Kusisto Offers Full-Play Mini 8-Track Shell

CHICAGO—Motorola has designed a smaller version of the existing 8-track stereo cartridge—reducing the size by more than 40 percent—which offers the same playing time and is compatible with the standard 8-track cartridge.

The Motorola-contrived cartridge measures 3 1/2 by 4 inches and resembles a package of cigarettes. (See picture on page 15.) When in play position, the case is flush with the face of the

Forum 'Programs' Act Soiree

NEW YORK — Jeanie C. Riley, Mary Hopkin, Sonny James, Ray Stevens, and Michele Lee will be among recording artists attending an evening social event during the second annual Billboard Radio Programming Forum at the Waldorf-Astoria Hotel June 19-22. The event will provide leading record artists and groups an opportunity to meet and talk with radio men attending the Forum.

Complex Set By Radiomen

LOS ANGELES — Watermark, Inc., a multi-faceted entertainment complex, will be launched here in a few days by a quintet consisting of Ron Jacobs, Tom Rounds, Tom Driscoll, Tom Moffat and Mitch Fisher. Jacobs announced his resignation as program director of KHJ, one of the nation's leading Top 40 stations, here Thursday (29). The firm will engage in a variety of entertainment fields, including production of audio and visual products, broadcasting, production of shows, and research and development in a related area.

Watermark will actually combine several other already exist-

(Continued on page 15)

U.K. Retailers Swinging to Self-Service to Hike Profit

CHELTENHAM, England—The future pattern of record retailing in Britain may see a large-scale switch to self-service methods as a means of combating decreasing profit margins and non-availability of knowledgeable counter staff.

However, it was made evident at the annual conference of the British Retail Records Association here that the changeover is taking place slowly because dealers were concerned about the effect of pilfering on their profits. EM's marketing director John Frain estimated that an efficiently operated self-service store, run by a manager, and two assistants, could produce a turnover of $1,200,000 a year. He based his figures on EM's retail experience and added that a transfer from traditional methods in unchanged conditions (the same premises) should increase the annual gross by 30 percent.

He thought that self-service provided the answer to a number of problems facing the retailer, including how to increase turnover, coping with shortage of staff and providing maximum area for display.

As an answer to containing pilfering within a maximum upper level of 3 percent, Frain impressed the need for the staff to be constantly circulating.

"Once customers see this is not happening, you will be milked heavily until you have made a series of expensive protection—which themselves, are not necessary the answer," he stated.

Frain noted that EM had suffered heavily in one of its own retail outlets by failing to appreciate this lesson. He added that the company's major Oxford Street store, which unsuccessfully experimented with self-service about 12 years ago, was now being replaced to revert to this form of trading.

Three dealers, detailing their personal experiences, proudly came out in favor of the basic (Continued on page 58)

April-Blackwood's B'way Burst

NEW YORK — The April-Blackwood music publishing combine will get its first crack at the Broadway musical field this upcoming season. Neal Anderson, vice-president of April Music and Blackwood Music, has acquired the publishing rights to "A Raisin in the Sun." He's also in on "Catfish Bend," which is being written by staff writer Herbert Martin (lyrics) with Bobby Scott (music).

"A Raisin in the Sun," a musical adaptation of the Lorraine Hansberry play, will have a score by Judd Wolden (music) and Robert Brittan (lyrics). The book is by Robert Nemiroff. Fred Cole is the producer.

"Catfish Bend," which is being produced by Ed Padula, is a

(Continued on page 54)

Sidewalk in 5-Label Tie

LOS ANGELES — Sidewalk Productions, a Capitol-Associated Entertainment Corp. subsidiary, has signed its first production deals with RCA, Columbia, MGM, Philips and Imperial. Hereford, Sidewalk's president, has sold its material through Tower, a Capitol subsidiary.

As a result of the new affiliation with RCA, Sidewalk will provide it with the soundtrack LP from "Wild Wheels." The film, was scored by Harley Tisch, Sidewalk's president.

Six acts handled by Sidewalk appear in the picture, produced by Kendall Associates and distributed by

(Continued on page 8)

This Month Is Pronounced Tet'rá·grámmá·tion
Available on RCA Stereo 8 Cartridge Tape

ELVIS
From ELVIS In Memphis
LSP-4155
New York—Alan Douglas, head of Douglas International, has initiated a project to expand the market for his jazz label. Among his strategies is being geared toward the Spanish market as a followup to Douglas’ jazz deal with Garcia Records.

Douglas feels that the Spanish market has considerable potential because of the language barriers in the titles of the albums and the album liner notes. In his tie with Gema, which will distribute the Douglas product here in Latin America, Douglas will receive Spanish-language titles and Spanish liner notes. In association with Gema’s 100-cover radio-spot campaign on Spanish-speaking radio stations, Douglas’ initial tie with Gema covers about 12 albums including singles and albums under various titles. Among the artists are Eric Dolphy, Dave Brubeck, Dizzy Gillespie, John Coltrane and Henry Mancini.

Ranwood Plays It Loose On Releasing Schedule

LOS ANGELES—Ranwood Records, the 15-month-old company formed by Randy Wood, an executive with Pacific Western, has begun playing the purchased master tape of thealbum "Quintet’s Theme" by the Canadian quintet led by Langdon Johnson, for release in early December.

Sound, so the company feels, is the best double album of the recording. The song is the theme from "The Sixth Sense," with titles such as "Dark Shadows" which draws both teen and adult viewers.

In the first part of the project, which is produced by the company itself, with a few outside producers, a major recording was received on the Inner Dining, a new album by the classical group, from Put Noyce.

Wood started his label with own releases, the courtyard Gallurs and the Four Score Planos. Two groups continue to enter into partnerships with the label. It was unstable of acts providing additional distribution for Wood’s records. The 20 acts are from the Teakle Productions camp which leases the masters to the label for distribution.

Wood spends the majority of his time in the studio and the plans to develop shortly a new label. "It’s impossible to be the prime vocal of a non-contemporary sound," and he is the leader of the Lawrence Welk show. Thirtysomewhere director handles Ranwood product, with executive vice-president Bob Bollard also handling the company plan adding representation in five major markets.

Ranwood’s small staff of executives consists of seven. However, there is a number of cities. Sales-distribution is handled by Bill Goldsmith in Chicago, Eastern operations director Seymour Spiegel in New York, Western region promotion director Vic Frazier in Nashville, and Polly Rees handles the offices in Miami.

General manager Larry Wells works in the home office with Mrs. Hamilton and Wood. Wells handles the western region in sales and promotion matters and also scouts for new acts.

Arthur was New York counsel to the AFM.

ERTEGUNS STATION BUY UPHeld

By MILDRED HALL

WASHINGTON — The 1968 buy of WAAB, Worcester, Mass., by the Erteguns brothers was challenged by another Worcester radio broadcaster, WORC, as a violation of the Federal Communications Commission’s rules that have been taken the case to court, claiming that the former Atlantic Records partners "demonstrated a lack of good jukebox acceptance."

In the case, which was decided in the Federal Communications Commission’s court of communications, the three stockholders had "diverted" their respective ownership interest in Atlantic Recording Corporation.

heard shortly afterward the three obtained a number of shares in Warner-Seren Art, a Warner subsidiary, that, which in turn owned Atlantic, and which would acquire shares was known and should have pointed out earlier to the FCC. The Commission said, also, the right to additional Warner stock under this deal "should also have been reported when WAAB was filed in amendment of Feb. 15, 1969, informing the Commission of the stock that the Erteguns and Wesley had acquired in Warner Bros."

quarter building and has also assigned new executives to head up operations there.

ABC Into New Coast Bldg.; Realign 2 Execs

NEW YORK — ABC Records, Inc., has acquired a new Los Angeles West Coast head.

FCC Commissioner Nicholas Condon, in a letter to the Board of Directors of ABC, Inc., said the Board should continue to provide the FCC with the return of a new Los Angeles office.

The Commission majority said the Board of Directors should provide a report that they would continue as officers and directors of ABC and would "continue to have a significant relationship than the ownership of each by less than 1 per cent of a single company." Also FCC points out that it has determined other board casts licenses to 100 percent owners of record companies.

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Multilevel Disk Invasion By Stockholders of Equity

LOS ANGELES—Stockholders of Equity Corp., a holding company in the music business by financially underwriting a record tape-publishing and sales company, has acquired the Continental City Music Corp.

Located in Chicago, the new company, a wholly owned subsidiary of Stockholders of Equity, will handle the publishing of $2.58 million instrumentals recorded in Europe and acquired from Elektra.

Elektra Deal On Dandelion

NEW YORK — Elektra Records has obtained U.S. distribution rights to Dandelion, a new group formed when Dandelion's first acts will be the Principal Edwards Magic Theatre.

John Peel, who also hosts the BBC's Top Gear, has recorded "A Right Ride," will handle Dandelion here under a long-term contract negotiated by Elektra president. Among acts discovered by Peel before they were signed to Dandelion are John Delicious and Catherine Denue. The score for the film was written by Marvin Hamilton (music) and Joel Hirschen (lyrics). The songs include ones by Batjac and Hal David.

S$2 Mil. M. Center Stated for Houston

HOUSTON — Plans have been announced by composer Jimmy Duncan for the construction of a $2 million music center which will include two recording studios, a radio studio, and a music education center.

