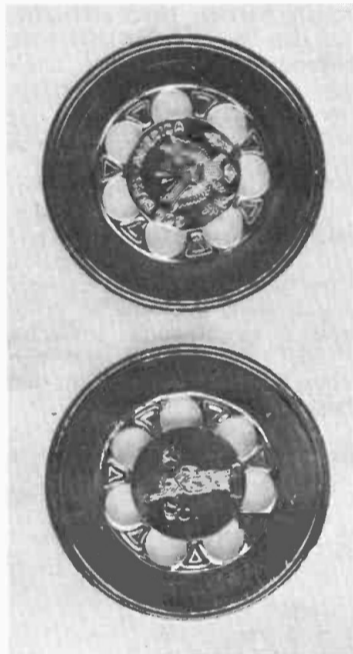
- Use all the color you can, especially machines that feature chrome finishing. (McDaniels favors hammertone silver gray coloring, which he said blends with the decor of many modern stores and said he deplores seeing machines that have faded color on one section and new replacement parts on another.)

- Balance stands by placing large units in the center. Put the higher priced items in machines on the right hand side of the machine. (In a question session later, he said, "You never see the coin mechanism on the left side of a vending machine, most people are right-handed, so higher priced merchandise should be featured on the right side.")

- Be sure all items on your display are in the machine. ("How would you feel if you bought a jar of peaches and found it contained pickles?")

McDaniels further advocated that an item should be removed from a location if it doesn't

(Continued on page 94)



LIBERTY DISCS for metal stamping machines have been developed by DeeRok Corp., Chicago. Made of aluminum, the disks are made in regular dimensions with a larger, clear logo area and are available in regular or anodized aluminum in most colors.

NVA Battles Fla. License

HOLLYWOOD, Fla. — Two suits filed by the National Vendors Association (NVA) seeking equitable licensing for bulk vendors would affect all businesses and industries in the State, according to NVA counsel Don Mitchell and former State Senator A. J. Ryan, both of whom told NVA about the cases recently. Ryan, an attorney here, believes the delay on the ruling in one suit stems from the wide implications of the actions brought against the cities of Coco Beach and Miami.

Both men explained that Florida's newly enacted constitution limits 90 per cent of the cities from levying occupational licenses in excess of 50 per cent of the State levy. The League of Municipalities, how-

(Continued on page 94)

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Tel.: MErose 5-1593

404 Players In Cue Event

Continued from page 89
nament, held under the auspices of U. S. Billiards, Inc., culminates weeks of planning by the Iowa & Illinois Coin Operators Pool Table Group, Lennie Schneller, U. S. Billiards sales manager, and Bob Vihon, a sales representative, Atlas Music, Chicago.

A total of 404 trophies have already been awarded during preliminary competition. Finalists are comprised of 303 men and 101 women. The tourna-

ment, one of several previously held or being held currently around the U. S., offered a total of \$3,650 in prize money and trophies.

NVA Battles Fla. License

Continued from page 93
ever, has a bill in the current State Assembly which would remove the 50 per cent restriction.

Ryan and Mitchell both said NVA is backing a bill that would totally exempt bulk vendors through use of a definition of bulk machines. Efforts are also being made to exempt bulk machines in a location that is covered by occupational license.

Racially Torn City

Continued from page 89
population is divided almost equally between black and white and that black people have been boycotting white-owned businesses for several weeks, largely out of resentment over the formation of an all-white group called the "white hats."

Asked if he was the subject of criticism by either faction because he deals with both white and black-owned businesses, Doss said, "I just keep my mouth shut. I've had no problems so far, although I receive a cool reception in the r&b stops. I can feel the tension that exists here."

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Baton Rouge, La., Location: Kid-College Bar

GENE SHARP, programmer, State Novelty Co., Inc.



Current releases:
"Gitarzan," Ray Stevens, Monument-1131;
"Aquarius/Let the Sunshine In," Fifth Dimension, Soul City-772;
"Hair," Cowsills, MGM-14026.

Oldies:
"House of the Rising Sun," Animals;
"Ticket to Ride," Beatles.

Lebanon, Tenn., Location: Adult (Over 30)-Restaurant

L. H. ROUSSEAU, programmer, Monk's Music



Current releases:
"Galveston," Glen Campbell, Capitol-2428;
"Only the Strong Survive," Jerry Butler, Mercury-72898;
"It's Your Thing," Isley Brothers, T Neck-901.

Oldies:
"My Girl Josephine," Jerry Jaye;
"Mr. Lonely," Bobby Vinton.

MOA Program Set

Continued from page 89
ond phase at FAMA. This is a continuing program. If anyone thinks we are going to drop the program, he's mistaken. This is only the beginning."

The seminar, which will include audience participation, will be held during FAMA's general business meeting May 16 at the Port-O-Call on Terre Verde Island. During the session, Ellis will report in detail on what he has learned from the speeches he has given.

FAMA officers and directors are also being asked to act as a special committee to recommend deserving people from their State for the MOA Civic Service Award. The award, which is part of the MOA public relations program, recognizes those MOA members who distinguish themselves through civic participation and service in their own communities.

NVA Workshop

Continued from page 93
move out in two weeks. "If it sells leave it there a month, then take it out and bring it back later on." He said, "A hot item won't stay hot very long. When something's selling keep the machine loaded with it but don't leave it there indefinitely. Let the kids know the item won't be there very long and that they had better buy it quick."

He explained how proper merchandising had resulted in a sales increase of 60 per cent of 463 machines he purchased from a vendor who had been using the same merchandise McDaniels used.

Monument's Little LP

Continued from page 89
"We won't sell direct. We will go through distributors and based on the mailings, we will divide the records by area. This is the first time that we have made any effort like this and we hope to increase our contact in this area in the future."
Thies did concede that the popularity of Boots Randolph probably had a lot to do with the heavy response and that another artist might not have fared so well.

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CENTRAL PARK	230		
CROSS TOWN	235	WILLIAMS	
SING-A-LONG	310	OH BOY (2-PI.)	\$145
		ZIG-ZAG	140
CHICAGO COIN		TEACHERS PET	190
MUSTANG (2-PI.)	\$170		
HULA HULA (2-PI.)	225	MIDWAY	
KICKER	210	PLAY BALL	\$220
TV BASEBALL (2-PI.)	285	LITTLE LEAGUE	295
		RIFLE CHAMP	215

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Say You Saw It in Billboard



WILLIAM FISHMAN, president, ARA Services, Inc., Philadelphia. He was to be honored May 5 at the annual Service to Youth award dinner of the Pop Warner Little Scholars. Fishman was selected to be a member of this year's "All-American Eleven," a group of citizens honored for their contributions to the youth of their community.

Billboard ^{TOP 40} Easy Listening

These are the best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

THIS WEEK			Wks. Ago	Wks. Ago	Wks. Ago	TITLE, Artist, Label & Number	Weeks On Chart
1	2	3					

1	2	3	3			AQUARIUS/LET THE SUNSHINE IN Fifth Dimension, Soul City 772 (United Artists, ASCAP)	8
2	4	5	6			SEATTLE Perry Como, RCA 47-9722 (Screen Gems-Columbia, BMI)	9
3	3	2	2			MY WAY Frank Sinatra, Reprise 0817 (Don C./Spanka, BMI)	7
4	5	8	9			HAPPY HEART Andy Williams, Columbia 44818 (Miller, ASCAP)	6
5	6	11	28			THE BOXER Simon & Garfunkel, Columbia 44785 (Charing Cross, BMI)	4
6	1	1	1			GALVESTON Glen Campbell, Capitol 2428 (Ja-Ma, ASCAP)	11
7	8	29	—			EARTH ANGEL Vogues, Reprise 0820 (Williams, BMI)	3
8	9	12	16			TO KNOW YOU IS TO LOVE YOU Bobby Vinton, Epic 10461 (Vogue, BMI)	5
9	10	10	12			HAWAII FIVE-O Ventures, Liberty 56068 (April, ASCAP)	7
10	15	16	30			LOVE (Can Make You Happy) Mercy, Sundi 6811 (Rendezvous/Tobac, BMI)	5
11	11	22	37			TIME IS TIGHT Booker T. & the M.G.'s, Stax 0028 (East/Memphis, BMI)	4
12	7	4	5			THE WAY IT USED TO BE Engelbert Humperdinck, Parrot 40036 (Maribus, BMI)	11
13	14	15	22			GREENSLEEVES Mason Williams, Warner Bros.-Seven Arts 7272 (Irving, BMI)	6
14	26	—	—			WHERE'S THE PLAYGROUND SUSIE Glen Campbell, Capitol 2494 (Ja-Ma, ASCAP)	2
15	16	31	—			GOODBYE Mary Hopkin, Apple 1806 (Maclen, BMI)	3
16	19	21	21			WITH PEN IN HAND Vikki Carr, Liberty 56092 (Unart, BMI)	7
17	17	18	38			SAUSALITO Al Martino, Capitol 2468 (Blendingwell, ASCAP)	4
18	20	20	29			YOU'VE MADE ME SO VERY HAPPY Blood, Sweat & Tears, Columbia 44776 (Jobete, BMI)	5
19	12	14	14			HAPPY HEART Petula Clark, Warner Bros.-Seven Arts 7275 (Miller, ASCAP)	6
20	21	30	33			REAL TRUE LOVIN' Steve & Eydie, RCA 74-0123 (Greenwood, BMI)	6
21	25	—	—			PRETTY WORLD Sergio Mendes & Brasil '66, A&M 1049 (Rodra, ASCAP)	2
22	13	6	4			YOU GAVE ME A MOUNTAIN Frankie Laine, ABC 11174 (Mojave, BMI)	16
23	23	37	39			WILL YOU BE STAYING AFTER SUNDAY? Peppermint Rainbow, Decca 32410 (Screen Gems-Columbia, BMI)	5
24	31	33	—			I'M A DRIFTER Bobby Goldsboro, United Artists 50525 (Detail, BMI)	3
25	27	28	34			CASATSCOK Alexander Karazov, Jamie 1372 (Gallico, BMI)	5
26	30	—	—			HAIR Cowells, MGM 14026 (United Artists, ASCAP)	2
27	33	—	—			SPINNING WHEEL Peggy Lee, Capitol 2477 (Blackwood, BMI)	2
28	28	—	—			OH HAPPY DAY Edwin Hawkins Singers, Pavillion 20001 (Kama Rippa/Hawkins, ASCAP)	2
29	29	39	40			WHERE DO YOU GO TO (My Lovely) Peter Sarstedt, World Pacific 7791 (Unart, BMI)	4
30	22	9	10			ZAZUERA Herb Alpert & the Tijuana Brass, A&M 1043 (Rodra, BMI)	7
31	32	32	—			TO MAKE A BIG MAN CRY Vic Damone, RCA 74-0139 (Regent, BMI)	3
32	—	—	—			DAY IS DONE Peter, Paul & Mary, Warner Bros.-Seven Arts 7279 (Pepamar, ASCAP)	1
33	35	35	—			IT HURTS TO SAY GOODBYE Jack Gold Chorus, Columbia 4-44808 (United Artists, ASCAP)	3
34	34	—	—			MARLEY PURT DRIVE Jose Feliciano, RCA Victor 47-9739 (Casserole, BMI)	2
35	—	—	—			LOVE THEME FROM ROMEO & JULIET Henry Mancini & His Orch., RCA 74-0131 (Famous, ASCAP)	1
36	38	38	—			OB-LA-DI, OB-LA-DA Paul Desmond, A&M 1050 (Maclen, BMI)	3
37	37	—	—			IT'S ONLY LOVE B. J. Thomas, Scepter 12244 (Press, BMI)	2
38	40	40	—			LONELY SEASON Frank Pourcel, Blue 1002 (Instrumental/Croma, ASCAP)	3
39	39	—	—			MORNING GIRL Neon Philharmonic, Warner Bros.-Seven Arts 7261 (Acuff-Rose, BMI)	2
40	—	—	—			HURT SO BAD Lettermen, Capitol 2428 (Vogue, BMI)	1

CLASSIFIED MART

BUSINESS OPPORTUNITIES

TONI BORDONI, ENTERTAINER (Guitarist, vocalist) promoting album, "Toni Bordonis Sings." Arranger Laurindo Almeida wants placement with record company. Toni Bordonis, P. O. Box 2073, Van Nuys, Calif. 91404. my10

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P.O. Box 388, Hammonton, N.J. 08037 my10

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Chart header table with columns: THIS WEEK, 1 Ago, 2 Ago, 3 Ago, TITLE, Artist (Producer), Label & Number, Weeks On Chart.



Main chart table listing songs 1 through 31. Includes titles like 'AQUARIUS/LET THE SUNSHINE IN' and 'HAIR'.

Main chart table listing songs 32 through 66. Includes titles like 'WILL YOU BE STAYING AFTER SUNDAY' and 'HAPPY HEART'.

Main chart table listing songs 67 through 100. Includes titles like 'THE WINDMILLS OF YOUR MIND' and 'LOVE IS ALL I HAVE TO GIVE'.

HOT 100—A TO Z—(Publisher-Licenses)

A-Z index of songs starting with A through Z.

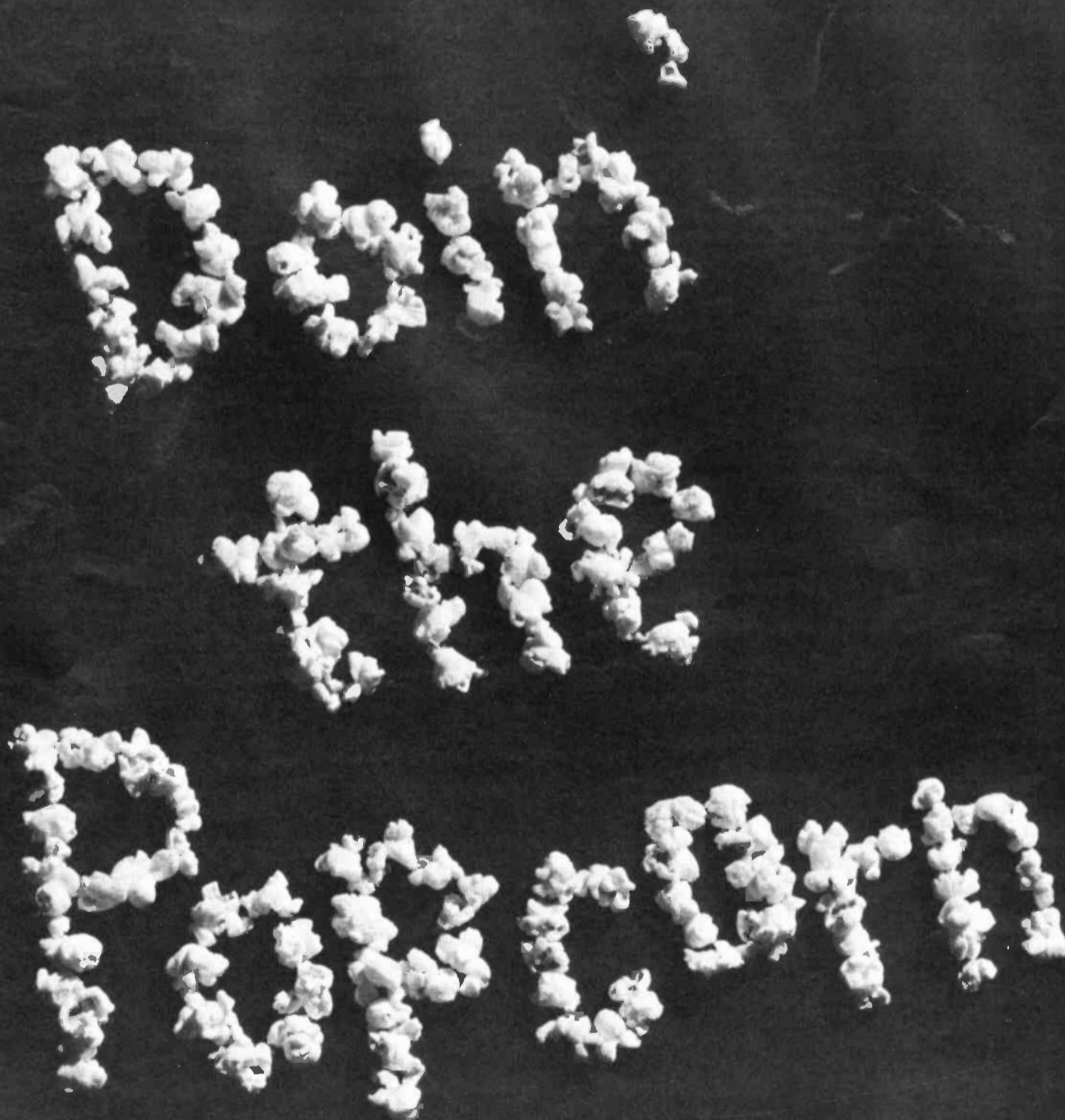
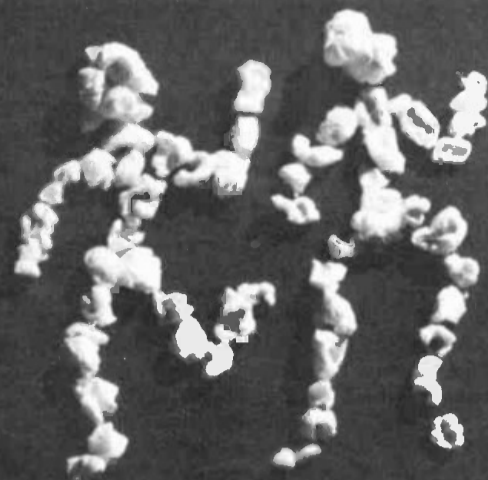
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Mariposa Folk Fest Names Are Announced

TORONTO—The Mariposa Folk Festival, held on Toronto Island, July 25-27, this summer, has released the names of most of the performing artists featured this year.

For this, the ninth annual Mariposa event, top international folk and blues artists in-

cluding Joan Baez, Joni Mitchell, Neil Young, Ian and Sylvia, Taj Mahal, Oscar Brand, Jean Ritchie, Jean Redpath, and Mike Seeger's New Lost City Ramblers have now been set.

There will be no "star billing" as usual for Mariposa at the festival, nor will there be any star salaries. All performers receive a fixed fee just slightly over union minimum scale plus expenses.

In addition to the evening concerts, workshop sessions and sidebar events will fill all three days of the festival performers (Joan Baez for example) will be available to conduct and participate in these. Miss Baez, it is understood, has been given a free hand by Mariposa officials to conduct any sort of a workshop she may choose.

The three main evening concerts this year will be given themes and the talent booked for the Festival has been chosen accordingly. The first night will be given over to the Canadian folk tradition, the second to the American folk and blues (both white and black) tradition, and the third and final night, to the folk ballad tradition.

Can., U. S. Set For Conference

KITCHENER, Ont. — The line-up of groups and artists at the first College Block Booking Conference, being held here May 8-11, is now almost complete.

The conference, jointly hosted by two area universities, Waterloo University and Waterloo Lutheran University, is expected to attract representatives from colleges and universities right across Canada and from the American Midwest.

Among the Canadian acts scheduled to appear are Toronto bands the Stone Paul Children, Bobby Washington and the Soul Society, the Bedtime Story, Motherlode and Capitol Records' Sugar Shoppe.

From the U. S. will come the First Edition, Sam the Sham, the Hello People, the Tams, Chicago and Tom Paxton. In addition, English quintet Deep Purple will appear along with a Vancouver rock band, Mother Tucker's Yellow Duck. Other acts, not yet announced, will also be present.