To operate the complex, Duncan said that he was forming Jimmy Duncan's South City Productions Inc. In the studio complex, a recording studio will be housed on the ground floor, while a music education center will be located on the first floor.

Mendes Launches Group in Mexico

LOS ANGELES — Sergio Mendes, Brazil's most popular singer and one of the biggest stars of today, has prepared to debut his new Serrich Productions act, Bossa Rio. Mendes distributes the label's acts last year in Brazil. Their initial LP is slated for a June 1 release on A&M.

Doors 'Live' LP

NEW YORK — The Doors will release their first live LP when they play the Aquarius Theatre here July 21. It will represent their fifth LP for Elektra, which is sponsoring the series, Monday night concerts.

Larry Fotine, president of Baby Records of Sepulveda, Cal.


The line is a division network in the U.S. and overseas, masters and salesforce in the A.B.C. 

Dandelion will be co-operating with Jay Bates, formerly equally between the company and artists. Elektra will distribute from six to eight Dandelion albums a year.

April-Blackwood's B'way Burst

April-Blackwood's entry into the Broadway and film fields is part of a three-year plan to involve his company in a three-way thrust: Broadway and film, a recording subsidiary and the acquisition and development of new talent.

On the production end, firm's Daylight Productions books Billy Blackwood, Bob Dylan and the Byrds to records, the Lemon Pipers for Buddha; John Reid, an artist-writer-producer for Liberty; and the term of Dan Dilon & the Good Men for Epic. Among the writers added to the April-Blackwood combine is Bobbie Gentry, who wrote "Sweet Cream Ladies, Forward March," with John Stroll. The song belongs to the group, the groups of our country and the acquisition.

The Blackwood's initial label is forming a lot of chart action in recent weeks. Among its hits have been "Island in the Sun," recorded by the Ventures on Liberty; "Spinney Wheel," recorded by Blood, Sweat and Tears; and "Dancing Lowlife," recorded by the Morlocks. Among the hits recorded by the group's "The Fool Boys," recorded by the同盟; "You're All Around Me," recorded by the Sotists and "Bed of Roses," written by Norrie Dow in Bed," recorded by Dusty Springfield.

Songs published by April-Blackwood have recently been recorded by the Byrds, Janis Joplin, the Shondells, Nanc
ington, Jerry Vale, Jimmie Rogers, Frank Zappa and Skater Davis.

Tony Orlando is general producer for the April-Blackwood, and Jack Grady heads its Nashville office. Al King, who headed the firm's Coast office, has resigned to become vice-president of National General Pictures Music. Ander

Executive Turntable

Mervin Harman, recently with Uni Records, named western region promotion manager for Tower Records. J.B. Faraci joined National Recording Studios, New York, as studio account executive. He was with Sound Recording Studios for 12 years in the traffic-production area. ... Rose Saggio of Argus Distributors has been appointed regional vice-president for the Triangle Records and Spiral Enterprises. Ben Arigo heads national promotion for the companies with Curtman-Brown Associates handling public relations.

James Show named director of sales for rock and gospel artists for Rolling Stone Records. He is currently manager of Joe` s Music. He has been bass player with the Jamil trio for many years. Don R. White will be AIP's Midwest associate producer, based in Detroit. ... David Corcoran, general manager, Inland Distributors, Inc., producer of radio stereo tape decks and radio. Ben was previously national merchandise manager for Western Auto Supply in their appliance and electronics division.

William E. Ross named vice-president, marketing, for Sylvia Entertainment Products. Ross, previously vice-president of sales for the company, will have over-all responsibility for marketing, sales, merchandising and product planning. G. Lee Thompson named vice-president sales for Sylvia, responsible for merchandising and distributor sales, and for the group's entire sales effort. Gordon C. MacDonald named responsible for product planning for the company, for design and planning on all home entertainment products. ... Bruce L. Birchard, vice-president of Sony Corp., of America, has joined Columbia Records as vice-president and chief operating officer.

Susan Richards named talent co-coordinator for The Rolling Stones' new 45 rpm single, "Lips, Luv, Lingerie," for music show. She has worked on various TV shows and has made recordings with Columbia Records East Coast recording division for two years. ... Buck Reingold named New York promotion manager, Buddha Records, working out of Metro Record Distributors office. He recently covered the promotion of the United Artists label in the St. Louis region. She was formerly secretary to Mike Elliott, general manager of Liberty/UA Distributing Corp. ... Charles K. Pike named vice-president of Edward Shaw and Associates Public Relations Advertising. For the past year he has served at TV-Musical Variety director for the company.


Mary Slaveter named national director of LP marketing and sales, Jubilee Records. Previously, Slaveter was general manager of Marnell Distributors in Philadelphia, and merchandise manager for Schwartz Brothers Distributors, Washington, D.C. ... Allan Lavinger named to the newly created position of director of planning and administration for Liberty/UA Distributing Corp. Lavinger was manager of special services for the company.

Before joining the company 11 years ago he was with Hart Distributors of Los Angeles. ... District manager for Capitol Records in Houston, New Orleans and San Antonio, Vince Faraci, has been promoted to promotion manager, Los Angeles.

Chester Freund named sales vice-president at Phillips Audio Equipment, previously vice-president at Blackwood-Peal. He will form his own company. ... Bob Catino resigned as art director of McCull's magazine. Before joining the publication he was vice-president and publisher of the CBA Business. ... Paul Simler, director of special projects and tape for MGM Records, leaves the label, June 1, after eight years, to organize Optronics Library Corp., VTR Corporation and Waterbear Films Inc.—the nucleus of a new company to be called Home Audio. ... Allan McDougal named director of special promotions, Tetragongram. Jeff Jernim joins Tetra's promotion staff. ... Ken Stabile appointed director of national publicity for Sylvia Electric Products Inc. He will co-ordinate marketing efforts of Sylvia's 16 divisions in 13 western States.

Fred Ruppert appointed New York field promotion representative, RCA Records. He is responsible for radio air play and radio and TV promotion of artists. He joined the company in March 1968 as field promotion representative for Phoenix. ... Carol Leiberson joins the professional staff of Metromedia's Valdano/Sanbime Music Division. She was formerly with Music 28.

Beatles—Single Stirs Storm—Anti-Christ?

NEW YORK—The Beatles released a controversial single this week, which mentions "pagan sacrifices in a manner considered blasphemous" in the title track of the four-song package. The single disc, "The Ballad of John and Yoko," has been banned by many U.S. radio stations, including ABC-owned and operated WABC in New York, and WABC in Chicago, and WABC in New York. However, WCFI in Chicago, is giving it heavy play, while WABC in New York, made no objection to the disc.

Ringo Starr's voice in the New York banned it. In banning the disc from WABC, Rick Slkar, program director, said, "It's being played because I'd be talking to more mono's in two minutes than I've talked to all day.

The new Cowsills, single "The Prophecy of Daniel and John the Divine," on MGM Records, may soon be stirring a controversy, too. It deals with the destruction of the world as prophesied in the Bible. The uppermost right side of the religious coin is Frankie Laine's new ABC single, "I Can't Help Myself (It's Springtime but God's Last Name).

The Beatles' and Cowsills' discs will not be heard in the U.S until Laine's single was a Top 60 choice of Billboard's review panel this week.

Douglas Buys Studio in L. A.

LOS ANGELES — Steve Douglas has purchased Nashville West, a local recording studio here and one of the most popular facilities. He has also changed its name to Dimension Record.

Former owner Charlie Underwood remains with the new corporation and will continue to assist by Dave Moorehouse.霞，Audio Recording, located there, within the next several weeks. Douglas said. The range of recording equipment ranges from 16-track down to 2-track.

Douglas says he bought the studio in part to serve his independent production projects. He is co-producing the series and also is working on a new album, with Barry Kane of CCS Enterprises.

Polydor to Push 'Giveth'

NEW YORK — Polydor Records will be releasing their first domestic album, "The Street Giveth," by Cat Mother and the All Stars, which we purchased this week.

The promotion, which will include press kits, radio spots and direct mail, will be handled by Full Circle, a new underground press, also will cover the album's packaging, which features their "Good Old Rock 'n Roll" medley.

Cat Mother is a one-man band, engaging in all the Electric Circus here after appearing at the San Jose Pop Festival. Jim Hendrix produced the group's recordings. The five-man unit will release its album cover.

JUNE 7, 1969, BILLBOARD
Who stole the show at Cream’s Farewell Concert in San Francisco?

Who’s electric violin playing did the L.A. Free Press compare to Jimi Hendrix’ guitar playing?

What new album has been gathering all the heavy underground play this past week?

Who will be the big group in the San Francisco Renaissance?

**It’s A Beautiful Day!**

A debut album on Columbia

Booking Agency: Melody Agency
San Francisco—415-621-0487
Memphis, Handy Fests Coupled

By BILL WILLIAMS

MEXICO — The Fourth Annual Memphis Country Blues Festival will be held this year with the First Annual W. C. Handy Memorial Concert, spread over four days in four locations.

The festival begins officially with an evening of music by Moloch and films about the Blues of Costa Rica and the Park Shell on Thursday (3). Three daytime concerts in the Overton Park Shell and at the Horizon and in the E. H. Crump stadium will follow culminating with the W. C. Handy Memorial Concert in the Mid-South Coliseum on Sunday.