In attendance too will be several Canadian record company executives as well as booking agents, talent representatives and other industryites.

Life Promotion By Polydor

MONTREAL — Polydor Records will launch a nationwide promotion campaign for the single "Hands of the Clock" by Life.

Among the promotion material are special mailing stickers, singles counter racks and specially designed full color sleeves. In addition, window displays, streamers, and in-store promotion set-ups have also been sent across the country to all markets.

Ogden to Open Symphony Date

VANCOUVER—Pianist John Ogden will be the soloist in the opening concert pair of the 1969-'70 Vancouver Symphony season on Oct. 5 and 6 with Alexander Gibson as guest conductor.

Other soloists during the season will be guitarist Julian Bream; cellists Jacqueline du Pre, Mstislav Rostropovich and Stephen Kates; pianists Mischa Dichter and Daniel Barenboim; violinist Young Uck Kim; sopranos Heather Harper and Helen Boatwright; tenor John McCollum and Charles Bressler; and bass-baritone Norman Treigle. Meredith Davies music director, will conduct five of the 12 pair. The closing concerts on March 21 and 22 will feature Bach's "St. Matthew Passion."

CMS SIGNS WITH W&G RECORDS

TORONTO — The Canadian Music Sales Corporation of Toronto has signed foreign licensing agreements with W&G Records of Australia for all product by two Canadian acts, Richard McDiarmid and Larry McKee and the Shandonaires. Both acts are strong in the Canadian Irish ethnic field. CMS also announced a change in distributors for the Province of Quebec. The new distributor there will be Trans Canada Records.

Old Tapes by Blood, Sweat And Tears Singer on Sale

TORONTO—Several master tapes featuring David Clayton-Thomas, now singer with Columbia's Blood, Sweat and Tears, are being offered for sale to U. S. companies.

The tapes were cut when Clayton-Thomas was a resident of Toronto, and lead singer of a group called the Shays. He had several Canadian hits with the group.

Although no public announcement has been made, several majors have been approached. Minimum asking price is said to be \$50,000.

Other vintage tapes of Clayton-Thomas are owned by Arc Records in Toronto, a label which had the singer under contract for several years. Vice-President Bill Gilliland com-

Stanbury Comment

OTTAWA—A recent statement attributed to Robert Stanbury, MP for York-Scarborough, in a Billboard story on CRTC legislation, was incorrect. Stanbury advises that at no time did he say that "Canadian broadcasters definitely face a local content rule similar to the conditions imposed on the television industry." This quote was part of a story indicating that legislation for Canadian content in local broadcasting may be imminent.

From The Music Capitals of the World

TORONTO

Quality Records' national promotion director Ed Lawson flew to Hollywood for five days of discussions re new product and promotion with A&M officials. Quality is A&M distributor in Canada. . . . Stone of Canada released Equals' single "Michael and the Slipper Tree" as part of new distribution pact with U.K.'s President label. . . . Kennie Wells, veteran nighttime disk jockey on CKFH, has left the station. . . . Fred White, ex-Yorkville Records executive, joined CHUM sales staff. . . . Vikki Carr's "For Once in My Life" seeing top exposure on local MOR stations. . . . London's hot Vancouver group, the Mother Tucker's Yellow Duck, in for two weeks of local appearances including Rock Pile spots on Ten Years After and Paul Butterfield shows April 20 and 26. . . . Mainstream quintet Five Shy in for two week as house band at Electric Circus. . . . Allied's Jack Boswell attended International Music Industry Conference. More than 20 Canadian

record executives were there. . . . Motown's Billy Eckstine in for a week at Beverly Hills Motor Hotel. He followed Capitol Canadian quartet, the Sugar Shoppe. . . . Edwin Starr's "25 Miles" hit top chart spot in Toronto. Starr's band the Soul Agents currently playing a number of gigs in the area. Starr himself is due in at Hawk's Next in May. . . . W-7's Casey Anderson into the Pornographic Onion Coffee House May 8-10. . . . Compo has Men of the Deep LP of Maritime songs moving fast. This is the second Compo Maritime LP to go full list price, \$5.29. First was John Allen Cameron set. Usual price for this type of material is budget \$1.98. . . . W-7 released new single from Canadian Tom Northcott, "Make Me an Island." . . . O. C. Smith did rounds of TV and radio shows while in with Diana Ross and the Supremes show at O'Keefe Center. Conducting the tour was Columbia's Charlie Camilleri. . . . New release from Canadian singer Michael Tarry called "A Dime's Worth," on Columbia. . . . Pat (Continued on page 99)

Sugar Shoppe Receive Entertainment Award

TORONTO—Canadian vocal quartet the Sugar Shoppe, Capitol artists, received the annual Seaway Award, which was given to the group during their first Canadian engagement at Toronto's Beverly Hills Motor Hotel after returning from a U. S. tour.

The award was in recognition of outstanding Canadian contribution to international entertainment and was presented by Jack Fisher of the Seaway Hotels chain, operator of the Beverly Hills Club.

The ceremonies took place during a regular performance at the club by the Sugar Shoppe.

The Sugar Shoppe will be concentrating on the Canadian scene for some time now with a series of engagements to fulfill in and around the Toronto area. Their recent U. S. tour was most successful as the group did a number of TV appearances including a recent Johnny Carson show and an Ed Sullivan show, pre-taped, to be shown in June.

While back in the Toronto area, the Sugar Shoppe will also put in an appearance at the College Block Booking Conference in Kitchener-Waterloo, Ontario, May 10.

Hamilton Elected BCAB President

VANCOUVER — The 22nd annual convention of the British Columbia Association of Broadcasters saw Don Hamilton, station manager of CKLG, re-elected as president of the association. Board members named were Joe Kobluk, CJAT Trail, Ken Goddard, CJVI Victoria, and Bob Harkins, CKPG Prince George.

TAPE CASSETTE RELEASE FROM COLUMBIA, CANADA

TORONTO—Columbia Records of Canada has set its initial release of tape cassettes. The release, which contains material by such Columbia artists as Simon and Garfunkel, Bob Dylan and Marty Robbins, also features some 21 cassettes by leading French-Canadian artists including Monique Leyrac, Gilles Vigneault and Andre Gagnon.

Columbia's catalog of 8-track cartridges already numbers over 300. Bill Eaton, promotion manager, said that Columbia's move into cassettes has not been prompted by any decrease in disk sales. Tapes, he stated, have not hurt record sales which have actually increased for Columbia since the advent of 8-track cartridges.

U. S. Distrib For Dobson

TORONTO—The Canadian Broadcasting Corp., which released some 15 albums of musical and spoken word product in Canada last year, has released a new LP by Canadian folk singer Bonnie Dobson, the first CBC record to receive U.S. distribution.

The album, entitled "Morning Dew" after the pop and folk standard written by Miss Dobson eight years ago, will go into release in the U.S. on one of two interested labels now in contract discussions with CBC.

In addition to Bonnie Dobson's LP, other albums will be

forthcoming from a number of well-known Canadian entertainers. Among these will be an album of poetry and song from CBC radio disk jockey Bruno Gerussi, an album of recorded satirical sketches transcribed from the Max Ferguson radio program, a package of three LP's from the CBC satire show "Funny You Should Say That," an album of Ukrainian Christmas Music from the Ivan Romanoff Chorus, and an album of Gordon Lightfoot songs recorded by a 35-piece string orchestra led by Neil Chotum. All of these releases will follow late this year.

Gall Product On Jupiter

MONTREAL — Jupiter Records of Montreal has announced an exclusive agreement with France's La Compagnie for distribution of all singles and album product in Canada by French singer France Gall.

Miss Gall, a former Philips artist, was recently in Montreal to attend the Festival du Disque and a brief promotion tour for her new single "La Pioggia," which she performed at the San Remo Festival in Italy.

In addition to this signing, Jupiter has reached agreement for a long-term recording contract with French-Canadian singer Michel Louvain.

More Pop Names In Toronto Fest

TORONTO—Sly and the Family Stone were among key names announced this week as additions to the talent roster for the First Toronto Pop Festival, June 21-22.

Also announced were Johnny Winter, Charles Lloyd, and Junior Wells with Earl Hooker. Buddy Miles Express, previously scheduled, has been canceled.

Line-up for the Saturday night concert now includes the Byrds, Al Kooper with 15-piece band and Sly and the Family Stone. The Sunday night concert line-up is Steppenwolf, Tiny Tim, Charles Lloyd, and Blood, Sweat and Tears.

From The Music Capitals of the World

• Continued from page 98

Bestall left copy department of CHUM to take over promotion department at CKSL, London.

Capitol's Natalie Baron in Sarina for two weeks, then back to Savarin in Toronto. . . . Columbia Records and Astral Films hosted special press screening of CU film "You Are What You Eat." Columbia has soundtrack LP.

Quality promotion campaign has April to May 30 as Billy Vaughn Month with special radio saturation and in-store displays. . . . Nino and April's "I Love How You Love Me" getting follow-up response in U. S., Quality is shipping out product to many U. S. music directors. . . . RCA beginning to get strong action on Youngbloods' "Darkness, Darkness." . . . Likewise Capitol with Bob Seeger's "Ivory." . . . Joe Woodhouse hosted a special Capitol press reception at the Beverly Hills for the Sugar Shoppe. Group was recipient of presentation by club's Jack Fisher. . . . RCA released "I Understand," by Lloyd Price on Johnny Nash's JAD label. Disk was recorded in Jamaica. . . . W-7 re-releasing old J. J. Jackson single "It's All Right" originally out on Loma.

Deram's Ten Years After a smash hit on first Toronto appearance at Rock Pile. . . . Family at same spot night before arrived without singer Roger Chapman, who was held up at the border with passport problems. Band went on as a quartet with saxophonist Jim King doing most vocal work. . . . Compo announced appointment of new local promotion man to replace Scott Richards, since moved over to RCA Victor. He's Allan Fraser, reporting to new National promotion man Allen Matthews. . . . First Compo release on new Hourglass label—subsidiary of Steady Records—is "I Feel Free," by the Second Coming. . . . W-7's Glen Russell tags Neon Philharmonic's "Morning Girl" as company's sleeper of year. . . . Faron Young did three days at country music spot the Horseshoe April 24-26. . . . Verve-Forecast's Don Crawford at Ottawa's Le Hibou April 22 followed by James Cotton Blues Band May 6. . . . Capitol country artist Gary Buck at Dundas, Ontario, Arena, May 1-3.

Sonny James' Canadian tour hits Massey Hall May 11. . . . Ray Stevens' "Gitarzan" now on every chart in Ontario, reports London's Caroline Hanscomb. . . . Smash hit run of Paramount's "Goodbye Columbus" helping launch W-7 soundtrack as fast-mover. . . .

RCA Releases CTL Albums

TORONTO—Two new releases have been announced via RCA Victor of Canada of Canadian Talent Library (CTL) LP's. One of the releases, "The Beausejour Choir," was released to CTL stations in February of this year but will now be made available to the general public on RCA's budget Camden line. The other new CTL release is an instrumental album featuring the Peter Appleyard orchestra.

In addition it has been announced that a new look and title have been given to a previous CTL release by the Lucio Agostini band. Its new title is "Cold Shoulder and Hot Brass." Latest addition to the CTL line-up of subscribing stations and the 150th to join the service, is Calgary's CHFM-FM. The current CTL roster now reads: stations—150; albums—112; selections—1,369; Canadian compositions—250.

Mothers of Invention in at Massey Hall May 19. . . . Petula Clark in for a week at O'Keefe Center May 19-24. . . . Phonodiscs' Dick Trotter high on chances of Hal Frazier's "Didn't We" on VMC. RITCHIE YORKE

LONDON

NEMS publishing chief Cyril Black has left the company to launch his own publishing company and record label. Black, with NEMS for the past six months, was previously at Screen Gems Columbia where he was partly responsible for the U.K. launch of the Monkees. Black is launching his own record label called Black which is being introduced with an initial eight albums. In his company Black also has Treble Music which includes over 60 copyrights including material written by the RCA act, The Spectrum. As yet premises for the company and a distribution deal have yet to be set.

Promoter Mervyn Conn is launching his own record label—Carnaby—through Polydor with singles by the Spirit of John Morgan group and the Carnaby Street Pop Orchestra and Chorus conducted by Keith Mansfield. Conn will be in the U.S. next week to set up distribution. He will also organize a U.K. promotion trip for James Royal and finalize plans for tours by Marty Robbins, Buck Owens and Conway Twitty. . . . Sandy Robertson has left Chappell to run his own company, Uncle Doris Music. Robertson, also a director of the Blue Horizon label, handled The Jewel and Lowery music catalogs at Chappell. . . . Paul Samwell-Smith, former member of the Yardbirds group, has set a deal for his record production company, Kent, to produce material for EMI's Parlophone label. The first release will be by a group called the Parking Lot. . . . BBC producer Ian Grant and Philips' promotion chief Tommy Loftus are both joining RCA on June 1. Grant will take over as manager, U.K. a&r. Grant has been with the BBC since 1955 and has produced various shows ranging from "Saturday Club" to "Country Meets Folk." Loftus, who will head the promotion department at RCA, has been with Philips for six years and previously was with EMI. . . . Page One chief Larry Page has revealed that he is switching his U.K. distribution away from Philips. U.K. distribution will remain the same. . . . Liberty-United Artists press officer Vivien Holgate is leaving the company to take up a similar post at Chris Blackwell's Island label. Barbara Scott will now be handling press activities at Liberty-U.K. . . . Lowery Music boss Bill Lowery is planning a U.K. visit to review his British outlet. At present Lowery is handled by Chappell. He will also have talks with EMI concerning his 123 label issued here on Capitol.

PHILIP PALMER

ZURICH

Jazz pianist Bill Evans (Verve) played a concert at the Volkshaus, Zurich. The previous day the Volkshaus featured a recital by Miriam Makeba. . . . The British group the Troggs visited Switzerland for concerts in Zurich and Chur Sunday (27). . . . CBS has signed the re-formed Swiss group, Les Sauterelles. . . . The Keef Hartley band toured Switzerland and Musikvertrieb is promoting the band's album "Halfbreed."

Eugen Vogler, former managing director of the record division of Siemens, has been appointed managing director of Polydor AG, the new Swiss company formed to handle product formerly distributed by Siemens in Switzerland. . . . Ten Years After have been signed to appear at the Montreux Jazz Festival, June 20.

STOCKHOLM

Philips has released "Varen kommer med vindar" by James Hollingworth, who has joined the Arne Bill Orchestra. . . . Metronome is mounting a sales promotion drive for the latest Atlantic releases by the Iron Butterfly, Clarence Carter, Sam and Dave and Wilson Pickett. . . . Bertile Olsen of the FTS (Foreningen Turnerande Sallskap) is leading a campaign against the new artist tax of 40 per cent which came into operation April 1. The new tax requires an artist to pay a 40 per cent levy on his travel expenses. . . . EMI has released "Var neejd med alit som livet ger" from the Walt Disney film, "The Jungle Book" with Leppe Sundewall and Git Skjold. . . . HB Artist Records is scoring with the Birgitta Wollgard single "No No Amigo." . . . EMI has released budget albums by the Shanes, now with Karusell, and the Tages.

Lars Christians of the Slam Creepers group (Bill) will replace Johan Carberg in the Hootenanny Singers (Polar) for the group's summer tour. . . . Sonet has released the Norwegian entry "Oj, Oj, Oj sa glad jag ska bli," by Kirsti Sparboe and a Swedish version of Britain's "Boom Bang a Bang," by Ewa Roos (Epic). . . . Elektra has released the Luxembourg Eurovision entry, "Catherine" by Romuald (Disc'AZ) and the Monaco entry "Maman" by Jean-Jacques (Disc'AZ). . . . Bjoern Ulveaus (Polar) has recorded a Swedish version of Peter Sarstedt's "Where Do You Go," with a lyric by Stig Anderson. . . . The Streaplars (Columbia) held their 10th anniversary celebration in Gothenburg. . . . New Swedish singer Tommy Dean makes his debut on Decca with "Naera." KJELL E. GENBERG

HELSINKI

Polydor group Ernos recorded a Finnish version of "Blackberry Way." . . . John Mayall and the Bluesbreakers (Decca) here May 30 for a concert and TV appearances. . . . Scandia artists Danny in Sweden from April 11. During the tour he made a 30-minute show for Swedish TV. . . . Philips artist Tapio Rautavaara, recently awarded a gold disc, has recorded a new single "Katselen Yli Virran"—a Russian folk song. . . . Comedian and singer Veikko Lavi, big sensation in the early '50's, makes record comeback with a CBS release. . . . Kristina and Johnny, two Scandinavian favorites on same single with Finnish cover versions of "Oj, Oj, Oj" (Norge Eurovision Entry) and "Judy Min Van" (Swede Eurovision Entry). . . . After leaving Finnlevy, Love Records is now handling own distribution. . . . Bob Azzam, European bandleader, is appearing in Helsinki cabaret in May. . . . Swedish pop group Made In Sweden here on April 18-19 for two appearances. Also with the group was Bruno Windzell, who stars in Swedish edition of "Hair." . . . JKC Music is now at Mehlsteiniranta A 3, Matinkyla. Phone is 425234. . . . The Theatre of Tampere will take Broadway musical "Zorba the Greek" for their fall season. First 17 shows were sold out in one day.

Paivi Paunu (Columbia) has recorded a Finnish version of the Mary Hopkin single "Goodbye." . . . Finnish singer Iris Rautio, now based in Sweden, has been signed by Nordiska Musikforbolaget and has recorded Finnish versions of "Sweet Souvenirs of Hans" and "Au Revoir Daniel" for CBS. . . . Polydor duo Jouko and Kosti have followed up their chart entry, "Only a Fool Breaks His Own Heart" with "A Good Thing Going." . . . Scandia music has signed two girl singers, Raya to Scandia and Tarja-Liisa to Sonet. . . . Radio-Shopen, Stockholm 2, is distributing Scandia EP's and LP's

in Sweden. . . . Finnish TV screened the West German Pop Record Gala, featuring Mantovani, the Sandpipers, Dalida, Vico Torriani and Rita Pavone on April 12. . . . Booked for the Pori International Jazz Festival July 18-20 are

the Kenny Clarke-Francy Boland Big Band, Bobby Hutcherson, Harold Land, Monica Zetterlund with the Steve Kuhn Trio and the Pierre Favre Quartet.

KARI HELOPALITO

(Continued on page 100)



RADIO-TELE-LUXEMBOURG GRAND PRIX INTERNATIONAL 1969

The six broadcasting services of Radio-Tele-Luxembourg are proud to announce a new competition open to all RECORD PRODUCERS of the principal listening countries to R.T.L.:—Austria, Belgium, France, Germany, Great Britain, Holland, Ireland, Luxembourg and Switzerland (French and German speaking).

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Mexico's Orfeon Firm Sets Up U. S. Offices

NEW YORK—Orfeon Records, of Mexico City, have set up an office in New York as part of a U. S. chain that includes Miami, Los Angeles, San Antonio, Chicago and Puerto Rico. Running the New York office from a temporary address, 65 West 55 Street, will be Johnny Camacho, previously with RCA international division in New York and also manager of Tico Records.

Setting up the New York operation with Camacho is Francisco Gonzalez de la Barrera, a&r director for Orfeon. He revealed that the company intends to invest between \$8 and \$10 million to release product in the U. S.

Part of the promotion of the label in New York will include two TV shows on Channel 41, the Spanish speaking station. Orfeon will present two weekly music shows, "Latin American Hit Parade" (lasting one and a

Raphael Writer In Disk Company

MADRID—A new record production company, Penelope Discos SA, has been formed with Manuel Beigbeder, general manager; Jeronimo Rulan, company secretary; Manuel Diaz Criado, commercial manager, and Manuel Alejandro, a&r manager.

Alejandro was until recently exclusively writing for singer Raphael and has composed many of the Spanish artists' hits. No distribution company has yet been set.

The first production by Penelope includes three albums—one by Manolo Alejandro singing his own compositions, an instrumental album of Alejandro material, and an album of international hits arranged and conducted by Alejandro.

The company's address is 57-59 General Mola, Madrid.

EMI's Stanford In Brazil Visit

RIO DE JANEIRO—J. G. Stanford, group managing director of EMI, Ltd., spent several days here going over development plans with Henry Jessen, managing director of Odeon-Brazil.

It was Stanford's first visit in nine years, and he expressed great satisfaction in the growth and progress of the Brazilian company in that time.

Before his visit to Brazil, Stanford spent some time with the Argentine company in Buenos Aires. He was accompanied to Rio by Henry Epple, superintendent of Odeon-Chile.

Stereo Jaubert Hikes Capacity

PARIS — Stereo Jaubert has moved to larger premises at 105 rue de Normandie, 92 Courbevoie, and using U.S.S. loading machines now has a production capacity of 1,000 cassettes and 800 8-track cartridges per day.

Jaubert recently completed duplication of an 8-track program of material from the French Vogue catalog and also has available product from the repertoires of Carson, CBS, Decca, Musidisc, RCA and Vega on 8-track.

half hours) and "Discotheque a Go Go Orfeon" (one hour).

Both shows have been aired over Mexican TV and will be filmed there with the video tape flown to New York and other centers of Orfeon U. S. activity.

De la Barrera stated that the first releases from Orfeon in the U. S. would probably be instrumentals, including product from top Mexican duo, Los Pianos Barrocos. Later would come American hits with Spanish lyrics. Orfeon intended to make their recording activity a two way process—U. S. stars to record for the Mexican market and vice versa.

Distribution in the New York area will be handled by Morris Pelsman.

Brazil Knocks The Rock In Radio Play

RIO DE JANEIRO—Brazilian official policy now favors Brazilian music as against rock music and other foreign imports.

Radio Nacional, government-owned station, has adopted a policy of broadcasting Brazilian music and records for two-thirds of its music time.

Director Paulo Ferreira stated that he is dropping rock music artists in favor of the "old guard" Brazilian variety such as Elza Soares, Elizete Cardoso, Elis Regina and Jair Rodrigues.

Samba singer Doris Monteiro, one of Odeon's top stars, said: "This should have happened a long time ago. We're going to end this business of turning on the radio only to hear foreign music or versions of it."

Ferreira declared: "This time, we're going to end the foreign music monopoly, young or not."

The action was taken after a music news columnist headlined "Manufacturers Launch American Music in Mass."

Brazil Firm Launches 10-Track Mini Album

RIO DE JANEIRO — Nilo Sergio, president of Gravacoes Musidisc, is currently visiting the U. S. to market a seven inch record of long play length, developed by his company over the past ten years.

Sergio, who will visit New York and the West Coast, released ten of the Minidiscs on the Brazil market and claims a 50,000 sale on the initial release in 45 days.

Sergio told Billboard: "The Minidiscs have five tracks on each side and play for the normal length of an LP, with no loss of quality or depth in the sound. They can be played on any machine.

"In Brazil when we held two receptions to launch our product—one for the press and the other for dealers—we demonstrated the records on a high quality record player, an ordinary player and a small transistor type of player such as teenagers buy."

E. GERMAN POP CONTEST HELD

MAGDEBURG, East Germany—Finals of the East German Pop Song Contest were held last month. Contest was won by Chris and Frank with "Abends in Der Stadt" (At Night in Town) with 83 points. Previously, a jury had selected 28 titles from a total of 329 entries. The television transmission of the finals was taken by Intervention. The contest showed the similarity between East and West German material.

Ataulfo Alves Dead at 60

RIO DE JANEIRO—Brazil's samba world is mourning the death of Ataulfo Alves, 60, composer, artist and showman.

Alves, composer of samba classics "Amelia," "Atirar a Primeira Pedra" (Cast the First Stone) and "Mulata Asanhada" (Flirtatious Mulatta), died after an operation on a duodenal ulcer.

His first record was made with RCA and his latest were recorded by Philips on the Sinter label.

Odeon Holds Artists Show

RIO DE JANEIRO—Dr. Henry Jessen, managing director of Odeon-Brazil (Industrias Electricas e Musicais Fabrica Odeon), held the semi-annual show of its artists for retailers and the press, at the Navy Club.

The artists presented as the stars for Odeon's program, included samba singers Elza Soares, Doris Monteiro, Beth Carvalho and Clara Nunes, Rust a new German-Brazilian singer of Brazilian songs, Altamar Dutra, Portuguese-speaking Brazilian who makes Spanish recordings for Argentina, Uruguay, Chile and other parts of South America, Wilson Simonal, "the king" of the "Pilantragem" or gimmick school of new music, the Golden Boys and Sergio Reis.

Musidisc sell the Minidisc in Brazil at 40 per cent less than the price of a normal size LP. They would like to keep this price ratio for world distribution, said Sergio.

Two Musidisc engineers, Ary Perdigo and Armando Dulceti, worked on the Minidisc project with Sergio. "We made about 20 modifications on the machines at our pressing plant, involving cutting needles, amplifiers, even the lathe.

"Once we were satisfied we went ahead with production. Our initial release, which included international names like Raymond LeFevre and Status Quo, contained all new albums. We aim to release around 20 a month in Brazil with our first classical symphony record set for a June release.

"So far we have set different albums for release but I see no reason why we should not release product side by side—the (Continued on page 102)

From The Music Capitals of the World

• Continued from page 99

PARIS

Roger Marouani has joined Philips as assistant director general under Louis Hazan. Marouani was Pathe foreign repertoire and artistic promotion chief and later international manager at Festival. . . . Under a new signing, CED are to distribute all previous product by actor-singer Serge Reggiani, currently produced by Jacques Canetti on Polydor distribution. Polydor will continue to release all new product. . . . CED have also obtained European distribution rights for the Canadian Gama International (Montreal) label. . . . Vogue are promoting a budget double album marking the 200th anniversary of Napoleon's birth. The first covers the Emperor's private life with personal letters to Empress Josephine read by actor Daniel Ceccaldi and the second is a "reportage" by TV commentator Leon Zitron of Napoleon's life, from coronation to Waterloo.

Barclay are to represent the American Douglas label, with Douglas chief Bob Douglas expected in Paris to discuss releases and promotion. . . . Pathe are re-issuing a double-album of Bizet's Carmen opera recorded 40 years ago, featuring tenor Georges Till, mezzo-soprano Raymond Visconti in the title role, conducted by Elie Cohen. . . . Also distributed by Pathe on the Apple label, the latest Beatles' single "Get Back" and "Don't Let Me Down." . . . Former Duke Ellington soloist saxophonist Hal Singer has recorded a single and an album with Polydor France. The single features an instrumental version of the Beatles' "Hey Jude." MICHAEL WAY

JOHANNESBURG

Latest Beatles' single, "Get Back" was played on LM Radio here before it was even released in the U.K. . . . Cape Town impresarios the Quibell Brothers will bring singers Sandie Shaw and Leapy Lee to South Africa in June sharing billing. Two top acts on the same show seems to be the latest trend here—P J Proby will co-star with the Beach Boys, also in June and Roger Williams and Ron Eliren have just completed a country-wide tour. . . . EMI were kept busy entertaining Vera Lynn, Rolf Harris, and Gilbert Beaud, all booked into the same Johannesburg hotel. Beaud had one of the most successful tours promoted in South Africa. . . . Artists appearing at the Gallorama Stand in the 1969 Rand Show, Milner Park, included Roger Williams, Ge Korsten, Min Shaw, Peter Lotis and Ron Eliran.

Records currently enjoying strong sales in South Africa: "Where Do You Go," Peter Sarstedt, "Teardrop City," Monkees, "Indian Giver," 1910 Fruitgum Company and "Sorry Suzanne," Hollies. . . . South African singer, Cornelia left for Germany to study music and recording. She recently earned a gold disc award for "Picking Up Pebbles" with sales exceeding 50,000. . . . Experimental "progressive" rock program featured Thursday during disc jockey John Berks "Sin Out" show has proved so successful that a similar one, hosted by Berks, is aired Tuesday nights. CLIVE CALDER

MADRID

A new version of the song "Pepa Bandera," published by Ediciones-Quiroga is being promoted. The song was a hit in Spain about 15 years ago by Lola Flores. It has been released by Encarnita Polo (RCA), with an arrangement by Adolfo Waitzman—who is also the producer. . . . A welcome party was given Monique Peer who,

coming from Paris and on her way to Italy and the rest of Europe, stayed one week in Spain. . . . Nada (RCA) was on the TV show directed by Jose Maria Quero: "Tele ritmo." She also promoted her new single, "Ma Che Freddo Fa" (What a Cold). . . . A press conference was held for Takis Cambas, organizer of the Song Olympics of Greece, to discuss his Spanish participation this year. . . . The first LP of Valen was presented at a cocktail party given by RCA. . . . Henry Stephen, creator of "Limon, Limonero" (Lemon, Lemon Tree) has signed a contract with RCA, which now has recording and publishing rights of his whole production for Europe.

RCA has released a single by Los Relampagos (formerly with Zafiro), including "Ferrocaril de montana" (Mountain Train) and "El templo de las estatuas" (The Temple of the Statues). They will shortly release an LP, "Paginas musicales de la Historia de Espana" (Musical pages of the Spanish History). . . . Sonoplay is releasing the second single by Patxi Andion with two of his original compositions, "Rogelio" and "El Boyero." . . . Voces Amigas (Zafiro) vocal group, for the first time performed live in Castellon. Their second record, "Fin de semana" (Weekend) has just been released. . . . Argentinian singer Lalo (RCA) will go back temporarily to his country in September. . . . Miguel Rios (Hispanovox) has finished his first LP, which will be released in over 20 countries.

A new album with original compositions of Micky Y Los Tonys (Novola) will be released. The main title is "Acostumbrate a pensar (Buribu)" (Get Used to Think (Buribu)). . . . On April 17 to 19 the 1st International Song Festival of the Atlantic was held in Santa Cruz de Tenerife. . . . Jess & James (Belter) appeared at club J&J for 10 days. . . . Barry Ryan (Fonogram) was here for two days to promote "Love Is Love" on radio and TV. . . . After the separation of Juan & Junior (Novola) a single and an LP were released, including the song "Lo que el viento se llevo" (What Went With the Wind).

Miguel Rios (Hispanovox) performed live at their press reception at the club Picadilly. . . . Appearing at TVE on musical shows, Billie Davis, who will appear at the club J&J at the end of April. Also on the Davis show were the Casuales. Both record for Columbia Espnola. . . . In Milan, Juan Manuel Serrat (Novola) recorded a new LP in Spanish of the poems of Antonio Machado. . . . "Oh Mama" is the latest song composed and recorded by Los Brincos (Nolova) which will be released in over 20 countries. It has just been released in Spain.

RAFAEL REVERT

PUERTO RICO

Lana Cantrell (RCA) at the Caribe Hilton Hotel until May 8. . . . CBS artists The Mexicans (formerly Los Vegas) at the Americana Hotel. . . . Tito Rodriguez (UAL) will sing the theme song "Popi" in the forthcoming film by the same name for United Artists.

. . . Jose Feliciano (RCA) and Luccita Benitz (Hit Parade-RCA) featured on a radio program sponsored by the Puerto Rico State Department Information Service to be made available to radio stations in Latin America and Spain. . . . Osvaldo I. Venzor, general manager of Cap Latino-Tower Records, visiting Puerto Rico to discuss distribution and future recording material of the new company which is under the guidance of Bill Talant, Capitol's vice-president. . . . Fania Records, New York, has released a single by Johnny Pacheco and his or (Continued on page 101)

Kass Cuts Tie With Apple — Platz In as an Adviser

LONDON — Ron Kass, head of Apple Records, is leaving the company. This was confirmed by Apple managing director Neil Aspinall, who said that Kass— not available for comment— would be leaving Apple "at a time convenient to both parties."

Kass joined Apple early last year to run the record division. He was formerly director of international operations with Liberty.

Aspinall said that at present there were no plans to replace Kass and the record side of Apple would be run by Tony Bramwell, Jack Olivier and himself.

Meanwhile, David Platz, managing director of the Essex Mu-

sic publishing group in the U. K., affiliated with The Richmond Organization, has been brought into Apple to act in an advisory capacity, while still retaining his position with Essex.

Platz, 40, has also been invited to join the board of Northern Songs if the Beatles' bid to seek control of the company against Associated Television proves successful. Platz is also believed to be joining the new board of Apple which includes Neil Aspinall, Peter Brown and George Harrison.

Kass' resignation follows the exits recently of three other Apple men in what is described as a "reorganization of the Apple company." Apple's ad-

ministration manager Alistair Taylor who has been with the Beatles for six years has left along with U. S. executive Mike O'Connor who has been running Apple Publishing and his plugger Wayne Bardell who is now managing a Liberty act, High Tide.

At a press conference held at Apple by Allen Klein, assisting the Beatles in their ATV counter-offer, and who has been responsible for the reshaping at Apple, claimed that there was no written contract between him and the Beatles. He stressed that if the Beatles' offer succeeded he would not be joining the board of Northern or the Apple companies.

Barclay Planning Offices in Rio, Tokyo, Hamburg and London

PARIS — Independent producers Barclay Records are planning a major international drive with the opening of four new offices, in Tokyo, Hamburg, Rio de Janeiro and London, where currently the firm is not represented.

With these new affiliates, Barclay will have 11 foreign outlets by the end of the year, the others being Geneva, Brussels, Madrid, Milan, Amsterdam, Montreal and New York.

First project is for Tokyo, where the new office—Nippon Barclay—will be opened soon under director Shotaro Kawazoe, a former promotion and publicity officer at King Records, who used to represent Barclay in Japan, will from now on distribute.

In Paris for discussions with Barclay chief Eddie Barclay and for recording, Kawazoe said he will return to launch the new bureau early May—to find offices and staff.

"Our main aims are artistic exploitation of Barclay artists throughout the world either in their own language, or in Japanese, and secondly to promote local production," he commented.

"Barclay has done little so far in Japanese, apart from one recording by Dalida, but now we are working on the first of this new generation with young French artist Candide."

Kawazoe has also been recording at the Barclay studios Japanese artist, Katsimi Kahashi, formerly vocalist and lead guitar with the Tiger group, who now lives in Paris. First release will be an album with titles in English and Japanese, two numbers taken for a single.

"Certainly French artists succeed in Japan, like Charles Aznavour, Gilbert Beaud, Mireille Mathieu, Yves Montand and Sylvie Vartan—but with this new outlet we are sure we can widen the scope," Kawazoe said.

Barclay's other projects are also nearing completion. In London, the new office is planned to replace the major void. The only representation the firm had there was with Philips, but that contract ended a year ago. However, Barclay affiliate CED is represented by the Phillip Solomon group.

Barclay export manager Gerard Dubos said that Barclay

Schalplatten, the new affiliate in Hamburg, would also shortly be in operation under a new distribution contract with Metro-nome. The Societe Barclay Brazil would be open before the end of the year.

Further the company was trying to achieve its own distribution network in Italy where the contract is currently held by RCA Italy. Barclay has its own distribution in Brussels and Beneva among the other international offices.

Final details for all moves will be discussed at the Barclay International Group Congress early May in Dakar, Senegal, after which Dubos, along with

general manager Hubert Ballay, foreign label chief Bernard de Bosson and CED international manager Cyril Brillant will leave for a three-week fact-finding and market research tour of the States.

Linking with head of Barclay in New York, Jean Fernandez, the Paris quartet will visit New York, San Francisco, Memphis, Boston, Detroit, Nashville, New Orleans, making contact with Atco, Stax and Vanguard companies, whom the Barclay group represent in France.

Main study topics are rack jobbing, jacket design and art work, studio techniques, sales networks and budget lines.

U. K. Trend Is Still LP's Over Singles

LONDON — The swing to albums in the U. K. market continues . . . for the third month in the last year production figures outstrip singles.

During January 1969, albums totalled 5,456,000—28 per cent higher than the same month last year. The production of 45 r.p.m records the same month notched only 4,578,000—a drop of 13 per cent.

Figures issued by the Board of Trade show that production of all types of gramophone records during January totalled 10,051,000—6 per cent higher

FELIX STAHL'S TALKS IN U. K.

LONDON — Swedish composer/publisher Felix Stahl of Stockholm Musikproduktion arrived in London April 5 for a week of talks with British publishers.

Stahl, whose "Souvenirs" was recently recorded by Frankie Vaughan, sold another of his own compositions, "Droemmer du om Kaerleken," to Carlin Music and an English lyric is being written by Jack Fishman.

Stahl also met with Valley Music's Ronnie Scott, Hal Shaper, Alan Keen, from whom he bought the Simon Dupree titles "Broken Hearted Pirate" and "She Gave Me the Sun" for Sweden, Norman Newell and Peter Callander.

From The Music Capitals of the World

Continued from page 100

chestra "Que Risa Me Da" (How much I laugh) backed by "Ovidio and Cecilia."

Robert Goulet (Columbia) at El San Juan Hotel . . . Fran Jeffries (Monument) played the Caribe Hilton Hotel . . . Sandro (Columbia-Mexico) played El Condado Beach Hotel and TV on Channel 2 Telemundo plus an outdoor concert at El Comandante race track grounds . . . Danny Rivera, Puerto Rican pop vocalist, opened at La Concha Hotel (April 20) for his first engagement and becomes the second-highest paid Puerto Rican performer to play a local luxury hotel . . . Gil Friesen and Bob Fead of A&M Records and Steve Poncio of Monument Records visited Puerto Rico and were house guests of Cecil Steen, U. S. record man with a residence in Puerto Rico . . . Raphael had to cancel his last two concerts (April 19 & 20) in the Dominican Republic due to illness. He flew back to Spain to see his private doctor and also had to cancel several concerts in Germany scheduled for early in May.

Nelson Velazquez, local record distributor, opened his new offices and warehouse in the Eduardo Conde sector of Santurce. Velazquez is now owner of the former BMC catalog of recordings by Jose Miguel Class, top selling Puerto Rican folk singer both here and with Puerto Ricans residing in U. S. This singer is also a big seller in Mexico, Venezuela and Colombia. Velazquez will issue all future releases under his NELIZ label . . . Fania Records, New York, promoting singles "Girl That I Love" and "You Dig It" by Harvey Averde. Also "Hard Hands" by Ray Barretto . . . Coticque Records, New York, with two singles "Lupo el Fantastico" and "Yo Voy A Ti" (I Am Betting on You) by El Lupo and "Negros y Azules" (Black and Blues) with "I Could Never Hurt You" by Chollo Rivera and Latin Soul Drives . . . The Puerto Rican Association of Artists and Technicians (APATE) through its president, David Ruiz, announced that it has reached an agreement with the Mexican Artists Union for Puerto Rican movie technicians to study in Mexico under a scholarship arrangement. The improved relations between APATE and the Mexican Union will also benefit recording artists of both countries as well.