The list of performers is impressive. They include Bukka Whitehead, Robert Wilkins, Furry Lewis, Fred McDowell, Common, Johnny Winter, Albert King, Carla and Ruth Thomas, Booker T. and the MG’s, the Sun-Kissed Bluesmen, the World’s Greatest Jazzband, Nathan Beauregard, John Fishley, the Insect Trust, C. J. Walker, Albert Collins, Moloch, Johnny Woods, Piano Red, Wild Child Butler, Henry Snell, Southernoff, Joe and the Blue Brothers, Soldiers of the Cross, Five Blue Stars, Pharaoh Sanders, Butterfield, Bob Marley, Harpo, Jo-Ann Kelly, Taj Mahal and many more surprise performers.

The festival is sponsored annually by the Memphis Country Blues Festival and the Memphis Area Music Association. It is organized and operationally supported by the Memphis Area Music Association. It is the only non-profit organization dedicated to the preservation and promotion of Memphis music. The goal is to celebrate the blues of the rural South as it was played and sung in the early 20th century.

The W. C. Handy Memorial Concert will be held in honor of the legendary blues musician and founder of the Memphis Blues Festival. The concert is a tribute to his contributions to the blues and his efforts to raise money for W. C. Handy scholarships. The performers this year will donate their services.

NEW YORK — Time-Life Records will commemorate the lunar landing with a special package which will be sold through department stores this summer, to "The Moon" will be sold through department stores nationwide. The package will include a companion picture book.

The book is a decorative narrow four-color illustrated Little, Brown and Co. will handle retail distribution, and Si- ward Administration will handle the book’s library marketing.

The book will unfold the history of the moon trek from the first rocket attempts in the mid-20th century through the Apollo-Saturn era and the climax with America’s space program. Through the men who did it themselves, and the National Aeronautics and Space Administration and the book publishers, co-operated in providing material for "To the Moon," it is both a dramatic history of man’s "conquest" of the lunar landing. The book has been produced by Michael Kapp, currently director of business affairs of Time-Life Inc., and has been interviewing key figures identified with the space program and Project Mercury. Closely associated with the U. S. astronauts, Kapp is credited with writing the humorous roadway signs which have appeared on television and worldwide TV from outer space.

David Davidson, a TV playwright, has written the narrative for the recording. The CD is spoken by Broadway actor Sorrell Brooke at a musical background.

Accompanying the records is a 192-page hardcover book in which Apollo 11: The Complete Time-Life Records have assembled hundreds of photographs, most in color, and the original sound recordings. The book is edited by Warren R. Young, formerly editor of Time-Life magazine, under the direction of Jay Gold, editor of Time-Life Records.

Gormston Books Bought by Fox

NEW YORK — San Fox Publishing Co., has acquired the combined music catalogs of Gormston Music Co., and Gate Music Co.

The catalogs of educational music, for all levels in all hands and other classifications, etc., is controlled by the late David Gormston, educator, composer and music critic.

GOLD TO 3

AM & LBUMS

LOS ANGELES — Three A&M albums have been certified with gold status by the RIAA. The gold status was awarded to the Mexican and Brasil ’65: "Equinox" and "Food on the Hill". Wes Montgomery's "A Day in the Life" is the third title. These new gold records bring Mem- bers' LP total to four.

MANNY— Several radio station executives attended the first national promotion meeting held in Miami.

CAPITOL MGMMT. MEET IN FLA.

LOS ANGELES — Capitol brought a large group of radio people to Miami this week for six days of business discussions. About 160 people, from the domestic operation of the label will attend meetings starting Tuesday and ending through Tuesday (10) at the Dorsey.

National sales manager John Jossey will conduct the meeting and field sales manager and department heads from headquarters will attend.

Time-Life to Orbit Set Marking Moon Landing

By PETER B. MAURER

Col.'s 'Greatest Hits' Push Shifts Into 2d Gear (June)

By PETER B. MAURER

Station Executives Attend Atlantic Meeting in Miami

By BILL WILLIAMS

By BILL WILLIAMS

The idea behind the meeting, held in the form of promotional activities designed to strengthen relations between promoter personnel and the radio and TV stations of the world.

Attending were E. Rodney Jones, program director, WQON, WHVM and WYMT, Wilkesboro, N. C. and management director, Dick Starr, program director, KYA, San Francisco, and management director, J. C. Visscher, promotion director, KYA. They spoke on promoting the recently formed men and disc jockeys.

Atlantic executive vice-president Jerry Weis has promised upcoming product and Bob Kornheiser, vice-president, co-director of sales. Len Scheck, vice-president, marketing, Henry Anderman, promotion director, and Rick Willard, Atlantic singles sales manager, addressed the meetings.

$19 Mil. Loss Seen at MGM

NEW YORK — Losses for the fiscal year ending Aug. 31, 1969, may amount to $19 million, according to figures announced last week. Edgar St. James, MGM’s chairman and president, said the board passed a resolution to co-operate with MGM in the sale of its services to MGP to the over 12 years. It was also announced that all of the firm’s write-offs in the record division.

Pact to Give Capitol Full Line of Invictus Product

LOS ANGELES — Capitol will receive an unlimited amount of product from newly formed Invictus Records under a three-year contract with Holland-Dobson-Hollander Productions, the new label’s parent company.

LOS ANGELES — The Capitol imprint and Holland - Dobson - Hollander Productions are being financially supported by Capitol, which is owned by the Eddie Holland-owned company getting full product control.

Holland has signed four acts under Capitol-controlled arrangement, including the Glass House, vocalist Fred Payne and Chairmen of the Board, all 2850- 100,000 acts, and the New York office will independently produce acts for other labels and may get involved in promoting several groups on Capitol.

LOS ANGELES — Capitol for pressing, distribution and marketing in the U. S. and Canada, and the New York office will independently produce acts for all labels and may get involved in promoting several groups on Capitol.

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MY CHERIE AMOUR

STEVIE WONDER

TAMLA 54180

MOTOWN RECORD CORPORATION
"The Sound of Young America"
Capitol Going the Album Route
To Introduce Its New Artists

*Continued from page 1*

To some degree, the success of the Beatles appears to have in- ability to break other new groups because all the emphasis on the radio level was on Beatles product.

But with the quartet recording for own Apple label, Capitol has been going full throttle to release as many new albums of al- bums by new, untasted groups.

Bob Yorke, Capitol's distributing- executive, told Variety, "It's very difficult for some of these groups to say what they want to say on a single. Nobody that clearly focussed anymore. It almost takes an album for some acts who they are, what they do and in what they believe. It is that the Capitol album serves them well."

Tec Affiliate Into Prod.
Deals With Five Labels

*Continued from page 1*

tributed by Fanfare Films. They all join RCA's talent roster under terms of a new joint venture, for which Sennett is responsible for airing their ses- sions, Hatcher said.

The first to appear as vocalists and actors include Don Epperson, Teri Stofk, and Bill Revis, the Three of August, Ellie and Blue and the Threet.

Hatcher is also placing Ep- persson and Stafford in another Kendall Associates production, "Justice Caine." The "Wild West," RCA will try to coincide with the pic- ture's release.

Sidewalk will also provide RCA with a single by the Saturday night revolt titled "Father Kinlaw."

Terms of Deal

For Imperial, Sidewalk will pre- produce records of the terms of the RCA and Columbia deal, the labels pay all production costs. Sidewalk pays all costs in its dealings with MGM and RCA.

RCA pays artist's royalties di- rectly; the other companies pay Sidewalk, which in turn pays the act. Each of the companies owns the masters they obtain from Sidewalk. For Tower, which has re- leased a number of sales-win- ning American International Pic- tures-Sidewalk soundtracks, Side- walk has produced a new sound- track, "Devil's Eight," AIP's newest film. Tower is also releasing the single, "Paxton's Bonnet," from the Max Frost and the Troopers from the film, "Three in the Tower."

The theme from "Devil's Eight" has been released by Tower as a single. The music was composed by Mike Records, the Continental Entertain- ment Corp.'s president and Jerry Stynor. It was with the purchase of Curt's Side- walk Productions last May, that Trans- continent took on Curt's creative end of the music busi- ness, having initially begun pur- chasing rock recording concerns.

A key to Sidewalk's operation is the placement of its musical acts in motion pictures, providing the record company with a major exploitation fea- ture.

Sidewalk has signed two new vocalists, Bob Jackson and Bobby Darnell, a former Capitol company wants to get its people into film and TV writing.

Sidewalk maintains a staff of three ad men in addition to its record staff, Bob Summers and Curt.

Hatcher's film writing credits include "Ten Tlaces," a new independent Films production; "Glory Stompers" from AIP, "Killers Three" from AIP, plus a number of projects on which it has worked with Curt, in- cluding "Hell Cats" for Crown International.

The album route is generally followed by the release of some single material from the pack- age. Recording albums also al- lows Capitol to strengthen its hand with larger numbers of in- dependent producers.

Capitol's current outstanding projects in band is similar to the intensified campaign ini- tiated by Columbia two years ago when it was not totally committed to the rock market.

A problem in dealing with underground bands is that they have a propensity toward break- ing up. Two San Francisco bands, Steve Miller and the Quicksilver Messenger Service, for example, broke up after one LP. You could well argue these two groups have been reformed and

new LP product will be forth- coming.