ANTONIO CONTRERAS

MEXICO CITY

Ray Charles, the Raelettes, and his orchestra (26 pieces) made their debut at the El Dorado nightclub and followed it up with a press conference where newsmen kept their questions off music an on to politics. . . . The previous evening Marie Laforet debuted at El Forum, and Enrique Guzman and his wife Silvia Pinal presented a special musical show for their debut at La Fuente club. . . . Most of the winning songs from the Latin American Song Festival have already been released by Mexican companies. They include "Genesis," by Lucasita (RCA); "Cancion Latina," De Kalafe (Tizoc); "No No Puede Ser," Jose Luis (Philips), although the artist has now switched to CBS; "Chin Chin," Tony Renis (RCA), "El Ultimo Romance" Leroy (Musart).

Discos Orfeon is starting a heavy promotion to introduce Argentine singer and composer Esteban Ramon to Mexico with a set of recordings. Two of them have already been popularized by fellow singer Leonardo Favio. Orfeon has organized a fan club with 5,000 members. . . . The month Spanish singer Raphael spent in Mexico—two weeks at El Patio, four TV shows, a charity show with high-priced tickets, and appearances at Vera Cruz and the

National Auditorium, Mexico City, was a tremendous success. . . . Armando Manzanero, Mexican singer-composer, returned here for a few days to complete a new album where he sings with composer and folk singer, Jose Alfredo Jimenez. . . . Mexican folk singer Lola Bertran, creator of "Curru Cu Cu Paloma," now records for RCA and has already cut some sides.

ENRIQUE ORTIZ

AMSTERDAM

Basart Publishing has acquired Dutch rights for the Mother Mistro music catalog and has signed a deal with Clan Celantano for the release of its Dutch recordings in Italy on an exclusive basis. . . . The net profit of Philips Holland and the American Philips Trust showed an increase of 10 per cent in 1968 over 1967. Turnover of the industry group (radio equipment, TV, records, etc.) in 1968 was \$600 million. . . . Dutch jazz singer Rita Reys (Philips) will be recorded live at the New Orleans Jazz Festival, June 1-5, in the company of Clark Terry, Zoot Sims, Toots Thielemans, Jaki Byard, Milt Hinton and Alan Dawson. . . . Janis Joplin gave a concert in Amsterdam.

BAS HAGEMAN

MANILA

Tony Martini appears nightly at the El Catellano of the newly inaugurated Hotel Inter-Continental Manila. . . . London Decca artist Vladimir Ashkenazy gave one concert at the Philamlife Auditorium. Ashkenazy was the first Russian pianist to perform in the Philippines. . . . Impresario Alfredo Lozano departed for a Far Eastern booking tour. . . . Tony Gilbuena is back with Mareco, Inc., as a&r director. . . . JPL International Productions has booked the Hangmen, In-Crowd and Rossana and Myrna Sta. Ana for Tokyo. The same outfit is now engaged in record productions. It has released seven singles on Pear, a new label, three by the Moonstrucks, three by the Sunflowers and one by Ben Delgado. "Love at First Sight," by the Sunflowers, is an original instrumental of Alfredo Lozano Jr. . . . Manding Claro, former movie idol, makes recording debut with Dyna Products, Inc., in the release of "The More I Love You."

OSKAR SALAZAR

BARCELONA

La Compania del Gromofono Odeon SAE (Spanish EMI), founded in 1915, has pressed a special record for distribution as a gift and this to celebrate the inauguration of its new factory. The record, a seven-inch 33-r.p.m., includes recordings from the greatest artists they recorded during their 54-year history. . . . In Les Escaldes de Andorra, capital of the Principat d'Andorre, the First International Song Festival will be held Aug. 22-24. In the Festival will be four French songs, four Andorran songs, four Spanish songs, and one each from England, Germany, Greece, Yugoslavia, Bulgaria, Italy and Portugal. La Orquesta Maravella (Sayton), directed by Luis Ferrer, will perform. . . . Sayton has just signed a contract for the distribution in Spain of the Italian label Clan. The two first records released in Spain are "Azurro" by Adriano Celentano, and a single of Gianaca. On its side, Clan has already released in Italy five LP's of the Sayton catalog. . . . Tony Bernan (Sayton) is going to Milan to record his next single. . . . Southern Music Espanola is publishing the Spanish versions of "My Little Lady" (No me ilusionar) and "Cosa hai messo nel caffè?" (What did you put in the coffee?).

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U. K.'s Collier Launches U. S. Label, Sugar

LONDON — U. K. music publisher Mike Collier who heads his own company, Mother Mistro Music and who recently formed his own ASCAP owned company in the U. S. is launching his own label there and in the U. K. this summer. Collier finalized with Bell's Larry Utall at the first International Music Industry Conference in Nassau, in the Bahamas for the launching of the label—which will be called Sugar—through the Bell company in America. As yet no British outlet for the label has been set.

Bell will distribute the label in the U. K. and Canada. Sugar will be aimed at the rock-steady market and Rex Oldfield will act as a market consultant for the label.

Charles Ross will produce new acts for Sugar, working with Donovan's former manager, Ashley Kozak, in the selection of material and artists. All new material will be published worldwide by a new firm, Musketeer Music, through Mother Mistro.

In Nassau Collier also arranged for a new U. K. act,

Methusaleh, to be released in the U. K. on Elektra subject to confirmation, Collier also secured U. S. outlets on Elektra for three new acts produced by Tony Chapman, Sandy Robertson and Ossie Byrne who produced "New York Mining Disaster" and "Massachusetts" for the Bee Gees. A Spanish act, Los Bravos, will be launched in the U. S. on Neil Bogart's Buddha label with "Individuality," produced by Steve Rowland, following talks between Collier and Bogart.

Another U. K. act, Rainbows, produced by Ashley Kozak, will be launched in the U. S. by GRT and the company has also set U. S. disk rights for the act through its Chess-Checker network.

PAPER SUED BY A. KLEIN

LONDON — Allen Klein has served a writ for alleged libel against Times Newspapers Ltd. following an article about him in the London Sunday Times.

Solicitors acting for Klein said "Mr. Klein, having taken the advice of leading counsel, has issued and has served a writ against Times Newspapers, Ltd., for damages for libel contained in the article 'Insight Investigates The Toughest Wheeler-Dealer In the Pop Jungle' published by Times Newspapers Ltd. in the issue of the Sunday Times dated 13th April, 1969."

112 Events in Helsinki Fest

HELSINKI—The Third Helsinki Festival promises to be the most successful yet. Advance tickets went on sale at the beginning of April, and there has been a heavy demand for many of the 112 events.

The Finnish Travel Association has printed special brochures and posters to appeal to overseas tourists. A large number of visitors are expected from Scandinavia, but the organizers will also welcome others from all parts of Europe and the United States.

Highlights of this year's festival—from May 15-29, will be the visit of Berliner Staatoper and the Bolshoi Theater Ballet. In addition to the classical side, the festival will also include some theater productions by Finnish artists.

Dylan Single Out In U. K. May 9

LONDON — The first Bob Dylan single in nearly two years will be released by CBS in Britain on May 9.

Title is "I Threw It All Away" from Dylan's new LP "Nashville Skyline," backed by "Drifter's Escape," taken from the last LP, "John Wesley Harding."

HEAD'S STEREO SINGLE OUTPUT

LONDON — Newly independent U. K. label, Head, will issue only stereo singles from the end of this month. The label debuts next Friday with a monaural single by Heavy Jelly called "Time Out," and its second and subsequent release will be issued in stereo. The label is based at South Molton Street, London.

MIDEM 4 Adds Space

CANNES, France—A four-story convention and exhibit center is being constructed to provide additional facilities for MIDEM 4, the fourth annual international record and music publishing market, in January 1970.

The center is being constructed at the rear of the Palais des Festivals building and will house more than 400 individual working offices for MIDEM visitors. The building shell is expected to be completed by mid-July and interior facilities will be finished well in advance of MIDEM's opening.

The opening of the new building and convention center will immediately make available more than 900 additional hotel rooms when the Hotel Martinez, used for the past two years for MIDEM, reverts to its regular hotel status.

Another MIDEM change involves the international galas. There will now be two performances each evening to alleviate the pressure placed on the gala organizers to provide tickets for attendees.

Brazil Firm

• Continued from page 100

Minidisc and the normal LP with the same material—in the future."

In seeking an outlet in the U. S. and with the Minidisc, Sergio wants to present his label worldwide on its own logo. "We want to crack the international market, not just the Latin market," he said.

HITS OF THE WORLD

Billboard

ARGENTINA
(Courtesy Escalera a la Fama)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	DING DONG ESTAS COSAS DEL AMOR	*Leonardo Favio (CBS)	Melograf
2	2	VOY A HACER UNA CANCION	*Palito Ortega (RCA)	Clanort
3	3	PENUMBRAS	*Sandro (CBS)	Ansa
4	4	PUERTO MONTE	*Los Iracundos (RCA)	Relay
5	8	EL EXTRANO DE PELO LARGO	*La Joven Guardia (Vik)	Relay
6	5	ELLA, ELLA YA ME OLVIDO	*Leonardo Favio (CBS)	Melograf
7	6	FUISTE MIA EN VERANO	*Leonardo Favio (CBS)	Melograf
8	7	ZINGARA	Bobby Solo (CBS)	Iva Zanocchi (Phillips)
9	9	EN EL VAIVEN	Vico Berti (RCA)	Relay
10	10	LO MUCHO QUE TE QUIERO	The Clive Sand (CBS)	Carlos Javier Beltran (DiscJockey)

BRITAIN
(Courtesy Record Retailer)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	GET BACK	*Beatles (Apple)	Northern (George Martin)
2	3	GOODYBYE	*Mary Hopkin (Apple)	Northern (Paul McCartney)
3	2	POOR ISRAELITE	*Desmond Dekkar (Pyramid)	Bird (Leslie Kong)
4	4	PINBALL WIZARD	*Who (Track)	Fabulous (Kit Lambert)
5	8	COME BACK AND SHAKE ME	*Clodagh Rodgers (RCA)	April (Kenny Young)
6	13	CUPID	Johnny Nash (Major Minor)	Kags (Jad)
7	11	HARLEM SHUFFLE	*Bob and Earl (Island)	Keyman Music (Marc Jean)
8	9	WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)	United Artists (Jimmy Bowen)
9	6	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye (Tamlam-Motown)	Jobete Carlin (Norman Whitfield)
10	7	BOOM BANG-A-BANG	Lulu (Columbia)	Chappell (Mickie Most)
11	21	MAN OF THE WORLD	*Fleetwood Mac (Immediate)	Immediate/Fleetwood (Mike Vernon)
12	5	GENTLE ON MY MIND	Dean Martin (Reprise)	Acutt-Rose (Jimmy Bowen)
13	16	ROADRUNNER	Junior Walker (Tamlam-Motown)	Carl (Holland, Dozier)
14	10	IN THE BAD OLD DAYS	*Foundations (Pye)	Schroeder/Welbely (Tony Macaway)
15	27	SENTIMENTAL FRIEND	Herman's Hermits (Columbia)	Monique Music (Mickie Most)
16	17	MY WAY	Frank Sinatra (Reprise)	Copyright Control (Don Costa)
17	14	I DON'T KNOW WHY	Stevie Wonder (Tamlam-Motown)	Jobete/Carlin (D. Hunter/Stevie Wonder)
18	12	I CAN HEAR MUSIC	Beach Boys (Capitol)	Lieber Stoller (Carl Wilson)
19	15	GAMES PEOPLE PLAY	Joe South (Capitol)	Lowery/Chappell (Joe South)
20	29	BEHIND THE PAINTED SMILE	Isley Brothers (Tamlam-Motown)	Jobete/Carlin (Ivy Hunter)
21	22	PASSING STRANGERS	Sarah Vaughan and Billy Eckstine (Mercury)	Francis, Day and Hunter
22	19	HELLO WORLD	*Tremeloes (CBS)	Bron (Mike Smith)
23	34	COLOR OF MY LOVE	*Jefferson (Pye)	Speal Music (John Schroeder)
24	44	DIZZY	Tommy Roe (Stateside)	BMT (Steve Barri)
25	—	BOXER	Simon and Garfunkel (CBS)	Pattern Music (Simon/Garfunkel/Halee)
26	24	MICHAEL AND THE SLIPPER TREE	*Equals (President)	GLH Music (Kassner)
27	18	SORRY SUZANNE	*Hollies (Parlophone)	Schroeder (Ron Richards)
28	20	BADGE	*Cream (Polydor)	Dratleaf/Apple Music (John Schroeder)
29	32	I'M LIVING IN SHAME	Diana Ross & the Supremes (Tamlam-Motown)	Jobete (The Clan)
30	23	MONSIEUR DU PONT	Sandie Shaw (Pye)	Carl (Ken Woodman)
31	25	GOOD TIMES	Cliff Richard (Columbia)	FDH (Norrie Paramour)
32	37	PLASTIC MAN	*Kinks (Pye)	Carl (Ray Davies)
33	45	BLUER THAN BLUE	Rolf Harris	Harris

33 30 WHERE DO YOU GO TO—*Peter Sarstedt (United Artists)—Mortimer (Ray Singer)

35 35 AQUARIUS/LET THE SUN SHINE IN—5th Dimension (Tamlam-Motown)—Jobete/Carlin (Smokey Robinson)

36 26 GET READY—Temptations (Tamlam-Motown)—Jobete/Carlin (Smokey Robinson)

36 — RAGAMUFFIN MAN—*Manfred Mann (Fontana)—Mann Music (Gerry Bron/Mannfred Mann)

38 28 WALLS FELL DOWN—*Marbles (Polydor)—Abigail (B. & R. M./Gibb/Stigwood)

38 — PLEASE DON'T GO—*Donald Peers (Columbia)—Donna (Les Reed)

40 31 IF I CAN DREAM—Elvis Presley (RCA)—Carl (Bones Howe and Steve Binder)

40 — WITH PEN IN HAND—*Vikki Carr (Liberty)—United Artists (Bledso/Pell)

42 41 SURROUND YOURSELF WITH SORROW—Cilla Black (Parlophone)—Peter Maurice (George Martin)

43 — YOU'VE MADE ME SO VERY HAPPY—Blood Sweat and Tears (CBS)—Jobete (James Williams Guercio)

43 — MY FRIEND—Roy Orbison (London)—Acutt Rose (Don Gant)

45 43 DON JUAN—*Dave Dee (Fontana)—Lynn (Steve Rowland)

46 37 CROSSTOWN TRAFFIC—Jimi Hendrix Experience (Track)—Schroeder (Jimi Hendrix)

47 33 FIRST DAY OF MAY—(Polydor)—Abigail (Robert Stigwood)

47 42 NOWHERE TO RUN—Martha Reeves and the Vandellas (Tamlam-Motown)—Jobete Carlin (Hall and Dozier)

49 39 WAY IT USED TO BE—*Engelbert Humperdinck (Decca)—Maribus (Peter Sullivan)

50 46 EVERYDAY PEOPLE—*Sly and the Family Stone (Directions)—Stone Flower Productions (Sly Stone)

BRAZIL
(Courtesy I.B.O.P.E.)

This Week	Last Week	Title	Artist	Label
1	1	I STARTED A JOKE	Bee Gees (Polydor)	
2	1	ZINGARA	Bobby Solo (Chantecler)	
3	1	TUDO PASSARE	Nelson Ned (Copacabana)	
4	1	OB-LA-DI, OB-LA-DA	Beatles (Odeon)	
5	1	F. COMMO FOMMO	Gilbert (Beverly)	
6	1	CRIMSON AND CLOVER	Tommy James (RGE)	
7	1	SORA	Marcos Roberto (RGE)	
8	1	FERIAS NA INDIA	Nilton Cezar (RCA)	
9	1	STORMY	Classics IV (RCA)	
10	1	TRONS, BARCOS O AVIOES	Box Tops (Odeon)	

DENMARK
(Courtesy Danish Group of International Record Federation)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	DON'T PASS ME BY	Beatles (Apple)	Dacapo
2	3	CASATSCHOK	*BIRTH KAER (CBS)	Dacapo
3	5	SORRY SUZANNE	Hollies (Parlophone)	Schroeder
4	9	ICH SING EIN LIED FUER DICH	Heintje (Philips)	Imudico
5	—	GOODBYE	Mary Hopkin (Apple)	Dacapo
6	7	PIGEN OG HAARBAANDET	*Bjoern and Okay (Polydor)	Dacapo
7	4	BIRTHDAY DAY	*Savage Rose (Polydor)	Dacapo
8	6	FIRST OF MAY	Bee Gees (Polydor)	Dacapo
9	8	FLOWER POWER TOEI	*Ulla Pia (HMV)	Multitone
10	—	SKORSTENSFEJEREN GIK EN TUR	Liselotte Ley (Wilhelm Hansen)	Wilhelm Hansen

GERMANY
(Courtesy Der Musikmarkt)

This Week	Last Week	Title	Artist	Label
1	2	ICH SING' EIN LIED FUR DICH	(Ariola)—Maxim (Ariola)	
2	2	CRIMSON AND CLOVER	Tommy James and the Shondells (Deutsche Vogue)	Slezak
3	1	LIEBESLEID	Peter Alexander (Ariola)	Gerig/Rialto
4	3	FIRST OF MAY	Bee Gees (Polydor)	Slezak
5	4	LOVE IS LOVE	Barry Ryan (Polydor/MGM)	Aberbach
6	5	ATLANTIS	Donovan (CBS)	Peer
7	39	SORRY SUZANNE	The Hollies (Ariola)	Intro
8	37	PROUD MARY	Creedence Clearwater Revival (Bellaphon)	Jon Do Ra Music
9	14	WHERE DO YOU GO TO	Peter Sarstedt (United Artists)	Melodie der Welt
10	18	LADY CARNEVAL	Karel Gott (Polydor)	Hanseatic

ITALY
(Courtesy Musica e Dischi, Milan)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	ELOISE	Barry Ryan (MGM)	Aberbach
2	2	IRRESISTIBILMENTE	Sylvie Vartan (RCA)	RCA
3	5	TUTTA MIA LA CITTA'	*Equipe 84 (Ricordi)	Aromando
4	3	LA STORIA DI SERAFINO	*Adriano Celentano (Clan)	Clan/Rizzoli
5	4	MA CHE FREDDO FA	*Nada (RCA Talent)	RCA
6	10	VISO D'ANGELO	*Camaleonti (CBS)	April Music/Suviní Zerbini
7	11	BUONASERA BUONASERA	Sylvie Vartan (RCA)	RCA
8	6	OB-LA-DI, OB-LA-DA	Beatles (Apple)	Ritmi e Canzoni
9	8	IL PARADISO	*Patty Pravo (Aro)	Fama/El and Chris
10	9	LA PIOGGIA	*Gigliola Cinquetti (CGD)	Tevere
11	7	TU SEI BELLA COME SEI	*Mal (RCA)	RCA
12	12	END OF THE WORLD	Aphrodite's Child (Mercury)	Alfiere
13	16	CASATSCHOK	*Dori Ghezzi (Durium)	Durium
14	15	UN'ORA FA	*Fausto Leali (Ri Fi)	Ri Fi Music
15	20	LETTERE D'AMORE	*Renegades (Columbia)	Curci
16	14	ZINGARA	Bobby Solo (Ricordi)	Mimo/Ritmi e Canzoni
17	13	BADA BAMBINA	*Little Tony (Durium)	Durium
18	22	BLACKBERRY WAY	Move (IL)	Aromando
19	17	UN SORRISO	*Don Backy (Amico)	El and Chris
20	21	ATLANTIS	Donovan (Epic)	Southern
21	—	ACQUA AZZURRA ACQUA CHIARA	*Lucio Battisti (Ricordi)	
22	19	I STARTED A JOKE	Bee Gees (Polydor)	Senza Fine
23	18	CRIMSON AND CLOVER	Tommy James and Shondells (Roulette)	Curci
24	—	NON CREDERE	*Mina (PDU)	
25	—	LE PROMESSE D'AMORE	Dalida (Barclay)	