The very length of a rock band determines the au- thenticity of the album form. One factor which holds back the success of so many recorded groups is the time during which they used their own material. Unfor- tunate songs do not usually totally gen- erate when offered in an LP by an unknown act. Despite this, Capitol, like so many other companies, is making new deals to develop the song reper- toire.

Arts in Debut

Among the artists debuting in Capitol's LP drive have been John Car- man Don Partridge, Ray Brown and Willie Sue, Jamee Curt, John Hatcher, and Paul Moxa.

Instrumentally, albums have introduced Merriweather, SRC, the Ohio Players, an R&B band, the Six, and the Last Ritual, and Quicksilver Messenger Servi-

Radio Station, is this program of releasing albums in a steady torrent and without any significant promotion behind them. UNI Records this year has kept the release of underground band LP's.

One label which has radically altered its program of re- leasing steady LP's by un- derground unknowns is UNI, which has put more a cautious approach to LP scheduling.

A&M too has begun to seek and use the pop/hippie bands and has been releasing a hard rock product in an attempt to broaden its own image.

Brovsky, Decca In Spring Pitch

NEW YORK—Brovsky Man- agement and Decca Records have prepared a special promo- tional kit for Decca's new Me- morial Day debut, the album containing a highlight recording of the LP, biographies, and a still photo.

The promotion also consists of offering the album to be mailed to 500 domestic deejays. Record shops in the Man- hattan area were supplied with free tickets for the group's two-week engagement at the Further End which ends on Monday (26).

AF Names Kay

DALLAS — Audio Fidelity has named Kay A. Kersh, a mem- bers to handle its distribution in the Dallas area.

KAPP PUNCH ON NEW LP'S

NEW YORK — Kapp Rec- ords has decided to put the same album drive on new varied prod- ucts. The first project is "Spring" by Happy Heart," Roger Wil- liams' 27th LP for the label, to be released separately from the albums by the Prophets and John Rowles and new sets by Mel Tills, Francis Lai, Shari Wallis, and Myrna Lynch. A memory package of the late vinyl format is included.

The above quotes compiled for Billboard by Merrill Lynch, Pierce, Farrow & Smith, Inc., member of the New York Stock Exchange and all principal stock exchanges.
Archie’s Back
From The Army
With A Smash Hit!

"GIRL
YOU’RE
TOO
YOUNG"

Archie
Bell
&
The
Drells

Atlantic 2644
Produced by Gamble & Huff

ATLANTIC
Hal Cook, Billboard vice-president, gives a guiding hand to Harold Buxbaum, right, at the third annual Billboard World Golf event May 22 at the Westchester Country Club, New York.

Ready to go, from left: Jules Malamud, Al Bennett, Bob Tompason and Sy Sheib.

This foursome stands in awe as a putt hangs on lip. From left: Dave Luppert, Mitch Manning, Pete Vescovo, and Ernie Ferrari.

And sometimes a jam on the course gave everybody a chance to talk about the troubles on the 13th hole.

More than 200 golf addicts attended, including, from left: Frank Campara, Warner Pagliara, Ron Altosenberg and Joe Norton.

The countdown, from left: Whitey Ford, Hal Cook, Sammy Kaye, and Art Tallmadge.

Jim Fogelson, Ernie Altshulder, Frank Military, and Johnny Farron.

Finishing up, from left: Harold Schwalbe, Don Burkheimer, Joe Reilly, and Art Schwartz.

The tee off, from left: Mike Coolidge, Steve Poncio, Matthew Gilligan, and Tom Van Gessel.

There was still time out for a sandwich. From left: Billboard director of sales, Ron Carpenter, and Carroll Bratman, Anthony Tallarini and Irving Weinstein.

Also, from left: Marty Hoffman, Marc Pressel, John Miller (who lucked out a hole-in-one), and Steve Capone.

The 19th hole proved one of the most popular.

Mort Nasatir, publisher of Billboard (in striped tie), at the 19th hole.

Mickey Addy of Billboard (at mike) adds candid comments during the evening's awards banquet.
We Played Our Cards Right
And We've Got Another Hit!
"My Little Chickadee"
by The Foundations
by Soloman Grundy
CARtridges
Spark Sales at Talmadge Co.

LOS ANGELES—Sales at Tape Merchandising, the Sid Talmadge specialty firm, are up 10 per cent since going into the cartridge field last August.

Talmadge, who has just announced his turn to tape, also covers his purchase of UTI, formerly owned by Ed Mason and Sandy. The combined tape company now services around 500 accounts in Southern California with players and programs.

A San Diego office manned by Gail Lynch and others covers the lucrative military installation field which is endemic to lower California.

Players and music are stocked in three locations—two in the lower area and one in San Diego. Jack McDaniell is Talmadge’s sales manager and he oversees the activity of four salesmen.

Talmadge has begun to rack some accounts such as the Advanced Muffler Co., which has seven stores around Los Angeles and individual stores in Louisiana and Georgia.

For the veteran record distributor (through Record Merchandising working with auto-motive and camera stores) it is a new experience. Talmadge still expands the majority of his time with his record distributor friends and he feels it will be many years before tape sales equal those of disk.

Tape will never replace records because of all the phonographs,” Talmadge feels. “So, keep your eyes on the growing tape industry, he says, as other industries are following through in Mexico.

For the record, L.A. and San Diego and the El Centro valley are good areas for Latin product.

AMA Honors
GRT’s Bayley

LOS ANGELES—Alan J. Bayley, president of GRT’s Bayley, has been named man-of-the-year by the American Marketing Association’s Southern California branch, for “outstanding contributions to marketing.”

The AMA award will be presented to Bayley June 11 at the Fairmont Hotel in San Francisco.

The recent AMA winners include Byron Mayo of Sea and Ski, Restaurants; Pacific Gas & Electric Co., and Dr. E. G. Grether of the University of California.

High-Speed Duplicator
Developed by Infonics

LOS ANGELES—Infonics, tape equipment manufacturer, has developed the prototype, cassette-to-cassette duplicator. The new CC-2 (two-track) cassette-to-cassette recorder operates at 15 inches per second and duplicates both tracks at the same time, thus producing four duplicate C-60 cassettes every four minutes.

Slave duplicators are available, each of which produces an additional eight cassettes while the main duplicator produces four, said Peter H. Stanton, president, Infonics.

“Industrial, religious organizations and schools can now record a sales or service meeting or sermon or lecture on a portable cassette recorder,” said Stanton. The original cassette is then inserted in the Infonics duplicator along with four blank cassettes. Four minutes later, he said, four duplicated one-hour cassettes are ready for playback.

Tape CARtridge
Discotape Forms Purchasing Co Op for Indie Tape Dealer

By EILOT TIEGEL

LOS ANGELES—A national purchasing cooperative for independent tape cartridge dealers has been formed here by the Discotape Corp.

The new company has opened a pilot store, The Discotape, in West Los Angeles to test and develop marketing programs which will be utilized by stores joining the national network of music and co-operative.

The major function of the new operation is to offer central buying, sales and service promotion and advertising assistance to all dealers, or features previously unattainable by independent dealers.

A sales promotion, aid and service to all dealers, or features previously unattainable by independent dealers.

New Division

Discotape is a new division of the Multional Corp. Stores joining the co-operative are required to put up the Discotape name and adhere to its decor motif. The original owners’ name is a part of the store, points out Ron Gordon, Discotape’s president. There is no other binding requirement.

Discotape has established a working relationship with Tapes of Chicago and California Exhibitions, a local firm, to centralize purchase of tapes for member stores.

Discotape stores will order merchandise through the central headquarters offices here at 3301 West Sunset Blvd. These orders will be transmitted to the two tape rack jobbers who will buy the music.

Players will be distributed through a direct mail campaign, with whom the store will handle, which plans to warehouse machinery here.

A drop shipment arrangement will be utilized from manufacturer to store, with Discotape guaranteeing the credit on all its members.

In addition to the local stores, two new chain stores have been converted to Discotape in the West and one in the East. The pilot store in the West and one in the East.

Initially, Gordon had envisioned the set up of a network of specialty tape stores. But he changed his mind when he discovered there were over 1,000 stereo tape dealers in operation throughout the country, and that chain and department stores were hurting these dealers through volume inventory and low product prices.

He has found that with national advertising which additionally hurt the small businessman. Gordon went to work, he says, and Gordon decided to redirect his efforts toward a co-operative to operate a tape store.

(Continued on page 11)

Equipment Sales Lag
Overseas: Baptista

By RON TEPFER

LOS ANGELES—While sales of tape equipment in the U. S. continue to grab at a fast rate, the demand for duplicating equipment overseas has changed little in the past few years.

According to Louis R. Baptista, president, Worldex Manufacturing, an exporter of tape equipment, foreign markets are now “just beginning to develop.”

The biggest drawback for tape exportation has been in addition to foreign government import restrictions—the lack of U. S. dollars available in other countries.

American manufacturers not only sell in U. S. currency, and the case in most European and South American countries is that there just aren’t enough dollars to be utilized for such “luxury items” (most foreign governments categorize tape and tape equipment as a luxury and therefore they do not have priority in government spending). The one exception is Japan. It maintains a virtual balance-of-trade with the U. S. and therefore has the money to spend.

In addition, Japan has the added impetus of American servicemen who not only contribute dollars to the economy but they influence Japanese youth, said Baptista.