JAPAN
(Courtesy Original Confidence Co., Ltd.)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	SCAT IN THE DARK	*Yuki Saori (Express)	All Staff
2	4	TOKINI WA HAHA NO NAI KO NO YOHHI	*Carmen Maki (CBS Sony)	April
3	2	KAZE	*Hashida Norihiko and Schuberts (Express)	Art Music
4	—	UTSUKUSHIKI AI NO OKITE/KAZE WA SHIRANA!	*Tigers (Polydor)	Watanabe
5	3	BLUE LIGHT YOKOHAMA	*Ishida Ayumi (Columbia)	Nichion
6	6	GOOD NIGHT BABY	*King Tones (Polydor)	J&K
7	5	HATSUKOI NO HITO	*Ogawa Tomoko (Toshiba)	Hayabusa
8	11	KIMI WA KOKORO NO Tsuma	DAKARA—*Tokyo Romantica (Teichiku)	Geion
9	7	SHIRANAKATTA NO	*Ito Yukari (King)	Watanabe
10	9	OB-LA-DI, OB-LA-DA	Beatles (Apple)	Toshiba
11	10	MANCHESTER AND LIVERPOOL	Rinky and Fellas (London)	April
12	8	L'AMORE E UN MIRACOLO	*Hide and Rosanna (Columbia)	Nichion
13	15	SLEEP SOFTLY, MY BOY	*Michael (Denon)	Mirika
14	12	365-HO NO MARCH	*Suizenji Kiyoko (Crown)	Crown
15	14	FUSHIGI NA TAIYO	*Mayuzumi Jun (Capitol)	Ishihara
16	13	TOSHIUE NO HITO	*Mori Shin-ichi (Victor)	Watanabe
17	16	NAGASAKI BLUES	*Aoe Mina (Victor)	Victor
18	—	KYOTO, KOBE, GINZA	*Hashi Yukio (Victor)	Nichion
19	17	NAMIDA NO KISETSU	*Pinky and Killers (King)	All Staff
20	18	BOKU WA MOETE IRU	*Ok (Victor)	Tokyo Music

MALAYSIA
(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist	Label
1	1	SURROUND YOURSELF WITH SORROW	Cilla Black (Parlophone)	
2	1	I CAN HEAR MUSIC	Beach Boys (Capitol)	
3	3	BOOM-BANG-A-BANG	Lulu (Columbia)	
4	4	FEELING SO GOOD	Archies (RCA)	
5	5	MICHAEL AND THE SLIPPER TREE	Equals (Stateside)	
6	6	MR. SUN, MR. MOON	Paul Revere and the Raiders (Columbia)	
7	7	WHAN BAN THANK YOU MAN	Small Faces	

8 TIME OF THE SEASON—Zombies (Date)

9 GALVESTON—Glen Campbell (Capitol)

10 SORRY SUZANNE—Hollies (Epic)

MEXICO
(Courtesy Radio Mil)

This Week	Last Week	Title	Artist	Label
1	1	VOLVERAS POR MI	Chelo y su conjunto (Musart)	
2	2	TE DESEO AMOR (I Wish You Love)	Rondalla de Saliilo (Capitol)	
3	3	ENCADENADO A UN SENTIMIENTO	(Hooked on a Feeling)—B. J. Thomas (Orfeon)	
4	4	SIMPLEMENTE UNA ROSA	Leonardo Favio (CBS)	
5	5	ELOISA (Eloise)	Barry Ryan (MGM)	
6	6	TREBOL Y CARMESI	(Crimson and Clover)—Tommy James and the Shondells (Roulette)	
7	7	CLEMENCIA	Hnitaz Nunez (Orfeon)	
8	8	HAZME UNA FLOR	(Build Me Up, Buttercup)—Foundations (Gamma)	
9	9	ALGUIEN CANTO	Monna Bell (Musart)	
10	10	OB-LA-DI, OB-LA-DA	Los Rockin Devils (Orfeon)	

NEW ZEALAND
(Courtesy New Zealand Broadcasting)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	6	M'LADY	*John Rowles (CBS)	
2	1	MY SON JOHN	*Rebels (Impact)	
3	8	CRIMSON AND CLOVER	Tommy James and the Shondells (Roulette)	
4	3	THE GROOVIEST GIRL IN THE WORLD	*Simple Image (HMV)	
5	2	ALBATROSS	Fleetwood Mac (CBS)	
6	10	TOUCH ME	Doors (Elektra)	
7	7	DIZZY	Tommy Roe (Stateside)	
8	5	HALF AS NICE	Amen Corner (Immediate)	
9	—	GAMES PEOPLE PLAY	*Allison Durbin (HMV)	
10	—	HONEY DO	*Challenge (Impact)	

NORWAY
(Courtesy Verdens Gang)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	3	BOOM BANG-A-BANG	Lulu (Columbia)	Thore Ehring
2	1	OJ OJ OJ SA GLAD JEG SKAL BLI	*Kirsti Sparboe (Triola)	Bendiksen
3	2	JUDY MIN VAEN	Tommy Koeberg (Sonet)	Bendiksen
4	4	WHERE DO YOU GO TO	Peter Sarstedt (United Artists)	United Artists
5	7	MONSIEUR DUPONT	Sandie Shaw (Pye)	Sweden Music
6	9	HEJ CLOWN	Jan Lamsjoe (CBS)	Sonora
7	8	LENA	*Odd Boerre (Triola)	Bendiksen
8	—	SORRY SUZANNE	Hollies (Parlophone)	Sonora
9	6	OB-LA-DI, OB-LA-DA	Beatles (Apple)	Sonora
10	5	BISLET SPECIAL	*Nordre Sving Blandede Mannskor og Orkester (RCA Victor)	Imudico

PHILIPPINES

This Week	Last Week	Title	Artist	Label
1	2	INDIAN GIVER	1910 Fruitgum Co. (Buddah)	Mareco, Inc.
2	4	DIZZY	Tommy Roe (ABC)	Mareco, Inc.
3	5	TIME OF THE SEASON	Zombies (Date)	Mareco, Inc.
4	1	THOSE WERE THE DAYS	Bobby Vinton (Epic)	Mareco, Inc.
5	6	TOGETHER	Sandie Shaw (RCA Victor)	Filipinas Record Corp.; Ray Peterson (Reprise)
6	3	THE MORE I LOVE YOU	Ray Anthony (Ranwood)	Mareco, Inc.; Rene & Rene (D'Swan International)
7	9	I WILL	Beatles (Parlophone)	Dyna Products, Inc.; Vic Lewis (CBS)
8	9	THIS GIRL'S IN LOVE WITH YOU	Eydie Gorme (CBS)	Mareco, Inc.
9	7	OB-LA-DI, OB-LA-DA	Marmalade (CBS)	Mareco, Inc.; Beatles (Parlophone)
10	10	SWEETER THAN SUGAR	The Ohio Express (Buddah)	Mareco, Inc.

PUERTO RICO
(Courtesy WKQA-EL MUNDO)
*Denotes local origin

This Week	Last Week	Title	Artist	Label
1	—	NO, NO PUEDO SER	Jose L. Rodriguez (Velvet)	
2	—	CANCION LATINA	*De Kalafe (Hit Parade)	
3	—	GENESIS	*Lucécita (Hit Parade)	
4	8	LUCECITA CAMPEONA	*Alegres Tres (Hit Parade)	
5	1	POR AMOR	*Francis Santana (Batey)	Rafael Lozano

6 — AQUARIOS/LET THE SUN SHINE IN—Fifth Dimension (Soul City)

7 6 DIZZY—Tommy Roe (ABC)

8 4 ALGO FACIL DE OLVIDAR—Roberto Yanes (Fania) (Am I That Easy to Forget)

9 2 EL MAMITO—The Barbarians (Four Points)

SINGAPORE
(Courtesy Radio Singapore)

This Week	Last Week	Title	Artist	Label
1	1	CRIMSON AND CLOVER	Tommy James & The Shondells (Roulette)	
2	6	HOOKED ON A FEELING	B. J. Thomas (Scepter)	
3	5	WICHITA LINEMAN	Glen Campbell (Capitol)	
4	2	YOU SHOWED ME	Turtles (London)	
5	3	THE WAY IT USED TO BE	Engelbert Humperdinck (Decca)	
6	8	SURROUND YOURSELF WITH SORROWS	Cilla Black (Parlophone)	
7	—	BOOM BANG-A-BANG	Lulu (Columbia)	
8	—	LOVE IS LOVE	Barry Ryan (MGM)	
9	4	FOX ON THE RUN	Manfred Mann (Fontana)	
10	7	SON OF A PREACHER MAN	Dusty Springfield (Phillips)	

Vox Jox

I've just returned from Billboard's first annual International Music Industry Conference in Nassau. It was a fantastic event. While there, I got to listen to some radio. The total radio you can hear at Nassau at night is amazing. Forget the local stuff; it's like the BBC. I was able, however, to hear **John Engles** on WINZ, Miami, and **Bobby Gordon** of WFUN, also of Miami. I didn't like the way Gordon went into the traffic report; both times I heard him do it, he did it with humor and the first tidbit of news was a car on fire. I think I would have used a jingle. The Love Bug promotion I heard was a little too complex. I think I would also have double-spotted some commercials, then played some records back-to-back to create a more exciting sound. The WFUN sound, incidentally, seemed a little soft, though not dull. Shortly after 8 a.m. one morning, WGBS in Miami was playing a **Steve and Eydie** record, which is one of the problems of WNEW in New York—too much of Steve and Eydie. The WGBS deejay, who felt evidently that everybody should know his name, went into a new **Pet Clark** LP cut very well—first a teaser between spots, then into the cut and out of that into a **Tony Hatch** instrumental bit, a very good record, incidentally, called "A Pretty Flamingo." The WGBS news was too long and not edited right, though the announcer had a good voice. WLAC out of Nashville came in strong at 10 p.m. **Chuck Mitchell** was sitting in at the mike; good man. Later picked up WGH out of Virginia Beach, but with considerable static. Had to listen three times before I could understand the jingle, which I thought was not too good anyway, especially those "more music—pow!" type of things. **Larry O'Brien** seemed like a fair deejay but typical of the type who is not allowed to develop a personality. I don't mean to hurt anyone's feeling here, but I am for more personality. Anyway, I vent all of my aggressions on **Ted Atkins** (would you believe that I got telephone calls today asking why I'd left Ted out of the last Vox Jox?). Also heard WOAI, San Antonio, fairly well; a baseball game. Then, although the deejay didn't mention his own name, he did mention **Bob Seever** and **Jim Brady**. Whoever he was, he was doing a tremendous job for WOWO, Fort Wayne, Ind.; his crossplugs for other deejays were nice and humorous. Perhaps his name was **Larry Kenny**; he was good. Heard a Charlotte station at 1130 or so on the dial; it was an MOR station of the relaxed school. **Johnny King** at KAAZ in Little Rock talked about a local group called the **Iron Cats** playing for a hop. I felt, however, that KAAZ was not playing the best records available. About three records in a row were all losers. Also heard **Mike Marshall** on WFAA, Dallas; Radio Antiqua (a good-sounding island station); and Radio

By **CLAUDE HALL**
Radio-TV Editor

Believe (or something like that) playing country music until midnight signoff at which time the announcer then said a prayer for the nation of Believe.

★ ★ ★

Charles R. Tyler, former general sales manager of WWTC in Minneapolis, has been promoted to general manager, replacing **Dick Korsen**, who has been shifted to Hartford, Conn., as executive vice-president of Buckley Broadcasting. . . . **Bob Piat** has shifted from KIT in Yakima, Wash., to **KIRO**, Seattle. Congratulations, Bob. . . . **Rick Fight**, who'd been with country WPLD in Atlanta, is now operations manager of WZIP in Cincinnati, also a country station. . . . **Clip Helps** is now program director of KOWN and KOWN-FM in Escondido, Calif., and will consult some of the new Palomar Broadcasting stations now under construction; he'd been program director of KAVR in Apple Valley, Calif.

★ ★ ★

Jerry Buffington has joined WPLD in Atlanta in the midnight-6 a.m.; he'd been with WGGK in Gainesville, Ga.; this moves **Jim Clemmens** to the noon-4 p.m. slot. . . . **Bruce Angel** writes in for KIVC in Victoria, Tex., saying he's headed for the Air Force. Replacing him will be **Johnny Day**. **Ron King** of KVIC has departed for San Angelo to herd sheep or something.

★ ★ ★

Two new personalities with WASH-FM, a stereo easy listening station in Washington, are **Jay Morrill** and **Bob Duckman**. Morrill had been with a Burlington, Vt., station, Duckman had been with WINX in Rockville, Md. . . . Program director **W. W. Woodward** of KGEK, P. O. Box 830, Sterling, Colo. 80751, says he needs Hot 100, easy listening, and country records and says the staff line-up now includes, besides himself, **Marvin George**, **Kelly Gene Redmond**, **Jeff Rice**, and **Larry Brown**. I may take you up on that fishing someday. . . . **Jackson Ross** has been upped from production and continuity manager to promotion and merchandising manager at KDWB, Minneapolis.

★ ★ ★

Paul Rodgers, with WCAO in Baltimore since 1963, has switched over to WCBM, the easy listening station there; he'll do a 6-10 p.m. show. Replacing him at WCAO is **Frank Young** who writes: "I imagine you're shocked to see me move again." Yep. Young had been with WNHC, New Haven. . . . I understand **Deane Johnson** is getting ready to do some things at KDWB, Minneapolis. Watch out.

★ ★ ★

Rick W. Parry is back at WNBS as music director, doing an 8 p.m.-1 a.m. show on the Murray, Ky., station and **Robert Paul Westpheling** is fined one-tip-of-the-hat-to-the-first-pretty-girl-he-sees. . . . **Jan T. Pasce**, station manager of WBHR-FM, Southern Illinois University, Carbondale, Ill., 62901, needs records and is seeking used radio equipment donations in case any station has anything to offer.

★ ★ ★

I have something here I just can't let pass. It's a speech by **Frank Stanton**, president of CBS, that he gave before the Sigma Delta Chi national convention in Atlanta in which he said it was the job of the journalist to tell the story "all of it, the good and the bad, the beautiful and the ugly, the noble and ignoble." And this is the same network that banned "The Smothers Brothers Comedy Hour." He also said in the speech, presented in November and now sent out by the fraternity, that the fundamental freedom of the press, as

guaranteed by the First Amendment, is in grave danger—not, of course, outright repudiation but from constant erosion and qualification. "And unless we turn back these threats, journalism as we know it today—and indeed, the whole nature of our democracy itself and the people's right to know—may never be the same again." How true, Mr. Stanton, and isn't it funny how sometimes the things your speech writers make you say come back to haunt you?

★ ★ ★

Got a note from **Ed Hartley** at WNAW, Annapolis. . . . **Elmo Ellis**, general manager of WSB, Atlanta, has written a song, "The Hawks Song," in tribute to the pro basketball team of Atlanta. It was recorded in the WSB studios by a group calling itself the **Alexander Memorial Coliseum**. . . . Music director **Jerry Hill** at WIUS, carrier current station at Indiana University, 617 East 8th Street, Bloomington, Ind., 47401, needs Hot 100 singles and albums. Potential audience is 26,000-plus. Sounds like a good, hip college station. I'll give it the **Claudius Seal of Approval**. Everybody send him records as Jerry says "presently we get good record service only from Capitol and Atlantic."

★ ★ ★

The deejay line-up at KDKO, Denver: **Billy Soul**, **Don Jackson**, **Bob Allen**, **Dr. Daddy-O**, and **Nighthawk**. Station needs three or four copies of all soul records and also plays one blues cut an hour. . . . **Dave Randall**, program director of WMFI in Daytona Beach, Fla., is departing to return to his hometown—Chattanooga. He'll be with the new rock station of WGOW, owned by Turner Advertising Co. **Doug Montgomery** has been promoted to WMFJ program director. . . . **Fred Sanders**, former program director and operations director at WAZE, Clearwater, Fla., is now an air personality with WIOD, Miami.

★ ★ ★

WPPJ, a carrier current station at Point Park College, Pittsburgh, is now back on the air in new plus quarters, reports general manager **Jay Stricklett**. . . . New program director for Screen Gems Broadcasting's KCPX in Salt Lake City is **Gary (Wooly) Waldron**; he's from another station in town, but I guess which station will have to remain a secret except to the people of Salt Lake City. He'll be on the air 3-7 p.m. . . . **Dave Sturm** reports in from KSPR, Springdale, Ark. The station needs more albums. . . . The staff line-up at WLOK in Memphis includes music director **Joe B. Young**, program director **Avery Davis**, **Mellow Jack**, **Jet Henderson** and **Wild Child**. Young uses the air name of Whiz Kid. . . . **Walt Cooper** is now music director of WMID, the rocker in Atlantic City; **Tina (Jordan) McGarry** is going to take over continuity director duties for the summer.

★ ★ ★

Bobby Rich, program director of KSTT in Davenport, Ia., asks if it will be possible to tape the stations in the "Sounds of the Times" exhibit at the second annual Billboard Radio Programming Forum June 19-22. Sure. Anybody that wants to bring a tape recorder, come ahead. **Dennis Allen** from WYFE in Rockford, Ill., has joined the KSTT deejay line-up. . . . Surprise switch in Cleveland was top-rated **Joe Finan** leaving the WIXY early morning spot to become program director of KTLN, Denver. He will also be a stockholder in the station, purchased by Welcome Radio. Replacing him is **Mike Reineri**, who had the show before leaving for Jacksonville, Fla., last February. . . . **Len Anthony**, former WHK, Cleveland, deejay just back from Vietnam, takes over the 8:30 p.m. to 1 a.m. and Sunday 2 to 6 p.m. slot at WGAR, Cleveland. He replaces **Mike Reinhardt**, switched to the 1 to 4 p.m. slot.

SPECIAL MERIT PICKS

POPULAR

ALBERT KING—Years Gone By. Stax STS 2010 (\$)
Blues giant Albert King features his crystal-clear guitar riffs and down-home vocals in his latest, though not greatest, blues LP. Bending the strings in "Drowning on Dry Land," "You Threw Your Love on Me Too Strong" and "Wrapped Up in Love Again," King cruises through his renowned blues act, waiting for a spot on the pop charts with his superb blues forms.

CLASSICAL

TENOR ARIAS FROM ITALIAN OPERA—**Barry Morell**. Westminster WST 17158 (\$)
Westminster's second album of arias by Barry Morell has the young tenor at his vocal best. The "Improvviso" from "Andrea Chenier," and arias from "Tosca" and "Pagliacci" are among the highlights. Other selections are from "Madama Butterfly," "Aida," "Turandot," "La Forza del Destino," "La Fanciulla del West" and "Il Trovatore." Argeo Quadri conducts capably.

LOW PRICE CLASSICAL

LISZT/BUSONI: IMPROVISATIONS—John Ogden. Seraphim S 60088 (\$)
This brilliant pressing has pianist John

Ogden in an exciting program of improvisations of Liszt and Busoni. Busoni's "Sonatina No. 6," based on "Carmen," the Mozart-Liszt "Reminiscences of Don Giovanni," and the Verdi-Liszt "Reminiscences of Simon Boccanegra" show operatic influences as does Busoni's "Turandot's Boudoir." Busoni's "Nine Variations on a Chopin Prelude" completes the pressing.

JAZZ

TOMMY FLANAGAN TRIO OVERSEAS—Prestige PR 7632 (\$)

Released as part of the Prestige Historical Series, this album presents one of the few times that pianist Flanagan has been showcased. Perhaps better known as accompanist (Ella Fitzgerald, etc.) here we have two handed melodic approach to jazz piano. The tracks were recorded in Sweden in 1957 when Flanagan was with the J. J. Johnson group. It also features Elvin Jones, pushing it all out on brushes.

HALL HALL QUARTET—Old Tyme Modern. Sackville 3003 (\$)

The clarinet is today a sadly neglected instrument in jazz recordings, so all credit to Canadian John Norris for making this example of mid-period small group jazz available. With Hall, talented brother of the perhaps more famous, Ed Hall, is Claude Hopkins, piano, Arvell Shaw, bass and Buzzy Drostin, drums. Titles are mainly standards ("All of Me," "Sweet Georgia Brown," etc.) and the result is warm swinging melodic jazz of rare style (and LP appearance).

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

ANDRE KOSTELANETZ ORCH.—Traces. Columbia CS 9823 (\$)
THE ANDERS & PONCIA ALBUM—Warner Bros. Seven Arts WS 1778 (\$)
BAMBI McCORMICK—Metromedia MD 1002 (\$)
FRANKIE CARLE—Era: The 50's, Dot DLP 25928 (\$)
GEORGE RUSSELL—Easy Listening. Pete S 1107 (\$)
PHIL BAUGH—California Guitar. Era ES 801 (\$)
ROYAL BLUE—Traces. Capitol ST 228 (\$)

LOW PRICE POP ★★★★★

HARRY JAMES ORCH.—Laura. Harmony HS 11326 (\$)
LIBERACE—Tenderly. Harmony HS 11325 (\$)

Action Records

Singles

★ NATIONAL BREAKOUTS

GET BACK . . .
Beatles, Capitol 2490 (Maclen, BMI)
DON'T LET ME DOWN . . .
Beatles, Capitol 2490 (Maclen, BMI)

★ REGIONAL BREAKOUTS

There will be no regional breakouts this week.

Albums

★ NATIONAL BREAKOUTS

COWSILLS . . .
In Concert, MGM SE 4619 (\$)
FRANK SINATRA . . .
My Way, Reprise FS 1029 (\$)
PROCL HARUM . . .
A Salty Dog, A&M SP 4179 (\$)
JOHNNY WINTER . . .
Columbia CS 9826 (\$)
BOOTS RANDOLPH . . .
With Lave, Monument SLP 18111 (\$)

★ NEW ACTION LP's

ORIGINAL CAST . . .
1776, Columbia BOS 3310 (\$)
TAMMY WYNETTE . . .
Inspiration, Epic BN 26423 (\$)
SRC . . .
Milestones, Capital ST 134 (\$)
CHICAGO TRANSIT AUTHORITY . . .
Columbia GP 8 (\$)
BETTYE SWANN . . .
The Soul View Now!, Capitol ST 190 (\$)

CLASSICAL ★★★★★

BERNSTEIN: FANCY FREE/FACSIMILE — Concert Arts Orch. (Irving). Capitol SP 8701 (\$)
COPLAND: RODEO/APPLACHIAN SPRING—Concert Arts Orch. (Irving). Capitol SP 8702 (\$)
THE BEST OF VIENNA—Halle Orch. (Bariroli). Capitol SP 8698 (\$)
THE WORLD'S GREATEST NIGHT MUSIC—Royal Liverpool Philharmonic (Groves). Capitol SP 8699 (\$)

LOW PRICE CLASSICAL ★★★★★

MENDELSSOHN: A MIDSUMMER NIGHT'S DREAM—London Symphony (Maag). London Stereo Treasury STS 15084 (\$)
RACHMANINOFF: CONCERTO No. 2/BALAKI-REV: ISLAMEY — Katchen/London Symphony (Solti). London Stereo Treasury STS 15086 (\$)

JAZZ ★★★★★

FREDDIE HUBBARD—A Soul Experiment. Atlantic SD 1526 (\$)

LOW PRICE JAZZ ★★★★★

DUKE ELLINGTON—In My Solitude. Harmony HS 11323 (\$)

POLKA ★★★★★

LIL WALLY—All Night, Jay Jay 5124 (\$)

KDWB Revamping

• Continued from page 28

tion from KOIL in Omaha after a year working with manager Don Burden there. Burden, he considers one of the best promotion-minded radio men in the business. "Working with Burden is quite an education. Those guys who've applied themselves working for him have gone on to better things. A lot of people have made great jumps out of that station. And the station has fantastic billings. Just shows you how great Burden is."

MAN . . .
Columbia CS 9803 (\$)

TONY MOTTOLA . . .
Joins the Guitar Underground, Project 3 PR 5035 (\$)

JIMMY SMITH . . .
Plain Talk, Blue Note BST 84296 (\$)

BUBBLE PUPPY . . .
Hot Smoke & Sassafras, International Artists SLP 10 (\$)

SONS OF CHAMPLIN . . .
Loosen Up Naturally, Capital SWBB 200 (\$)

CHEF ATKINS . . .
Laver's Guitar, RCA Victor LSP 4135 (\$)

CRYSTAL MANSION . . .
Capitol SKAO 227 (\$)

TRINI LOPEZ . . .
The Whole Enchilada, Reprise RS 6337 (\$)

The charts tell the story — Billboard has THE CHARTS

**Forward
Records**



Dan Moore Productions, a Subsidiary of Transcontinental Entertainment Corporation

Billboard Album Reviews

MAY 11, 1969



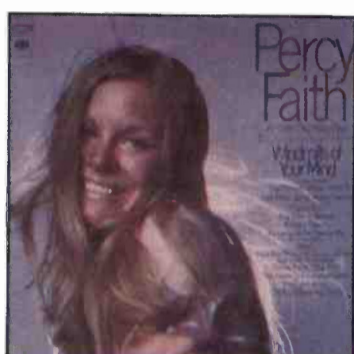
POP
ANDY WILLIAMS—
Happy Heart. Columbia
CS 9844 (S)

Andy Williams has taken the best of the current hits and in his own warm, sophisticated style makes them sound completely new and exciting. The program is a harvest of first rate material ranging from "Wichita Lineman" and "Gentle on My Mind" to "Abraham, Martin and John" and his own "Happy Heart" hit. Beautiful cover photo is an added sales plus for this top package.



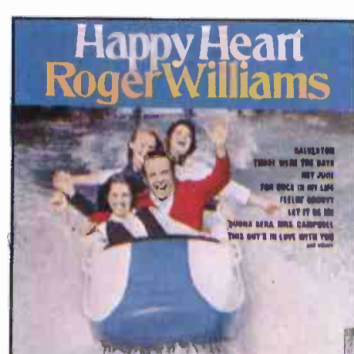
POP
THE COWSILLS IN CONCERT—
MGM SE-4619 (S)

Their repertoire is a varied bag of popular tunes of the last few years. Included is their sensational hit "Hair," and excellent revivals of the Beach Boys' "Good Vibrations," Mitch Ryder's "Good Golly Miss Molly/Devil With the Blue Dress," and the Marvelettes' "Please Mr. Postman," which sounds strong enough to be their next single. Thanks to "Hair" and an exciting program, this will be most successful.



POP
PERCY FAITH & HIS ORCHESTRA
PLAY THE ACADEMY AWARD
WINNING "WINDMILLS OF YOUR
MIND" AND OTHER GREAT
MOVIE THEMES—
Columbia CS 9835 (S)

"Windmill of Your Mind" is the big item but an added bonus is the inclusion of the other nominees, "Funny Girl," "Star," "For Love of Ivy" and "Chitty Chitty Bang Bang." The rest of the program features such film gems as "Theme From 'The Fox,'" and "Elvira's Theme" from "Elvira Madigan."



POP
ROGER WILLIAMS—
Happy Heart. Kapp
KS 3595 (S)

Roger Williams' pianistics continues to draw big sales. He enhances his art with top grade repertoire and excellent orchestrations. This time out, the orchestrations are by Ralph Carmichael and the repertoire includes such nifties as "Happy Heart," "Galveston," "Hey Jude" and "This Guy's In Love With You," among others.



POP
**THE BUCKINGHAM'S GREATEST
HITS—**Columbia CS 9812 (S)

The "best" of the Buckingham's makes a highly attractive package. Included here are many of their outstanding Columbia releases as well as "Kind of Drag," which brought them into the big time via the U.S.A. Records label. Some of their Columbia winners are "Mercy, Mercy," "Lawdy Miss Clawdy" and "So Hey Baby."



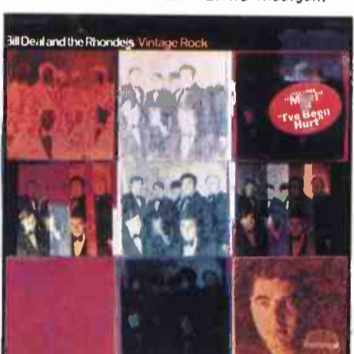
POP
BILLY VAUGHN—
The Windmills of Your Mind.
Dot DLP 25937 (S)

The traditionally soft sounds peculiar to a Billy Vaughn interpretation are typically successful in this set of easy listening versions of some recent hit singles. Notable are Michele Legrand's Oscar-winning "Windmills of Your Mind" and Rascals' "Heaven," and an original by Vaughn, "Traci's Tracks." This LP should go the way of previous winners by the Billy Vaughn Orchestra.



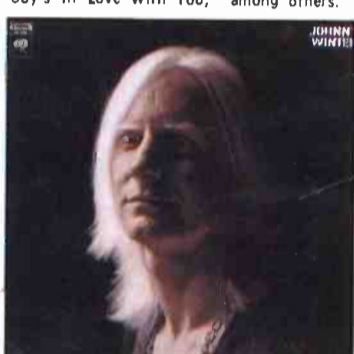
POP
BRENDA LEE—
Johnny One Time.
Decca DL 75111 (S)

This is a potent LP of top treatments of recent pop hits which includes her own "Johnny One Time." She swings beautifully with "Help Yourself," "For Once in My Life," and "The Letter." Dramatic, emotional readings of "If You Go Away," and "Let It Be Me" are among the standout performances as is Noel Coward, "Matelot." The closer "Walk Away" features a top duet with Richard Williams.



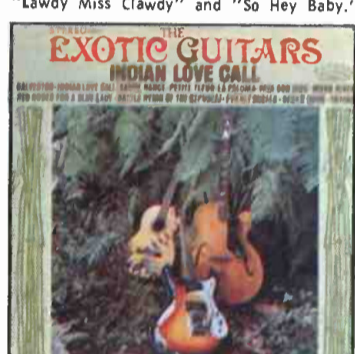
POP
**BILL DEAL AND THE
RHONDELS—**Vintage Rock.
Heritage HTS 35,003 (S)

The 1950's sound is back, and Bill Deal and the Rhondels is one of the best of the groups that has been capitalizing on the current trend. In this aptly titled album they offer their recent hit single, "May I" and their current one, "I've Been Hurt," in addition to their interpretations of other recent hits including "Touch Me," "Hooked on a Feeling," "I'm Gonna Make You Love Me" and "Soulful Strutt."



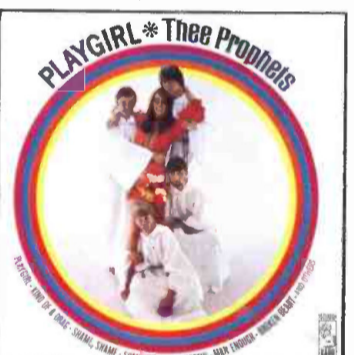
POP
JOHNNY WINTER—
Columbia CS 9826 (S)

Johnny Winter is big and he's going to get bigger. His Columbia debut follows the release of some earlier material on the Imperial label, which is climbing up the chart, but this new recording is a sure-fire winner. Winter's blues vocalizing and guitar playing can't be beat and has a raw vitality and excitement that makes him an important addition to the Columbia roster.



POP
EXOTIC GUITARS—
Indian Love Call.
Ranwood R 8051 (S)

Fresh, updated Bill Justis arrangements of past hits plus unique new approaches to current hits, makes this third release by the creative guitar sound another safe bet for chart impact. Title tune is among the highlights, as is the treatment of "Galveston," and "Petite Fleur" in this highly commercial mood package.



POP
THEE PROPHETS—
Playgirl. Kapp KS 3596 (S)

Thee Prophets, sounding like four Bobby Vintons and having sales appeal to match, croon through the 12 cuts on this LP with a polished sound and a tranquility which should fit right into the coming summer season. Included is their recent hit, "Playgirl" and their new single "Some Kind-A Wonderful."



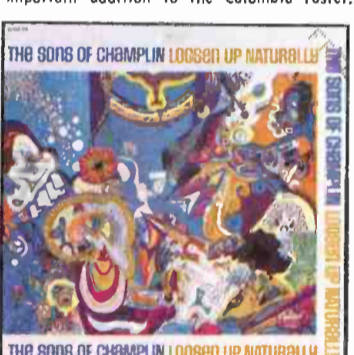
POP
CHICAGO TRANSIT AUTHORITY—
Columbia GP 8 (S)

A double LP debut by the Chicago Transit Authority hints at the impact the heavy jazz-rock seven will make on FM radio and the charts. Already winning wide FM play, this part live and part recorded twin disk features Terry Kath on guitar and vocals and Robert Lamm on the keyboard and vocals. A solid chart success, the group will race up among the rock favorites with "Questions 67 and 68," "Listen" and "I'm a Man."



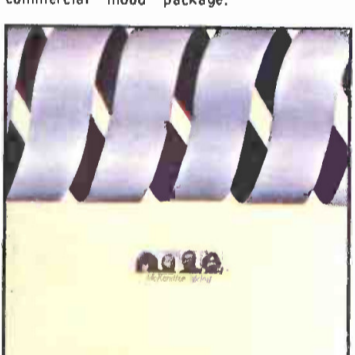
POP
TRAFFIC—Last Exit.
United Artists UAS 6702 (S)

The passing of Traffic from the rock scene, like that of Cream, will only excite the pop purchaser to cop the third and last of the late super group's disks. Led by the multi-talented Stevie Winwood, Dave Mason and Rolling Stones producer Jimmy Miller, "Traffic" will speed to the top of the charts with "Medicated Goo," already an FM favorite, "Withering Tree" and Fillmore West cuts, "Feelin' Good" and "Blind Man."



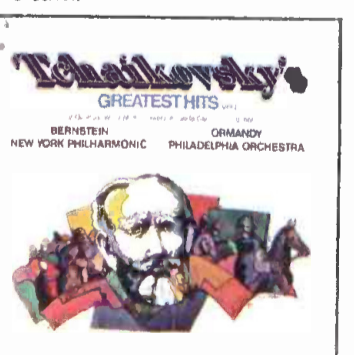
POP
SONS OF CHAMPLIN—
Loosen Up Naturally.
Capitol SWBB 200 (S)

Their "1982-A" broke in several markets and has paved the way for this deluxe two-record set of free form blues-rock. The "Sons" are fine musicians and really do their own thing with basic blues. Besides "1982-A," there is the ambitious "Freedom" which is more than 14 minutes long, and an excellent vocal performance in "Get High." Given the radio exposure, this new group should have a hit album.



FOLK
McKENDREE SPRING—
Decca DL 75104 (S)

This new quartet featuring exceptional, clear vocals by Frank McKendree has an excellent first album, which will be supported by a live performance schedule. McKendree and his fellow musicians also are solid instrumentally in a series of topnotch interpretations, including Tim Buckley's "Morning Glory," and Bob Dylan's "John Wesley Harding," "What Will We Do With the Child" and "If the Sun Should Rise" are among the other gems.



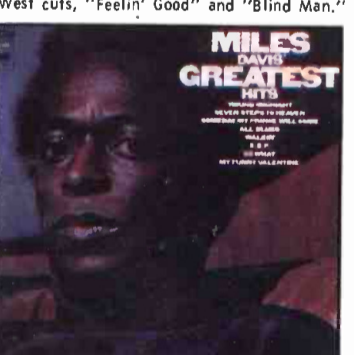
CLASSICAL
**TCHAIKOVSKY'S GREATEST
HITS, Vol. 1—**New York
Philharmonic (Bernstein)/
Philadelphia Orch. (Ormandy).
Columbia MS 7503 (S)

Tchaikovsky is a classical "war horse" and his sales potential is unlimited when repackaged in a "best hits" LP with Leonard Bernstein and the New York Philharmonic and Eugene Ormandy and the Philadelphia Orchestra as his delineators. The four Tchaikovsky melodies receive affectionate and understanding treatment.



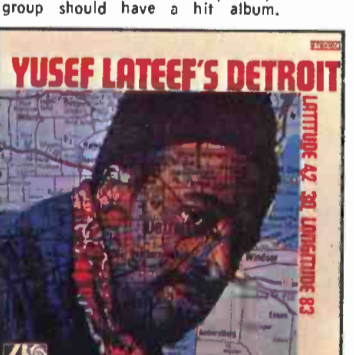
CLASSICAL
**JOHANN STRAUSS' GREATEST
HITS—**Philadelphia Orch.
(Ormandy). Columbia MS 7502 (S)

Eugene Ormandy and the Philadelphia Orchestra twirl into the waltz world of Johann Strauss as Ormandy's musical magic and Thomas Frost's brilliant production recapture the golden age of Vienna in the "Blue Danube Waltz," "Piccacato Polka" and "Tales From Vienna Woods." Added to the waltz rhythms are Strauss' sophisticated melodies coupled with superb orchestrations to produce this chart package.



JAZZ
**MILES DAVIS' GREATEST
HITS—**Columbia CS 9808 (S)

Strong selection of Miles Davis' small group repertoire that also features John Coltrane (tenor), Herbie Hancock (piano). The album shows off the broad scope of the Davis trumpet talent, from the ballad "My Funny Valentine" to the electric live recording (at Carnegie Hall in 1961) of "So What." But the meeting of top talents, Davis and Coltrane on "Someday My Prince Will Come" is a standout.



JAZZ
YUSEF LATEEF'S DETROIT—
Atlantic SD 1525 (S)

Jazzman Yusef Lateef turns his tenor sax on the jazzy soul of Detroit, visiting "Eastern Market," "Woodward Avenue" and "Livingston Playground" on a musical expedition through the city. Doubling on flute, Lateef is joined by jazz notables Thad Jones and Snookie Young on trumpets, Eric Gale on guitar and Ray Barreto on conga, plus many more, as the sax ace takes the listener on a highly personal and persuasive tour of "home."



INTERNATIONAL
LA LUPE—The Queen Does
Her Thing. Roulette
SR 42024 (S)

While this album presenting the dynamic La Lupe in mostly English-language pieces, should spill over into the pop market, it will start with her legion of devoted fans. And these fans have much to admire here as this stellar Cuban artist gives a Latin flavor to her versions of "Down on Me," "Touch Me," and "Twist and Shout." "Once We Loved (Se Acabo)" is a real winner.

The "Hair" Hit That Outshines Them All!

"Good Morning Starshine" by Oliver JB5659

Produced and Directed by
Bob Crewe

Already Shining Brightly:

Bill Gavin: "'Good Morning Starshine' by Oliver (Jubilee #5659). Best version yet."

Ted Randall: "Of the three versions of 'Good Morning Starshine' from 'Hair,' I like the Jubilee version by Oliver best. It's a Bob Crewe production."

Southern Music Survey: "Pick of the Week 'Good Morning Starshine'—Oliver (Jub). Bright, moving tune from 'Hair' sounds like a hit to us."