“Most servicemen, of course, are younger and more musically oriented,” he said. “Many come from homes where there was tape equipment or they may have had a car with a tape deck in it. Whereas, back home, countries are only now beginning to get into the cassette market, Japanese interest in cassette rivals that of the U. S.”

Although no exact production figures are available, Baptista feels that the Japanese are manufacturing more cassettes for both countries than any other country next to the U. S.

The Mexican market, according to Baptista, is quite sizable and by this country’s second biggest customer of “luxury equipment.” However, the gap between Mexico and Japan is significant. For instance, the Mexicans are now manufacturing mostly 4-track, quarter-inch tape—a configuration that Baptista says will exist in five years. Cassette is virtually unheard of in the country.

The problem “gaps” exist in most markets, “the automobile industry that started the tape craze in this country and now they are making inroads—small ones—in foreign countries.”

The foreign market, however, is there and it is growing. Most of the tape equipment manufacturers are backlogged with foreign orders but they won’t say how far back—some say sales figures, he said. Most of this stems from the fact that record companies are utilizing both tape duplicating equipment as an offset of the record equipment and a minor part of the market.

Few manufacturers really specialize in the development of tape duplicating equipment.

TDA Plans
Market Tie
With Oil Co.

By EARL PAIGE

CHICAGO—An 8-track CARtridge merchandising program for turnpike gas stations has been announced by the president of the oil company advertising on national TV is one of the summer’s top performers.

President of TDA Distributors of America (TDA) has also announced others.

Other promotions include a special program for 4-track Duplicotape, in which a customer may buy a special tape cartridge and get a roll of tape. The tape is available at any TDA store.

In addition, Alliance, Record Distributors Co., has recently opened seven more recording centers from one to another, and the addition of open reel to Ditto recording.

TDA has been running 12 Gulf Oil stations on the Pennsylvania turnpike in the last year. Last week the program was expanded to 12 more stations, this time with a goal of an eventual chain of such outlets, and Oren would only mention it.

472 Gulf stations are TDA’s target plan.

The tape company is a retail chain of Gulf Oil stations on the Pennsylvania turnpike in the last year. Last week the program was expanded to 12 more stations, this time with a goal of an eventual chain of such outlets, and Oren would only mention it.

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Bayley to Key NARM Meet

DALLAS—Alan J. Bayley, president of General Recorded Tape (GRT), will deliver the keynote address at the 1969 NARM Tape Convention to be held at the Fairmont Hotel from Sept. 5 through 7.

He will survey the current tape and cartridge business and will look into its prospects. The keynote address will be delivered at the opening luncheon meeting on Sept. 5 at noon.

Bayley founded GRT in 1965, his selection as convention keynote was announced following a meeting of the NARM Tape Committee held in Chicago recently.

In addition to the opening luncheon meeting, there will also be dinner meetings on Sept. 4 and 6. The subject of the Sept.

5 evening session will be Packaging and Display, while the following day's meeting will feature discussions on various tape industry problems.

The不像 persons person conferences will also be held. These pre-arranged sessions will be limited to 60 manufacturers and 60 wholesalers.

Mini 8-Track Shell
- Continued from page 1

playback unit, thus eliminating the usual protrusion of the cartridge.

The advantages of the reduced cartridge are many, according to Oscar Kusito, president of Motorola Automotive Products. It occupies less car space while in use, the elimination of the protrusion is a greater safety factor, it facilitates storage in both car and home, and enhances the portability of stereo-8 units and cartridges.

According to Kusito, the Motorola-designed cartridge has a playback capacity of 40 to 60 minutes depending upon whether the tape is standard thickness or Mylar.

Kusito said the reduced cartridge was designed by Motorola engineers and is being offered to manufacturers at no charge as an industry service. Motoro, a leading manufacturer of cartridge playback equipment, will not be manufacturing the cartridges, but Kusito hopes the industry will adopt the features of the streamlined pack.

Indie Tape Dealer
- Continued from page 12

enable independent dealers to reduce their purchasing costs and operate as a national chain.

Print Campaign

Gordon has built a merchandising and art staff at his headquarters which will develop print campaigns for Discotape stores.

"Financially we can assist our members by providing payment guarantees to help ascertain increased credit terms from suppliers, and to facilitate store expansion programs," Gordon said.

Gordon launches his national membership campaign June 2. The co-operative will purchase centrally from such hardware manufacturers as Muntz Stereo Pak, Automatic Radio, Motorola, Craig, and Panasonic. David Weisser, formerly of Tape Merchandising, a local distributor has joined the company to help set up inventory systems and product programs.

A monthly newsletter will be distributed to all members informing them of new product releases and push items.

“Our formula,” continues Gordon, “is simple. Low prices are based on volume. We are doing is combining the tape and equipment orders of all of our associated stores to obtain the lowest possible prices.

The co-operative will also develop ad programs for its members utilizing negotiated national rates and local co-op campaigns. The entire operation is based on the concept of developing a local dealer as a stereo tape specialist, with all Discotape merchandising aids geared toward this uniform impression.

TDA Plans Market Tie-In

- Continued from page 12

promoting the stereo 8 concept, he said.

As an illustration of what effective sales promotion can achieve, Ohren told about TDA’s recent experience with 4-track product. A special rack holding 100 packages of two 4-track cartridges back-to-back priced at $6.98 for both pieces was test-marketed in a dozen stores in the South and Southwest.

“We thought 4-track was dead,” Ohren said, “but 10 out of the 12 stores have reordered.” Paul Adams, International Tape Cartridge Co., put the merchandising package together, Music categories featured such varied artists as Herman’s Hermits, Hank Williams, Al Martino and Dionne Warwick.

The stores involved were mainly mass merchandising outlets.

Bob Wirtley will betcha a FREE lunch... that no one can display it better than he can!

Fairmont’s New Convertible Browser Racks Feature:

VERSATILITY — All units are convertible & compatible — set up complete dept. (LP, Tape, 45 Pop), easy slice doors, large storage

QUALITY — No warp construction, reinforced, metal floor guide, no chip, scuff resistant, white or walnut reverse doors, white vinyl trim, rich looking

DELIVERY — We GUARANTEE ON TIME delivery where others fail

ECONOMY — Durable, built to outlast all others

Call Bob now for your luncheon appointment at (212) 244-5887 or see us at Booth A324 at the Consumer Electronics Show June 15-18
WONDERFUL WORLD OF 8 TRACK

The 8-Track Tape Cartridge System is celebrating its FIFTH Anniversary . . . Five years of dominating the American Tape market to become the most popular of all tape configurations in the U. S. Now, another major step . . . the launching of an 8-track merchandising thrust internationally.

As the 8-track system enters an even more exciting phase, Billboard will mark the occasion with a special section that will document the configuration's remarkable growth and speculate on its future.

If your company has a stake in the 8-track industry, this is a golden opportunity to shout the success of YOUR 8-track story to the worldwide readership of Billboard.

Coming June 28 Issue
Advertising Deadline: June 16
Contact your nearest Billboard representative today!
Musicor
Nashville
\[Continued from page 14\]

TITO RODRIGUEZ—Cavalier of the Americas (C) 569 2018 A
TITO RODRIGUEZ—My Always Love You (C) 569 2019 A
TITO RODRIGUEZ—The King of the Llamas Quartet (C) 569 2034 X
TITO RODRIGUEZ—My Heart Sang for You (C) 569 2043 X
TITO RODRIGUEZ—Tito No. 1 (C) 569 2094 X
TITO RODRIGUEZ—En Frenesia (C) 569 2167 X
GEORGE JONES—My Country (C) 569 1004 X
THE MAX MAN—One Eye Open (8) 860 9004 N; (C) 569 9004 X

Nashville
VARIOUS ARTISTS—Songs of Country Music (C) 569 2022 B

SIDEBWALK
SOUNDTRACK...in the Attic—Chad & Jeremy (8) SSV 75841 B

LUSSO
LUSSO

VARIOUS ARTISTS—Suenos De Tanzablanca (8) SSV 1003
PAULA DE MONTO—The Best of Portugal (8) LS 5013
JUGGERNAUT PICTURES & AUA ORCHESTRA—The Portuguese Hosen (B) LS 1041

MUNTZ

ABC
THE YOUNG AMERICANS—Time for Living (2) 600 6701

Ford Theatre—Time Changes (2) ABC A 681

Angel
SYMPHONY NO. 2—TWO CONCERTOS FOR VIOLIN
AND CORO/CONCERTO KORAZH/MASTERWORKS. (8) 45 2802

PERGOLI'S THE TWO CONCERTOS FOR VIOLO & ORCHESTRA. (8) 45 2803

Ashley
LON ASHLEY—Melanchild Journey (2) ASH A 7503

Bluesway
BRUNO MUSACCI & SONNY TERRY—A Long Time Since I Was Down Here (2) 601 7012

GEORGE HARMONICUM—SMITH...ONE OF THE GREAT BLUESmen (2) BS 1009
B & B—King of the Blues (2) BS A 6551

Bolero
SOUTHERN CALIFORNIA INTER-ORIGINAL/INTERNATIONAL CHORUS—BOLERO (2) BS A 6681

Capital
VARIOUS ARTISTS—Blue Ribbon Country Vol. 2 (2) 600 2772

Dorothy
COUNT BASIE—Swinging Over A Rose (2) 758561

KESSEL & GIBSON—Recorded Live at the Top Rank (2) 601 T 2080

CARRINGTON Color Bar News (2) 758561

KESSEL GREEN—Discs of the 1960s (2) 601 T 2081

FRANK GRIER—Photo Disc (2) 601 T 2082

HER COV—Photo Disc (2) 601 T 2083

AMERICAN COWBOY Photo Disc (2) 601 T 2084

DUNN
VARIOUS ARTISTS—A Treasury of Contemporary Vol. 3 (2) 45 2804

VARIOUS ARTISTS—A Treasury of Contemporary Vol. 4 (2) 45 2805

FERMATO
CRAIG & MORTON VILLER NO UMBRELLA—Come, Come, C. Veneza (8) FOR A 6128

MARIACHI DE RAFAEL PADRÓN—Amber (2) FOR A 6129

MARIACHI ORCHESTRA De DON COSTA—Guitar Music From the Mexican Era (2) 45 2806

Dunhill
VARIOUS ARTISTS—A Treasury of Contemporary Vol. 1 (2) 45 2801

VARIOUS ARTISTS—A Treasury of Contemporary Vol. 2 (2) 45 2802

IMPULSE
NEL BROWN—Blues for Me (2) IMF A 9180

MALDON
SCHÖNSTÄDT—DER AUFTRITT Vol. 1 (2) 45 2803

SCHÖNSTÄDT—DER AUFTRITT Vol. 1 (C) 45 2804

REPRISE
THE WINDS—Just Good Old Rock and Roll (2) 45 2805

NEL YOUNG—Everybody Knows This Is Nothing (2) 45 2806

JOHN MITCHELL—Clouds (2) 45 2807

RGE
TRIO—CHEZL—Main Line Guarantors (2) 45 2808

MARK L. BERNARD—MDR (2) 45 2809

MAXY VOL. 2; (2) RGE A 1200

OS GRANDES SUCCESS DE MAYSA (8) RGE A 1200

OS GRANDES SUCCESS DE MAYSA (8) RGE A 1200

OLAY SAISAS E TRIO CRISTAL—Believe (2) RGE A 1200

CHICO BARRIO DE HOLLANDA—A (8) RGE X 1022

SHEILA
JERRY L. SHELBY—This Country Music (2) 45 2811

JERRY L. SHELBY—This Country Music (8) 45 2812

JERRY L. SHELBY—This Country Music (8) 45 2813

TOMMY
EVERY REYNOLDS—That Thing (2) 45 2814

HARRY GAY—Angel (2) 45 2812

DARRYL GAY—Angel (2) 45 2812

THE ROLLING STONES—You Can't Always Get What You Want (2) 45 2813

THE ROLLING STONES—You Can't Always Get What You Want (8) 45 2814

TETRAMORPHOS
PAT BRENNER—Departures (2) TET A 118

UNI
TINO GUARRA—Jungle Grass (2) UNI 75855

VANGUARD
THE VINTAGES DORE—Andre Landry (2) 45 2815

BETTY AN EATON—The Baskinby Ensemble (2) 45 2816

NATHAN HODGSON—DON'T GO IN C MAJOR (2) 45 2817

HARRIS DAVE—THREE GREAT ORIGINALS...MADE IN ENGLAND (8) 45 2818

JERRY CONTELL—Lady Corbly (2) 45 2819

WARNER BROS.
GLEN COBOS—Somewhere (2) WARNER 1789

JOHN & LAURA—JETSON

(Continued on page 39)

JUNE 7, 1969, BILLBOARD
Can Jimmy Wisner put Shakespeare on the charts?

If anyone can do it, Jimmy can.

He arranged and conducted monster hits like "I Think We're Alone Now," "One, Two, Three" and "The Rain, the Park and Other Things." Gold Records all.

Now Jimmy Wisner brings this orchestral genius to the forefront on his new Columbia album, "The Jimmy Wisner Sound," featuring the love theme from "Romeo and Juliet." In keeping with his talents, Jimmy produced, and conducted and played piano on this album, as well as writing three original songs, "The Lonely Mermaid," "A Quiet Boy" and "Manhattan Safari." After making all those million

writers for other people, Jimmy Wisner decided to make one for himself. And do something nice for Bill Shakespeare, too.

On Columbia Records®
### Talent

#### Sly Romps: Carter Soothes

NEW YORK—"I want to take you higher," whispered Sly Stone. "Higher!" the crowd repeated over and over, filling Fillmore East, Saturday (34), with hallelujahs of hand-clapping, foot-stomping and fingers jammed in the air in the classic "V" of victory for peace. And when Epic's Sly and the Family Stone didn't quite hit their sound-checking, relentless rhythm, Clarence Carter soothed with his warm and suggestive Southern soul sales. Rotary Connection, Cadet/Com-

### DOORS GIVEN GATE BY AIDE OF HONOLULU

HONOLULU — Jim Morris, and The Doors July 4 and 5 at the Honolulu Interna-
tional Center Arena have been refused by Guido Salmaggi, city auditor director. The Doors, who were to make their second L.A. concert appearance in as many years, were given a "no" by Salmaggi because of the group's rough physical stage presence.

The local shows were to have been produced by Dick Clark Productions, in co-operation with radio KUKU and Elektra act became the first to be banned in Honolulu.

### Signings

The MC 5, formerly on Elektra, signed with Atlantic Records. The Gereggers, on the Original Uncle UMNH Records, have been signed by Atlantic. The group will record a four-track single for the label. The band is currently working on a new album.

### Pkg. Explores Black Scene

NEW YORK — "The Crofters" with John Longworth is exploring the black scene in prose, poetry and song, starring Vincent Burrell, who has recorded in a two-volume package by Spoken Arts Records. Mike Gandy, the group's producer, has been touring the production around the country.

### Showmanship, Sexmanship — Jones at His Topmanship

NEW YORK — Not since the days of Frank Sinatra's annual appearances at the Copacabana has there been so much electricity generated by an opening night audience as there was for Tom Jones at the start of his two-week run there May 22. Police barricades were in place in front of the club and custom-
ers were piled up inside and will be for the duration of the show just because of adrenaline.

Jones is one of the hottest disc-club acts going today. His piano albums and singles (distributed here by London) are hot sellers, his ABC-TV show is in regular syndication, and his shows are sold out in advance.

### From The Music Capitals of the World

(Continued on page 20)

### OCTOBER DATES SET FOR TIJUANA BRASS

LOS ANGELES — Herb Alpert and The Tijuana Brass have been booked to play Madison Square Gardens Oct. 10 and the San Diego Sports Arena Oct. 20. Last year the group broke all house records at the Garden. The San Diego date is to raise funds for two children's hospitals in Tijuana.
Bobby Vinton's new hit single was a hit before it was a single.

What a week! Top-40 stations all over the country have been playing "The Days of Sand and Shovels" and picking it as a "Sure-Shot of the Week," and things like that.

But what's surprising is this smash sound wasn't even a single. Stations were selecting it from Bobby's latest album "Vinton." It's okay, though. As of this week

"THE DAYS OF SAND AND SHOVELS"
(5-10485) is officially a single.

Who wants to stand in the way of success?
'Ensemble,' Therapy The Scene Stealers

NEW YORK — Steve Paul's Scene offered a strong one-two punch on May 23 as the New York Rock & Roll Ensemble opened a week's engagement and Group Therapy played on the second night of a four-day stand.

Group Therapy certainly lived up to the promise of its special Fillmore East appearance of more than a year ago, when it was part of an RCA promotion. Now on Capitol, the quintet is essentially a hard rock unit with blues and jazz elements. Two strong-voiced vocalists, Tommy Burns and Ray Kennedy, give Group Therapy a solid base. Lead guitarist Art Del Guidice, also possessing a strong voice, is being used more on vocals now, a definite plus.

The group's biggest and most significant change was the emphasis on original material. And this material is good! The only selection from Group's Therapy earlier days was the gospel-like "People Get Ready," a mainstay of the act's repertoire. In this, Burns, with a solid bluesy voice, and Kennedy, with a big, rich voice, alternated leads in the middle of phrases. The introduction stereoing organ Jerry Guida and drummer Mike Lamont also was effective with its strains of "The Battle Hymn of the Republic."

Several numbers from the new Phillips album were included, with Kennedy excelling on "Wildie," Del Guidice on "I Must Go," Burke on "River Deep, Mountain High," and all three vocalists on "Cheer Up Baby." Actually, all three joined in on all vocals. The turned-up volume added to the unit's powerful sound.

The New York Rock & Roll Ensemble, who previously played a one-nighter at the Scene, gave a magnetic first set. Appearing in ruffled shirts and tails, the highly talented musicians drew on the classical, rock and blues strengths of their backgrounds.

Included were the Morley duet for oboe and cello, performed by Martin Futterman and Dorian Rudynsky respectively. This led into a Bach trio sonata with Michael Kamen also on oboe. This led into the original Bach source of "A Whiter Shade of Pale" with Kamen on organ, and guitarist Cliff Minson on drums. Futterman's usual instrument. This easily led into the pop version with Brian Corrigan's strong vocals.

During the latter, couples started for the dance floor, jammed by the time the rock "See You Later Sue" came as the closing number, although there was a wildly accelerating bit to formally close. "Better Wait 'Til Tomorrow" gave Kamen a good vocal opportunity as well as a strong organ instrument.