WOR-FM	New York	WNHC	New Haven	WGRD	Grand Rapids
WCFL	Chicago	WSSB	Durham	WLOF	Orlando
KRIZ	Phoenix	WDBQ	Dubuque	WIEE	Richmond
WNEW	New York	WYSL	Buffalo	WMPS	Memphis
WIRL	Peoria	WHHY	Montgomery	WORC	Warcester
WCRO	Johnstown	KHJ-FM	Los Angeles	WGBS	Miami
WCOL	Columbus	WPOP	Hartford	WSER	Elkton
WGGG	Gainesville	WPTR	Albany	WEBC	Duluth
WBBQ	Augusta	WORD	Spartanburg	WHYN	Springfield
WMC-FM	Memphis	WKWK	Wheeling	WCAO	Baltimore



josie

a subsidiary of JUBILEE INDUSTRIES INC

Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
141

LAST WEEK
132

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

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

THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

RASCALS—SHE

(Prod. Rascals & Arif Mardin) (Writer: Cavaliere) (Slacсар, ASCAP)—Following up their recent "Heaven" hit, the Rascals offer a solid change of pace here in this raucous swinger with clever lyric line penned by Felix Cavaliere. Will quickly prove a hot chart item. Flip: "Away Away" (Slacсар, ASCAP). Atlantic 2634

ZOMBIES—IMAGINE THE SWAN

(Prod. R. Argent-C. White) (Writers: Argent-White) (Mainstay, BMI)—Group had an out-and-out smash with their "Time of the Season," and this smooth rock follow-up has much of that potential. Strong material and performance. Flip: "Conversation of Floral Street" (Mainstay, BMI). Date 2-1644

OTIS REDDING—LOVE MAN

(Prod. Steve Cropper) (Writer: Redding) (East/Time/Memphis/Redwal, BMI)—Hot off his recent "Lover's Question," Redding snaps back with a raucous rocker that will have him riding right back up there. Top performance and Steve Cropper production work. Flip: "Can't Turn You Loose" (East/Memphis/Time/Redwal, BMI). Atco 6677

ARBORS—I CAN'T QUIT HER

(Prod. Lori Burton & Roy Cicola) (Writers: Kooper-Levine) (Sea-Lark, BMI)—The Nancy Sinatra-Lee Hazelwood hit of last year gets a completely new rock interpretation by the intriguing Arbors, and should prove a top play and sales item. Atco 6679

SPECIAL AMERICAN SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

VANILLA FUDGE—Some Velvet Morning (Prod. Vanilla Fudge) (Writer: Hazelwood) (Hazelwood, ASCAP)—The Nancy Sinatra-Lee Hazelwood hit of last year gets a completely new rock interpretation by the intriguing Vanilla Fudge, and should prove a top play and sales item. Atco 6679

DELLS—Medley: Can Sing a Rainbow/Love Is Blue (Prod. Bobby Miller) (Writers: Hamilton/Blackburn-Pott) (Mark VII/Croma, ASCAP)—Strong medley with a potent performance offers much for play and sales in both pop and r&b markets. Cadet 5641

***RENE & RENE**—Enchilada Jose (Writers: Ornetas-Herrere) (Pecos, BMI)—The "Lo Mucho Que Te Quiero" duo comes up with a moving lyric line set to an easy beat rhythm with much commercial potential. White Whale 303

CLIFF NOBLES & CO.—Gettin' Away (Prod. Jesse James & Jimmy Bishop) (Writers: James-Bishop) (James Boy/Blockbuster, BMI)—Solid discotheque instrumental from "The Horse" group should prove a top programmer with sales sure to follow. Phil L.A. of Soul 329

GENE & DEBBE—Loan Some (Prod. Oon Gant) (Writers: Lee-Oyson) (Bar-mour, BMI)—Clever play on words and appealing vocal work from the "Playboy" duo make this easy rhythm entry a top contender for Hot 100 honors. TRX 5021

***CLAUDINE LONGET**—Love Can Never Die (Prod. Tommy LiPuma) (Writer: Smokey) (Forgiveness, BMI)—A middle-of-the-road programming must is this smooth, easy rhythm ballad offering by Miss Longet with good production work by Tommy LiPuma. A&M 1059

***BING CROSBY**—It's All in the Game (Prod. Jimmy Bowen) (Writers: Sigman-Oavis) (Remick, ASCAP)—Another exceptional performance by the incomparable Mr. Crosby. This time it's a fine commercial updating of the Tommy Edwards ballad of the fifties. Amos 116

CILLA BLACK—Surround Yourself With Sorrow (Prod. George Martin) (Writers: Marlin-Coulter) (Maurice, ASCAP)—Big George Martin production, powerful vocal work and first-rate rock ballad material are the winning ingredients in this latest offering by the British thrush. DJM 70012

McCOYS—Only Human (Prod. McCoys) (Writer: Zehringer) (MRC, BMI)—Exceptional country-styled arrangement and unusual vocal material culled from their recent LP is sure to attract much play and sales attention. Mercury 72917

POZO SECO—Creole Woman (Prod. Billy Sherrill) (Writer: Taylor) (Fiction, BMI)—Infectious rhythm with an appealing vocal treatment makes this a hot chart contender. Good Billy Sherrill production work in strong support. Columbia 4-44841

JOE COCKER—FEELING ALRIGHT

(Prod. Denny Cordell) (Writer: Mason) (Almo, ASCAP)—His "With a Little Help From My Friends" topped the British chart and made a chart dent here as well. This infectious rhythm item should prove the one to pull the dynamic performer through to a high spot on the charts. Loaded with drive and sales potential. Flip: "Sandpaper Cadillac" (Adoverm, ASCAP). A&M 1063

*SHANGO—MAMA LION

(Prod. Jerry Riopelle) (Writers: Riopelle-Margolin) (Irving, BMI)—More infectious calypso excitement from the group that won Hot 100 and Easy Listening chart honors with their "Oay After Day" hit. Good summertime programmer. Flip: "Ljuba Ljuba" (Irving, BMI). A&M 1060

JR. WALKER & THE ALL STARS— WHAT DOES IT TAKE (To Win Your Love)

(Prod. Fuqua & Bristol) (Writers: Bristol-Fuqua-Bullock) (Jobete, BMI)—discotheque item and a solid chart winner. Flip: "Brainwasher Part I" (Jobete, BMI). Soul 35062

BROADWAY MAINTENANCE TICKET CO.— YOU BET YOUR SWEET BIPPY

(Prod. B. Weinstein & J. Stroll) (Writer: Buzzeo) (Blackwood, BMI)—Bubble gum beat and a driving vocal workout should bring this new group to a high spot on the Hot 100 in short order. Label handled by Buddah Records. Flip: (No Information Available). Harbour 305

DAVID CLAYTON THOMAS—No, No, No (Writer: Thomas) (Akbстал/Big Seven, BMI)—The lead singer of Blood, Sweat and Tears, with an earlier cut . . . a driving, emotion-packed ballad that will make noise on the strength of his current success. Roulette 7048

OLIVER—Good Morning Starshine (Prod. Bob Crewe) (Writers: Rado-Ragni-MacDermot) (United Artists, ASCAP)—Fresh new treatment of the much recorded "Hair" song has much potential for both play and sales. Strong debut for the new stylist. Jubilee 5659

TWO DOLLAR QUESTION—Aunt Matilda's Double Yummy Blow Your Mind Out Brownies (Prod. Vance & Pockriss) (Writers: Vance-Pockriss) (Vance-Emily, ASCAP)—New label by Charlie Fasch gets off to a good start with this strong bubble gum item that swings from start to finish. Should establish label and group on the charts the first time out. Intrepid 75001

WORLD OF OZ—Beside the Fire (Prod. Wayne Bickerson) (Writers: Oz) (Kenwood, ASCAP)—Much in the vein of the Bee Gees hits, this smooth rhythm ballad proves a top showcase for the strong group. Deram 85043

***PAT KIRBY**—Lemon Soul (Prod. Mike Berniker) (Writers: Jaffe-Kirby) (Mills, ASCAP)—Producer Berniker brought Brenda Lee back to the charts with "Johnny One Time," and he should have similar success with this well-done A&M debut for Miss Kirby. Good, original ballad material, well performed. A&M 1046

***VINCE EDWARDS**—Early in the Morning (Prod. Paul Vance) (Writers: Vance-Carr) (Moonbeam, ASCAP)—One of the most commercial entries he's offered is this infectious folk-flavored rhythm ballad. Top vocal workout and arrangement right in today's selling bag. Remember 7787

***BURT TAYLOR**—This Is My Life (La Vita) (Prod. Ron Kramer) (Writers: Newell-Canfora) (Miller, ASCAP)—Here's a potent debut that should prove an important chart item, both Hot 100 and Easy Listening. Driving, emotion packed production ballad with a top vocal performance and Perry Botkin Jr. arrangement. RCA 74-0154

CARL DOBKINS JR.—The Days of Sand and Shovels (Prod. Howard & Reneau) (Writers: Marsh-Reneau) (L&O, BMI)—One of the most poignant lyric lines of the week is this ballad beauty with a performance to match. Offers much commercial appeal. Chalet 1053

TONY DRAKE—Let's Play House (Prod. Harold Thomas) (Writer: Thomas) (Bauch, BMI)—Strong vocal workout on an equally strong and driving blues ballad that should make quite a dent in both the pop- and r&b charts. Musicor 1357

DEANE HAWLEY—Love of the Common People (Prod. Marshall Leib) (Writers: Hurley-Wilkins) (Tree, BMI)—The much recorded rhythm ballad with good lyric message gets a well-done treatment here in this impressive and commercial debut of an artist and west coast label. Sundown 111

TOP 20

COUNTRY

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

BUCK OWENS & BUCKAROOS— JOHNNY B. GOODE

(Prod. Ken Nelson) (Writer: Barry) (Arc, BMI)—Owens and his Buckaroos make country music rock with this "live" performance recorded at the London Palladium. The Chuck Berry hit of the past now has equal potential for both country and pop markets. Flip: "Maybe If I Close My Eyes" (Blue Book, BMI). Capitol 2485

HENSON CARGILL— THIS GENERATION SHALL NOT PASS

(Prod. Oon Law) (Writer: Frazier) (Blue Crest, BMI)—More potent message material, penned by Dallas Frazier, and given a first-rate performance by Cargill proves a worthy successor to his recent "None of My Business" sales winner. Flip: (No information Available). Monument 1142

WAYLON JENNINGS—DELIA'S GONE

(Prod. Chet Atkins & Danny Davis) (Writers: Jennings/Jennings) (Baron, BMI)—Currently riding the chart with "Something's Wrong in California," Jennings comes up with an even more potent item in this driving, emotion-packed ballad that should appeal to pop as well. Flip: "The Days of Sand and Shovels" (Lonzo & Oscar, BMI). RCA 74-0157

HANK SNOW—ROME WASN'T BUILT IN A DAY

(Prod. Chet Atkins) (Writer: DeVaney) (East Star/Tennessee, BMI)—He went right up near the top with his "Name of the Game Was Love," and this strong follow up rhythm ballad has equal sales and chart possibilities. Exceptional material and a performance to match. Flip: "Like a Bird" (East Star/Tennessee, BMI). RCA 74-0151

BOBBY LEWIS— 'TIL SOMETHING BETTER COMES ALONG

(Prod. Bob Montgomery) (Writer: Chesnut) (Paskey, BMI)—Fast follow-up to his "Each and Every Part of Me" hit, Lewis has a sure fire topper in this strong ballad performance. Penned by Jerry Chesnut with a top Lewis vocal. Flip: "I'm Only a Man" (Rural Hill, ASCAP). United Artists 50528

JUNE STEARNS— WHAT MAKES YOU SO DIFFERENT

(Prod. Frank Jones) (Writer: McAlpin) (Acclaim, BMI)—This infectious piece of rhythm material with biting lyric, penned by Vic McAlpin, has all the ingredients to put the fine stylist high on the chart. Top vocal performance loaded with commercial appeal. Flip: "Trouble in Mind" (MCA, ASCAP). Columbia 4-44852

CHART

Spotlights Predicted to reach the
HOT COUNTRY SINGLES Chart

RAY GRIFF—Miracles Do Happen (Blue Echo, BMI) / Pebble on the Beach (Blue Echo, BMI). DOT 17252

ROY ACUFF JR.—The Guy Who Played the Bass So Well in Harlan Martin's Band (Acuff-Rose, BMI). HICKORY 1535

GLENN BARBER—Gonna Make My Mama Proud of Me (Acuff-Rose, BMI). HICKORY 1533

BOBBY BARNETT—Stepping Stone (Central Songs, BMI). K-ARK 915

SHIRLEY NELSON / **DAVE KIRBY**—Two Story Home (Pamper, BMI). BOONE 1086

JIMMY SNYDER—Candy All Over My Face (Back Bay, BMI). WAYSIDE 001

TOP 20

R&B

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

THERE ARE NO R&B SPOTLIGHTS THIS WEEK

CHART

Spotlights Predicted to reach the
R&B SINGLES Chart

BETTY LAVETTE—A Little Help From My Friends (Maclen, BMI). KAREN 1545

C & THE SHELLS—Good Morning Starshine (United Artists, ASCAP). COTILLION 44033

MAURIE & MAC—Lay It On Me (Chevis, BMI). CHECKER 1218

JOHNNY & LILY—This Is My Story (Travis, BMI). VEEP 1304

THE INCLINES—Pressure Cooker Part I (Cotillion-Incline, BMI). ATCO 6674

JOHNNY SAYLES—Somebody's Changing (My Sweet Baby's Mind) (Oakar, BMI). DAKAR 607

JOE ODOM—It's in Your Power (Low-Thom, BMI). 1 2 3 .1710

JEFF BARRY, ANDY KIM, ELLIE GREENWICH, AND PHIL SPECTOR MAKE HITS.

Put Them All Together, They Make



Barry's Bearded Bubble-Gum.

**"Baby, I Love You"
(Barry, Greenwich, Spector)**

Andy Kim

Steed 716

Produced by Jeff Barry in PRISMASOUND

Steed Records, Distributed Nationally by Dot Records, A Division of Paramount Pictures Corporation



TOP LP'S

FOR WEEK ENDING MAY 10, 1969

★ **STAR PERFORMER** — LP's on chart 15 weeks or less registering greatest proportionate upward progress this week.

NA Not Available

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
41	1	1	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)			NA	NA	Ⓢ
15	3	2	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)				NA	Ⓢ
5	2	3	GLEN CAMPBELL Galveston Capitol ST 210 (S)					Ⓢ
12	5	4	DONOVAN Greatest Hits Epic BXN 26439 (S)				NA	
9	4	5	TEMPTATIONS Cloud Nine Gordy GLP 5 939 (S)		NA			
2	22	★	BOB DYLAN Nashville Skyline Columbia KCS 9825 (S)				NA	
43	7	7	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					Ⓢ
15	6	8	TOM JONES Help Yourself Parrot PAS 71025 (S)					
14	9	9	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
26	8	10	GLEN CAMPBELL Wichita Lineman Capitol ST 103 (S)					Ⓢ
13	13	11	LED ZEPPELIN Atlantic SD 8216 (S)				NA	
8	15	★	ENGELBERT HUMPERDINCK Engelbert Parrot PAS 71026 (S)					
9	21	★	TOM JONES Live Parrot PAS 71014 (S)					
13	10	14	IRON BUTTERFLY Ball Atco SD 33-280 (S)					Ⓢ
9	12	15	STEPPENWOLF Birthday Party Dunhill DSX 50053 (S)					
6	16	16	DIONNE WARWICK Soulful Scepter SPS 573 (S)					
39	19	17	TOM JONES Fever Zone Parrot PAS 71019 (S)					
19	11	18	ASSOCIATION Greatest Hits, Vol. 1 Warner Bros.-Seven Arts WS 1767 (S)					Ⓢ
33	26	19	SOUNDTRACK Funny Girl Columbia BOS 3220 (S)				NA	Ⓢ
14	25	★	SOUNDTRACK Romeo & Juliet Capitol ST 2993 (S)	NA	NA	NA	NA	
17	14	21	WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions, Inc., Presents Switched On Bach Columbia MS 7194 (S)			NA	NA	
22	18	22	BEATLES Apple SWB0 101 (S)					Ⓢ
16	20	23	THREE DOG NIGHT Dunhill DS 50048 (S)					
13	17	24	THE CREAM Goodbye Atco SD 7001 (S)					Ⓢ
20	23	25	DIANA ROSS & THE SUPREMES WITH THE TEMPTATIONS T. C. B. Motown MS 682 (S)					
5	28	26	TOMMY ROE Dizzy ABC ABCS 683 (S)					
7	32	★	QUICKSILVER MESSENGER SERVICE Happy Trails Capitol ST 1201 (S)				NA	
3	36	★	SLY & THE FAMILY STONE Stand Epic BN 26456 (S)				NA	
20	46	29	SOUNDTRACK Oliver Colgems COSD 5501 (S)					
10	50	★	MC5 Kick Out the Jams Elektra EKS 45648 (S)					
19	52	31	JERRY BUTLER The Ice Man Cometh Mercury ST 61198 (S)					
13	27	32	ARETHA FRANKLIN Soul '69 Atlantic SD 8212 (S)					
62	35	34	GLEN CAMPBELL Gentle on My Mind Capitol ST 2809 (S)					Ⓢ
7	33	33	MARY HOPKIN Post Card Apple ST 3351 (S)					
15	24	35	TOMMY JAMES & THE SHONDELLS Crimson & Clover Roulette SR 42023 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
13	30	36	VOGUES Till Reprise RS 6326 (S)				NA	
7	29	37	RASCALS Freedom Suite Atlantic CD 2-901 (S)					Ⓢ
11	39	38	VARIOUS ARTISTS Themes Like Old Times Viva V 36018 (S)					
11	31	39	VANILLA FUDGE Near the Beginning Atco SD 33-278 (S)					
12	40	40	BEE GEES Odessa Atco SD 2-702 (S)					
5	76	★	JOHNNY WINTER Progressive Blues Experiment Imperial LP 12431 (S)					
18	37	42	SAMMY DAVIS JR. I've Gotta Be Me Reprise RS 6234 (S)					
19	38	43	YOUNG-HOLT UNLIMITED Soulful Strut Brunswick BL 75144 (S)					
19	44	44	DEAN MARTIN Gentle on My Mind Reprise RS 6330 (S)					
7	81	★	VIKKI CARR For Once in My Life Liberty LST 7604 (S)					
48	41	46	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)				NA	Ⓢ
19	45	47	W. C. FIELDS Original Voice Track From His Great Movies Decca DL 79164 (S)					
14	34	48	BEATLES Yellow Submarine Apple SW 153 (S)					Ⓢ
22	49	49	DIONNE WARWICK Promises, Promises Scepter SPS 571 (S)					
2	104	★	ISLEY BROTHERS It's Our Thing T Neck 3001 (S)	NA	NA	NA	NA	
6	79	★	PAUL REVERE & THE RAIDERS featuring Mark Lindsay Hard 'n' Heavy (With Marshmallow) Columbia CS 9753 (S)				NA	
21	42	52	JUDY COLLINS Who Knows Where the Time Goes Elektra EKS 74033 (S)					
21	53	53	ELVIS PRESLEY Elvis RCA Victor LPM 4088 (M) (No Stereo)				NA	Ⓢ
7	64	★	BROOKLYN BRIDGE Buddah Buddah BDS 5034 (S)					
14	47	55	MIKE BLOOMFIELD & AL KOOPER The Life Adventures of Columbia KGP 6 (S)				NA	
31	56	56	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)				NA	Ⓢ
17	43	57	SPIRIT The Family That Plays Together Ode Z12 44014 (S)				NA	
19	58	58	TEMPTATIONS Live at the Copa Gordy GS 938 (S)					
5	60	59	JAMES BROWN Say It Loud—I'm Black & I'm Proud King 5-1047 (S)					
37	61	60	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (S)				NA	Ⓢ
25	57	61	GRASSROOTS Golden Grass Dunhill DS 50047 (S)					
14	63	62	TAMMY WYNETTE Stand by Your Man Epic BN 26392 (S)				NA	
5	78	★	LEONARD COHEN Songs From a Room Columbia CS 9767 (S)				NA	NA
4	70	64	FRANKIE LAINE You Gave Me a Mountain ABC ABCS 682 (S)					
11	48	65	JEFFERSON AIRPLANE Bless Its Pointed Little Head RCA Victor LSP 4133 (S)				NA	NA
38	66	66	ENGELBERT HUMPERDINCK Man Without Love Parrot (No Mono); PAS 71022 (S)					Ⓢ
9	51	67	JAY & THE AMERICANS Sands of Time United Artists UAS 6671 (S)					
3	92	★	CLASSICS IV Traces Imperial LP 12429 (S)					
71	67	69	JUDY COLLINS Wildflowers Elektra EKS 70412 (S)					Ⓢ
32	65	70	STEPPENWOLF The Second Dunhill DS 50037 (S)					Ⓢ