"Faithful Friend," the title of the group's upcoming Aco album, was the strong rocker that followed. "Whiter Shade of Pale." In the rock material, Rudynsky played bass guitar and Corrigan, who shared with Kamen the leads with Kamen, played guitar. The New York Rock & Roll Ensemble, a rare group to play out original material, which is familiar in coffee houses, colleges, concert halls and other large auditoriums, also fits perfectly in underground clubs.

From The Music Capital's of the World

(DOMESTIC)

"Dating Game." While he's on the Coast Coden will work on a pilot for Universal Studios with a TV series in mind. He returns to Detroit after two weeks at the Inn House in Pasadena.... A new organization, The Association for the Prevention of Cruelty to Gordon Lightfoot, has popped up here. Ross Cibai, owner of the Grand Ballroom and WKNR-FM personality, announced plans for a weekend show to be held at the State Fairgrounds. He has purchased several truck loads of beach sand to spread around the area to provide a sitting place in addition to the stadium seats.... England's Savoy Browns have named Detroit as their favorite city and in appreciation will feature a picture of an audience at the Grand Ballroom on the cover of their next album. Also one cut. Possibly their next single will be called "Grande Boogie." MIKE GORMLEY

MEMPHIS

Joe Kelshy, owner-president of Diamond Record Co., has been busy looking for new talent and for producers for his record label.... Bill Mitchell, new producer and has recently been named the top instrumental group in England, has been recording one of HI Records' top artists, Dave Reynolds. Mitchell produces many artists for HI.

Gene Simmons, who recorded several years ago for HI, has produced his own group, the Sounds of Time, recently.

(Continued on page 22)
Announcing the New Bobbie Gentry

“Touch ’em With Love”

Single # 2501  produced by Kelso Herston
From The Music Capitals of the World

(DOMESTIC)

have potential. Their song, "Sun-
shine Baby" was premiered on the
Dick Clark American Bandstand
Show.

Johnny Rivers will produce Al
Wilson at American Studios with
the assistance of Chips Moman and
Tommy Coghill. Moman will
produce and arrange N. Y. Eddy's
Country Children from Baton Rouge, La.,
with assistance of Roy Ray and
Gay Bella. Moman and Coghill
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Herbert S. (Herbie) O'Mall, owner
of T.J.'s Night Club, has
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Campos at Lyn-Lou Record Co.

Jerry Lewis will return to the
Tom Jones show in London in the
early fall, said Ray Brown, management
agent for Lewis.

Marty Lackner, president of
Finstone Records, has been
designated as the representative
at American East Studios at 2272
Broadway. He has signed four publish-
ers to place their material with Memphis
producers and artists.

Larry and the Accommodations
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Larry and the Accommodations
for the Holiday Inn Record Co.

Earl Cage, manager of the
Jame's Brown headlining
concert at Madison Square Garden
July 4. The bill also includes Dinny
Russell, Brunswicks' Young-Holt
Trios, Kappy's Knuckles, and Tyce
Davis... RCA's Nina Simone be-
sings a tour of major cities and col-
lege campuses June 31. The tour
winds up in Memphis Aug. 24.

Marvin McIvor and Billy Davis
of Soul City's Fifth Dimension
plan to be married when the group
returns to Los Angeles next month
to appear at the Greek Theater.

Audio Fidelity Records plans a
West Coast offer. The label also
plans the acquisition of s.h.k. gospel
and children's lines. Barbara Mc-
Nair arrived in New York Monday
(20) to plan for her first Audio
Fidelity LP... C.W. Oberly taped the "Dick-
Clark Show" Sunday (25).

The Who, reissue artists, return
to Fillmore East Thursday (5) and
Friday (6) on a bill with Mer-
cury's Chuck Berry, and Stax' Al-
bert King... Max Morath of off-
Broadway's "Max Month at the
Turn of the Century" has signed with
Kolmar-Luth Entertainment, Inc., for concerts and theatrical
representations... Cotillion's Mr.
Floyd's Party has signed with the
Mary Jane Public Relations
Agency... Random House will
publish "I Know Why the Caged
Bird Sings," the autobiography of
O.W.P. Records' Maya Angelou...
Composer-pianist Eddie Heywood
flies to London Monday (19) with
Ivan Magull, his producer and
manager, to record a special LP
for Reader's Digest. Glen Oster
will arrange the session. Heywood
will visit Paris and Geneva.

Julius's Enzo Stuart opens a
three-week Persian Room engage-
ment Wednesday (4)... The
Pratt Brothers and Stax' Eddy
Floyd open at Al Hirt's Club in
New Orleans for one week July 14.

The World's Greatest Jazz Band
opens a two-week stint August 11.

Evans Reynolds, former na-
 tionl promotion manager of
Atlantic Records, has opened an in-
dependent promotion firm at
15411 Brookgreen, Dallas.

Peaches and Herb play the
Pavilion in Foley Beach, S. C.,
July 4-5 and Cincinnati's Living-
Room, July 9-12... Rini Enter-
prisers of Los Angeles has ex-
 panded into personal management.

The first artist to be managed by
forward Records' Pat Powell, whose
recording sessions will be produced
by Nick Raci and Bob Simmons
for Stax Productions. House

Capitol's Bert Sommer has been
inged to sign the lead part of
"The Sound of Music..." with the
movie premiere July 7... "Sister," who opened the Los Angeles production,
joined the New York cast in February.

RC's "Horseman of the Ap-
 tars of the Southwest are repre-
sentative for Columbus Pictures.

Vanguard's Charlie Marson pre-
mier at Memphis Blues Festival
this week... Tim Stern, execu-
tive producer at Tim Sargent
& Partners, will produce an Au-
 dio visual promotion film for Alice's
New York Rock and Roll En-
 semble's "Four Winds" album.

Morgan's Orchestra appears at
the Commodore Ballroom in Lowell,
Mass. (Saturday) and the
Greenswich (Conn.) Country Club
Friday (13) another Ben on
hydrated, retains the Neil C. Keshen Busi-
ness Manager... Chris Banne, for-
merly a vice-president, has been
turned executive vice-
president of Rama Rama and Re-
member Records. Joey Burns, for-
merly in promotion for Mer-
cury and Decca, will head the la-
 bel's production department.

Hamilton is national promotion
director for both labels. Hewins
House is publishing "It's a Long
Way From Here," the autobio-
graphy of RCA's Eddy Arnold,
Monday (18) at the Old Reliable
Theater Tavern at 231 East 34
Street was a multiple winner of the
annual Show Business awards for
superior artistry off-Broadway.
CHICAGO—Speakers participating in the Chicago University of Illinois–Chicago seminar, "CU Overview—Summation and Forecast," generally agreed that there must be more cooperation between the various segments of the commercial industry and more cultivation of local talent. At the same time, the interesting sessions stressed that Chicago has excellent facilities and should not take a back seat to either Hollywood or New York.

"We need more cooperation between studios," said Bill Newton, president of Sarra, Inc. "More good producers should be kept here. Agencies should not cultivate them and then send them down to Detroit and West Coast. Everyone can do more to cultivate local talent."

Len Levy, a producer with Leo Burnett Co., agreed and added: "It has to be done."

"Chicago has to sell, Chicago has a lot of talent. If we lack anything, it's distribution. When commercials are sent to New York and Los Angeles, however, we have a very good talent pool from which to draw."

Len Marks, president of Dick Marx & Associates, directed his remarks to the musical side of commercials.

"Commercials are better than ever and music is helping make it so. Whatever is called youth or teen music can no longer be said of contemporary music. Music creators are getting more into the pop music field. Contemporary today is anything. It can be old. It can be new. Anything goes."

"There's a continual striving for something new—the new sound. This is fine but I also have some grievances. In search for something new, some people forget what they're selling. They use something different for the sake of being different. As for the Muzak phenomenon, it's big and will be around for a long time. However, not everyone knows what he's doing with it. If you're going to use a Moog, you must know what you are doing and what means to a.

A. B. (Bernie) Clapper, president of the Universal Recording Services, hailed multi-track recording as the biggest factor in the industry at the present time. Clapper also cited another advance:

"The cassette has become one of the fastest growing mediums. It is tremendously valuable to the entire recording and radio industry."

Chicago Unlimited is a membership organization representing the television, radio, film and recording industries in Chicago. Program chairman for the seminar was Jack Karsey.

Martin Deal With Edel

NEW YORK — George Martin, the world-renowned recording producer, has signed a deal with Herman Edel Associates for commercials. This agreement, between the world-renowned recording producer, and the President of Edel Associates, is the result of a long-time desire to enter into a more personal relationship with the music business. The resulting partnership is expected to revolutionize the field of commercial recording.

Martin Deal With Edel

Mr. Edel, who has been involved in the recording industry for many years, is a native New Yorker. He is known for his versatility and ability to work with a wide range of artists.

"I am very excited about this opportunity," said Mr. Edel. "It is a dream come true for me. I have always been interested in working with top-name recording artists and I believe that this partnership will allow me to do so on a larger scale."

Mr. Deal, who has worked with some of the biggest names in the music industry, is looking forward to the collaboration.

"I am thrilled to be working with Mr. Edel," said Mr. Deal. "I have always admired his dedication to the recording industry and I am confident that we will be able to bring a new level of quality to commercial recording."

This partnership marks a new chapter in the history of commercial recording and is expected to bring innovative and exciting projects to the forefront.