 **Awarded RIAA seal for sales of 1 Million dollars at manufacturer's level. RIAA seal audit available and optional to all manufacturers.**

TAPE PACKAGES AVAILABLE

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
19	55	71	BOBBY VINTON I Love How You Love Me Epic BN 26437 (S)				NA	
10	84	★	SOUNDTRACK Sweet Charity Decca DL 71502 (S)					
44	73	73	RASCALS Time Peace/Greatest Hits Atlantic CD 8190 (S)					Ⓢ
20	74	74	FRANK SINATRA Cycles Reprise RS 1027 (S)					
22	80	75	SOUNDTRACK Camelot Warner Bros.-Seven Arts 1712 (S)					Ⓢ
6	90	★	MANTOVANI Scene London PS 548 (S)					
7	77	77	GRASSROOTS Lovin' Things Dunhill DS 50052 (S)					
11	59	78	BUFFALO SPRINGFIELD Retrospective/The Best of Atco SD 33-293 (S)					
4	82	79	LAWRENCE WELK Galveston Ranwood R 8049 (S)					
6	83	80	LETTERMEN I Have Dreamed Capitol ST 202 (S)					
13	95	★	CHARLIE PRIDE In Person RCA LSP 4094 (S)				NA	NA
4	86	82	SIR DOUGLAS QUINTET Mendocino Smash SRS 67115 (S)				NA	NA
23	75	83	SERGIO MENDES & BRASIL '66 Fool on the Hill A&M SP 4160 (S)					
14	71	84	BILL COSBY It's True, It's True Warner Bros.-Seven Arts WS 1770 (S)					
4	98	★	TIM BUCKLEY Happy Sad Elektra EKS 74045 (S)					NA
13	94	86	NASHVILLE BRASS Plays the Nashville Sound RCA LSP 4059 (S)				NA	NA
2	112	★	MOTHERS OF INVENTION Uncle Meat Bizarre! MS 2024 (S)					NA
11	69	88	JETHRO TULL This Was Reprise RS 6336 (S)					
11	62	89	MONGO SANTAMARIA Soul Bag Columbia CS 9780 (S)					NA
11	54	90	MONKEES Instant Replay Colgems COS 113 (S)				NA	NA
4	93	91	IKE & TINA TURNER Outta Season Blue Thumb BTS 5 (S)					
16	103	92	JOAN BAEZ Any Day Now Vanguard BDS 79306/7 (S)					
2	136	★	EDWIN HAWKINS SINGERS Let Us Go Into the House of the Lord Pavillon BPS 1001 (S)					
6	88	94	VARIOUS ARTISTS Laugh In '69 Reprise RS 6335 (S)					
9	96	95	ZOMBIES Time of the Season Ode TES 4013 (S)				NA	NA
11	91	96	PAUL MAURIAT ORCH. Doing My Thing Philips PHS 600-292 (S)					
12	102	97	TEN YEARS AFTER Stonehenge Deram DES 18021 (S)					
24	87	98	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS Motown MS 679 (S)					
11	68	99	O. C. SMITH For Once in My Life Columbia CS 9756 (S)					NA
44	100	100	SOUNDTRACK 2001: A Space Odyssey MGM SIE 13 (S)				NA	
1	—	★	COWSILLS In Concert MGM SE 4619 (S)					
13	109	102	SAM & DAVE Best of Atlantic SD 8218 (S)					
13	72	103	JOHNNY CASH The Holy Land Columbia KCS 9766 (S)					NA
10	107	104	RAY CONNIF & THE SINGERS I Love How You Love Me Columbia CS 9777 (S)					NA
1	—	★	FRANK SINATRA My Way Reprise RS 1029 (S)					
12	106	106	JOHN MAYALL Blues From Laurel Canyon London PS 545 (S)				NA	

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TOP LP'S

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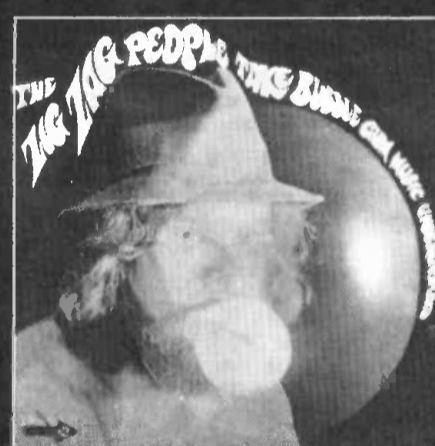
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Royalty Rights Get Gov't Boost

• Continued from page 1

part of the general revision bill now being worked out in the Senate copyrights subcommittee, under chairman John L. McClellan (D.-Ark.).

The Copyright Office stand reinforces the claim of the record royalty proponents that the new right for sound recordings could not hope for passage at a later date, in separate legislation.

The conference about the Williams amendment was requested of McClellan last week by attorneys for the National Committee for the Recording Arts, the RIAA, and the American Federation of Musicians. The request was triggered by McClellan's recent letter to Williams, saying that he had reservations about some of the terms in the Williams' royalty amendment—and also that he had not made any final decisions for or against the record royalty principle itself.

Mid-May Meet?

With McClellan's approval, the conference on the amendment could take place by mid-May, under chairmanship of subcommittee counsel Tom Brennan, in the same way the various copyright and cable TV interests have come together to iron out a compromise on that flaming copyright issue. The record royalty forces would meet with spokesmen for broadcasting, jukebox and Cable TV industries, and music licensors for author-publisher interests.

McClellan's stated reasons for objecting to the two-part Williams amendment were that it would also affect other issues in the copyright bill. Although the main thrust is for performing royalty for recordings, he said, the bill would affect author's mechanical royalty rate from recordings, and author-royalty slated to be paid at the rate of \$8 a year per box, for jukebox play.

The Williams amendment's principle of record performer royalty is the issue being endorsed by the National Committee for the Recording Arts, and by Williams' co-sponsoring senators. But the other parts of the amendment are intensely controversial. The bill would hold mechanical royalty to authors and composers at 2 cents (the House-passed revision bill proposes 2½ cents, the licensors want 3 cents). It would take \$2 out of the \$8 per jukebox composer royalty for the record copyright owner, leaving the composer (and publisher) \$6. Broadcasters are wrathful over a proposed compulsory licensing rate of 3.5 per cent of net receipts from sponsored programming, although small stations are exempt, and "talk" stations pro-rated.

A working out of some agreement among the parties ("accommodation" is the Copyright Office term), and a revamp of the Williams amendment could bring backing of Sen. John Baker (R.-Tenn.), who favors the performer - right but said he could not endorse other aspects of the legislation. Proponents hope that other senators known to favor the principle of record performer royalty, but hesitant over the amendment's controversial terms, would be able to back an amendment based on agreement among the parties.

Copyright Register Abraham Kaminstein's letter enforces performance right of sound re-

cordings—but cannot subscribe to all of the terms of the Williams amendment. Although establishing the protection for recordings is a "substantial step in the right direction," the Copyright Office feels there must be more accommodating of users (broadcasters, jukebox operators and others) and other copyright owners (authors and composers).

The letter says the amendment "should provide a firmer and more realistic basis for further discussion of this problem. . . ." The Copyright Office feels the 3.5 per cent of broadcaster net receipts for blanket licenses to play records over the air a bit steep, since it appears to be a somewhat higher percentage of net receipts from sponsors than the total now paid to performing rights societies.

Clearly bowing to Congress, the Copyright Office emphatically withholds comment from the amendment's dealings with the "mechanical rate and the status of records already released." It takes no stand on the proposed allocation of the \$2 out of the jukebox fee to record performer-producers. The office also takes no stand on whether the collection, monitoring and distribution functions suggested for it in the Williams amendment should go to the Copyright Office or "some other governmental agency," or some outsider. The Williams amendment would have an inaudible electronic coding signal pressed into records by manufacturers, capable of being picked up when broadcast, by a monitor-computer setup in the Copyright Office.

The Copyright Register treads rather warily around the controversial aspects, but is roundly forthright on including a recording right in the revision bill. He points out that in earlier years, they feared the timing of the record royalty might prove controversial enough to endanger the revision. But the letter now says "as a matter of theory and principle, the law should accord protection to sound recordings, and . . . it should be accorded straightforwardly as a part of the copyright statute." The Copyright Office says it will be glad to help in any way it can, in the reaching of a "reasonable and fair solution" and urges all parties to "accommodate—compromise."

GRT Tape Market

• Continued from page 13

burg, William Faulkner, Broadway plays (non-musicals), Richard Burton (readings), Dwight Eisenhower, historical recordings, original children's material, an anthology series, a complete catalog of William Shakespeare recordings, among others.

GRT's acquisition of Caedmon Records, Inc., involved two separate transactions, including cash and GRT stock, both common and preferred, said Alan Bayley, GRT president.

The initial transaction, Caedmon Records, the parent firm, was a straight cash arrangement. The second transaction, involving four Caedmon subsidiaries, was for cash and stock. They included: Caedmon International Corp., Shakespeare Recording Society, Inc., History Recording Society, Inc. and Theater Editing Studios, Inc., the parent company's recording studio complex.

RCA Will Pop 2d Orchestra

• Continued from page 1

The Philadelphia has registered the title "Philadelphia Orchestra Pops" with the State of Pennsylvania at Harrisburg. The blossoming of this unit would follow the lines of the successful Boston Pops, which also is composed of the members of one of America's major orchestras: the Boston Symphony.

The Boston Pops, under Arthur Fiedler, is by far the most successful recording orchestra of its type, cutting both lighter classics and pop material. The Boston Pops also records exclusively for RCA.

Mancini will conduct the Philadelphia's only pops concert of the season on June 7 at the Academy of Music here. The program, which will be recorded by RCA in two sessions following the concert, will include the world premiere of Mancini's "Beaver Valley '37," a 20-minute suite in three sections. The program also will include "A Portrait of the Beatles," "Strings on Fire," "Music From Hollywood," and "Music by Mancini."

Mancini will become the third conductor other than Eugene Ormandy to record with the orchestra since Ormandy became its conductor in 1936. Arturo Toscanini conducted some recordings for RCA in the early 1940's, while Charles Munch conducted a French program during the orchestra's recently terminated affiliation with Columbia. Ormandy had conducted several lighter classical albums with the Philadelphia on Columbia.

Cap. Broadens Its Pop Push

• Continued from page 4

but their usage has been cut down.

The home office now directly places national advertising on pop product—in the past it was only done on classical material—and radio commercials, which it creates internally through Davis' office. Local branches continue to provide co-op funds in their markets as an adjunct to the national campaigns.

Finley Buys All of NAL

• Continued from page 1

holdings in NAL is expected to be concluded by May 8 at which time NAL will cease functioning as an Omega subsidiary, and will start operating on its own as an individual firm.

Finley said that the buy-out of Omega's interest and the injection of additional working capital by private investors is part of a plan of financing whereby the next step will be a proposed public offering of securities. He expects this to be made at an early date.

The transaction whereby Finley is buying out Omega's interest in NAL is estimated at \$750,000. Omega president Jerry Tenny and general counsel Richard Hull will resign from the NAL board, and a new board will be elected on May 8. The deal was concluded by Omega executive vice-president Irving Schuyler, and approved by that firm's board of directors.

Finley told Billboard that "an influential group of Wall Street investors are putting enough capital into the company to per-

Col.'s Kooper to Hit Tour Trail; College 1st Stop

NEW YORK — Al Kooper, Columbia Records' performer-composer - arranger - producer, will be embarking on a concert tour Saturday (10), opening date will be at Hamilton College, Clinton, N. Y.

Kooper will be touring with 15 top musicians including such names as Zoot Sims, Ernie Royal, Joe Farrell, Bernie Glow and Dick Hyman. Conducting the orchestra will be Charlie Calello, who collaborated with Kooper on the arrangements.

This tour will mark the first time a solo contemporary performer will have traveled with a group of this size and caliber. The concerts will contain ma-

terial from Kooper's previous albums as well as some new material from his forthcoming LP to be released late this summer. Kooper will be singing and playing and the band will have its own segment and will function not only as a back-up group but also as a solo unit.

The William Morris Agency will be handling the tour bookings. Kooper is managed by Stanley Polley of Five Arts Management Corp.

Kooper's last three albums for Columbia, "I Stand Alone," "The Live Adventures of Mike Bloomfield and Al Kooper" and "Super Session," have ridden the charts for months.

Costa Productions Expands Recording Studio Setup

LOS ANGELES—Don Costa Productions has moved to a new location and is constructing three recording studios on the premises.

One studio is already completed in the building at 751 N. Fairfax and has been used by Costa to record a new MGM single by Cathy Carlson and portions of his own Mercury album.

All three studios will have 16-track equipment and be available for custom clients.

Costa, who has been riding the charts with Frank Sinatra, has just completed several re-

cordings with Paul Anka for RCA, is finishing recording Robert Goulet for Columbia, will record Nino Tempo for Bell and is presently in New York working with Steve Lawrence and Eydie Gorme on an RCA project.

Costa has two staff producers in his company, Dennis Lambert and Roy Durkee, who work on freelance assignments.

Newly hired Harvey Lippert operates Costa's two publishing firms, Don C. Publications and Heldon Music. He also helps administrate Fling Music, co-owned by Costa and Lambert.

3 LP's to Get Young Look

NEW YORK — The next albums by the 1910 Fruitgum Co., the Ohio Express, and the Crazy Elephant—all from the production firm of Jerry Kasenetz and Jeffrey Katz—will be the work of more than 20 writers and producers. Each will write and co-produce one cut with Katz and Kasenetz. This is part of a project by the duo, who produce for such labels as Buddah, Bell and Laurie, to build young record executives. Kasenetz and Katz have more than 50 youth representatives throughout the U. S. and Canada who act as their agent with young writers, producers, and artists.

The firm is also establishing a job placement service for young people, which will be headed by Phil Schindler. Any record label seeking to hire youngsters eager to learn the record business from the bottom up may call 765-5720.

Chess Slates Meet

• Continued from page 6

sic sales, Nashville, and Tone Dist. Inc., Hialeah, Fla.

The Chicago meeting will include Allstate Record Dist. Co., Chicago; Roberts Record Dist., St. Louis; Helicher Bros., Inc. Minneapolis; John O'Brien Dist., Milwaukee; Music Merchants, Inc., Detroit, and Seaway Dist., Cleveland.

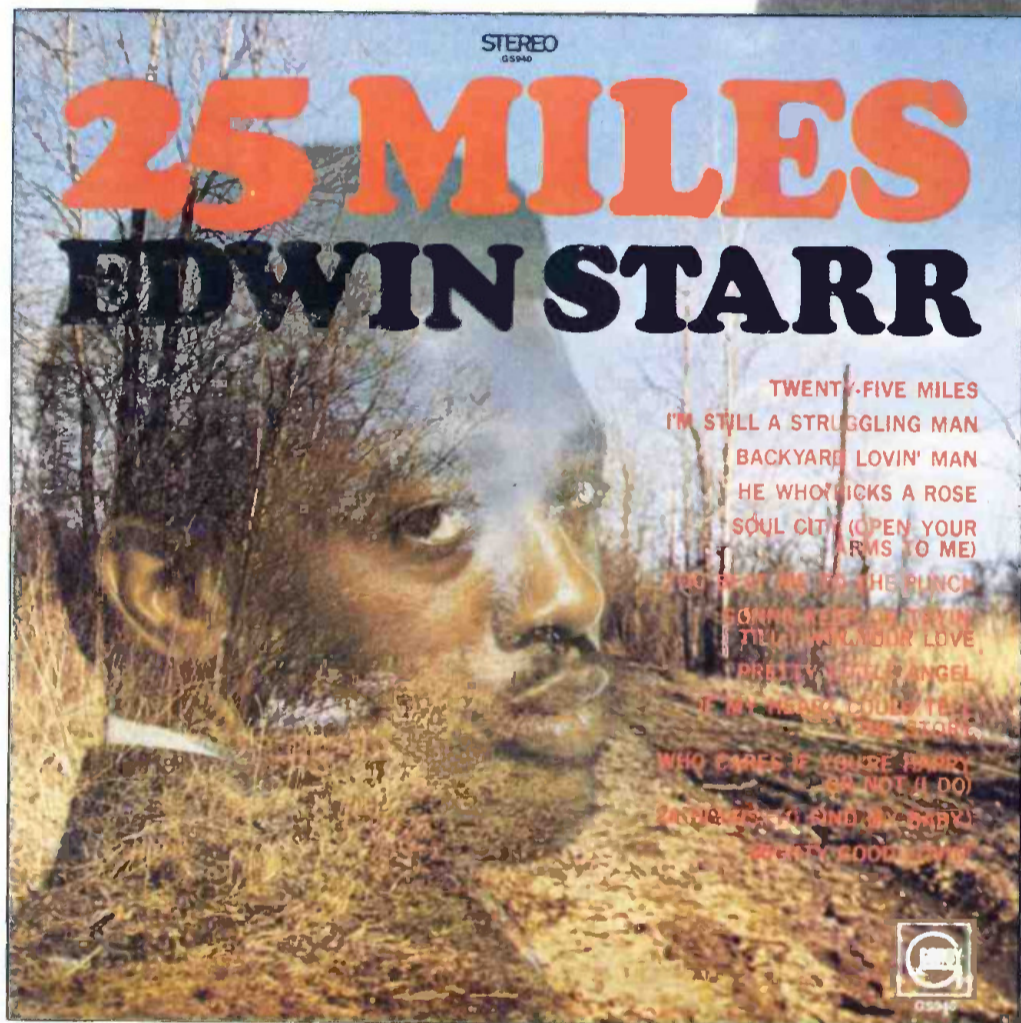
The May release of Cadet-Concept albums feature Muddy Waters, Rotary Connection, John Klemmer and Aesop's Fables. Cadet is offering the Dells, Odell Brown, Dorothy Ashby and Phil Upchurch, while Checker's release features Little Milton and Gene Viale. "Sermon No. 71," with Rev. C. L. Franklin, is the new Chess album.

Supplier Pitch

• Continued from page 13

ated a new market for the 3 and 5-inch reels of blank tape. Servicemen are using the small reels with portable recorders to send "sound letters" home. Greentree provides Capitol, for example, with a line of blank reel tapes.

In the bulk cartridge field, Greentree sells 7,200 foot hubs for \$7.20 for either 4 or 8-track and 3,600 foot hubs for cassettes at \$3.60.



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