MUSICIANS WANTED FOR BAND AND RECORDING

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JON DAVIDSON SHOW

RICH LITTLE'S BROADWAY

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STAN'S

276 Tava, Shreveport, La. (318) 429-7180
Radio Forum Programs’ Major Artists for Key Social Whirl

Radio Forum Programs’ Major Artists for Key Social Whirl

KRAV to ‘In Touch’ Play

TULSA — KRAV-FM, stereo operation here, has changed format to blend Frank Sinatra and Dean Martin with such groups as the Blood, Sweat & Tears and the Neon Philharmonic. General manager Carl C. Smith said the “new” KRAV-FM stereo sound is designed for people who want their radio entertainment to move, to have life, and to be in touch with what’s really happening today and tomorrow.

The station is being billed as the “Sound of the Seventies.” Roger T. Toner, former production director of WFUM in Miami, is molding the new sound. The reason for playing Andy Williams and Pet Clark, he said, is that their popularity continues to bridge any generation gaps. The station was easy listening in rock and roll days, and the engineering concept is similar to the “Good Life” mood on many radio stations.

WHCN-FM to Hip Rock Play

HARTFORD, Conn. — Following the path blazed by its sister station in Boston—WHCN-FM here has changed to a progressive rock format. Program director Don Randall said that the station, now on the air 10 a.m.-3 a.m., will include a wide variety of artists around the clock.

WHCN-FM has been successful with a progressive rock format, according to management. Previously, the station focused on a variety of music ranging from semi-classical to show tunes.

The 104.5 station serves Hartford, New Haven, and Springfield, Mass., along with parts of Long Island.

WHIL-FM Request Plan

BOSTON—WHIL-FM, once the only country music outlet in this city, has launched a request-line as a method of combating competition from WQCP. Normally, five records an hour are being taken from the request line, said John Kepk, director of country music. The station turns the listener’s voice making his own request. The late Hank Williams, Glen Campbell, Kitty Wells, Buck Owens, and Sonny James seem to be the favorites. “Almost every song ever recorded by these artists has been requested at one time or another,” he said. Tied in with the requests, the station is designed to “be a friendly voice.” Every night, beginning with the request hour, the station makes every record a country oldie.

KIXK ‘Changes to Good Life’ Concept

TUCSON, Ariz. — KIXK, 5,000-watt station represented by Alton Ashburn Associates for national business, has changed formats to the “Good Life” concept. The programming is designed to attract the entire listening audience of the station, KIXK, aprt, said for the Good Life concept.

The programming is described as an easy list of music programs ranging from “Slow Jam” through “Early Morning Celebrity.” Each album is for the Good Life concept and includes activities such as listening to music, reading the newspaper, and baking

KJAZZ Quiffing Top 40 For Country Format

SPOKANE — KGA, after a stab at Top 40 programming switched to country music format. New program director John Wheeler, product manager of Warner Bros./7 Arts Records; Terry Phillips, head of Perceptions; and co-owner of the record producer Doc Cavalli.

The station, which is a part of the KGA station group of stations, has been expanded to reflect the interest of the market. In addition, there will be five weekend general discussion sessions with radio men being able to iron out problems through el-piano-elbow round-table meetings.

Concert Broadcasters To Issue a Newsletter

CLEVELAND—The Cleveland Concert Broadcasters Association will launch a newsletter designed for those who have expressed interest in the organization. According to Ronald Conrad, vice-president of programming and operations for WCLE/FM here and a leader in the Cleveland station, the association was formed as a sideline to the annual convention of the National Association of Broadcasters recently in Washington at a reception hosted by the Cleveland Symphony Orchestra.

Conrad, who doubles as director of the Cleveland Orchestra Syndication Service, said that the CBMA will also publish a directory of stations that broadcast concert material. There is also the potential broadcasting of the CBMA to include record labels, concert artists, and other interested parties. Conrad pointed out that the concerts of the Cleveland Symphony Orchestra are presently only involved as interested and sympathetic observers.

Spectrum Given New Disk Life

ASHVILLE, N.C. — The Spectrum Records label has been reactivated. First release will be the "Samm-Cycle with Acid Raga," shipped last week. Taylor also heads Primo and Gospel Gems Records, producing rock, country, gospel and blues records. Distributors include J.J. Arnold, Charlotte, N.C.; Sally Chinn and Cimeli; and Campus, Miami.

Rodgers Show Set June 16

NEW YORK — CBS-TV kicks off "Carroll Burnett Presents the Jimmie Rodgers Show" June 16. The show will air weekly on the summer replacement series, of course, stars Jimmie Rodgers, who will feature music and comedy, Rodgers’ millions of fans include "Honeycomb" and "Kisses Sweeter Than Wine."
Radio-TV Mart

This column is published for people who own or manage radio and TV stations, and persons seeking personnel. Rate is 25c an insertion and $1.75 a column inch, including five lines. No responsibility is assumed for the accuracy of the information contained in this column. Positions are filled at the discretion of the advertisers and not necessarily by us.

Positions Open

Pet and 48th address Announcer here. r to tl, 200 New York, N.Y. 10003.

Positions Wanted

YNOW, Sacramento, needs an all-night personality. Must be able to communicate in a laconic manner. Contact Claude Hall, Box A, Sacramento.

WFEZ in Newark New York is looking for a morning Announcer and a Disc Jockey. Successful candidate will be offered a liberal salary and a chance for promotion. Contact Principle, 300 W. Washington St., Chicago 7, Ill.


Two year young people needed. WQXR, 550, New York, N.Y. 10017.

Program Director needed for a new station in a big market. Contact Manager, 41 West 45th St., New York, N.Y. 10036.

Positions Open

Major market radio program executive is looking for program executive with the following qualifications: five years' experience in radio and television, outstanding personality, tenor-soprano voice. Salary: $15,000 starting salary with promotion opportunities. Apply to: Chairman, Board of Directors, WIP, 200 West 57th St., New York, N.Y. 10019.

Young, bright, all-night personality. Local Radio-TV to talk about right now. Call Claude Hall, Box B, V. B.

Join KZOK, Seattle, Washington, where we play the best modern music line, but have the chance of personal promotion. Write, Box A, Seattle 5, Wash.

WFEZ in Newark New York is looking for a morning Announcer and a Disc Jockey. Successful candidate will be offered a liberal salary and a chance for promotion. Contact Principle, 300 W. Washington St., Chicago 7, Ill.

Heavyweight male morning news personality. Excellent in commercials, creative in choice of music. Money, promotions, television. Contact Claude Hall, Box A, Sacramento.

Small market, program director and disc jockey. Contact Box A, Williamsville, N.Y.

Auto radio station in East Coast looking for disc jockey. Call Box A, Williamsville, N.Y.

No. 1 station. Strong, able, young, versatile personality. Must be able to handle a variety of programs, and must have experience working with Audity. Drug-takers will not be tolerated. Contact Box A, Williamsville, N.Y.

Two year young persons only. WQXR, 550, New York, N.Y. 10017.

Send resume and current picture. Box 26, Claude Hall, Billboard.

Positions Wanted

Modern country music production for Night Flight. Must be qualified in modern production techniques. Contact Box A, Billboard.

Canadian stations, attached! Atwood, 801 1st Ave., New York, N.Y. 10017.

R&B program director and personality. Looking for someone with a definite personality. Send resume and current photo. Box 5, Claude Hall, Billboard.

13 year experience, 10 years at ABC and NBC. B.B.C. working on top, but want to be back in U.S. Now on air. Have all necessary references. Would love to work for a station with a good reputation. Write Box A, Billboard.

Waltz do you Parthier Creative Ed needs someone to manage his personal appearance. Contact Box A, Billboard.

Current position desired. Send resume, including salary and date available. Contact Billjack, Box A, Billboard.

Experience, 10 yr., married. Disc jockey - Santa Fe, N.M. Box A, Billboard.

Want permanent job back in Ohio to continue my career. Send resume and references. Contact Box A, Billboard.

Excellent opportunity to work for the most progressive station in the world. Contact Claude Hall, Box A, Billboard.

College station seeking summer replacement in radio. Three years' experience, maturity, good judgment, beautiful personality, personality a plus. Contact Box A, Billboard.

City station seeking summer replacement in radio. Two years' experience, ability to work closely with personnel. Young, able, personality a must. Salary. Contact Box A, Billboard.

Experience, 10 yr., married. Disc jockey - Santa Fe, N.M. Box A, Billboard.

12 Specials On Zodiac

HOLLYWOOD — Twelve hour-long musical specials centered around the signs of the Zodiac have been set. The "Signs of the Zodiac" specials will be produced by NBC's National Video Productions in association with Spectra Media Television, according to Vincent Price, the executive vice-president of WVP, the program's production company, Hollywood Video Center.

Producer will be Del Jack, producer of the "Family Hour" for ABC-TV. Tony Char- milor, director of "The King Family Hour" will produce each of the monthly specials will be designed around the zodiac's signs with hosts and guest stars being selected according to their astrological signs.

WROL Marks Country Yr.

KNOXVILLE—WROL, celebrating its first year of country music, is starting an exciting "live" broadcast 8-11 p.m. each Saturday beginning June 7. The program, and the network of WROL, will star Jim Ed Brown of RCA Records and scheduled for future shows include Tampall and the Gasser Brothers, the Hardins, and Stringbean.

Vox Jox

By CLAUDE HALL

Radio-TV Editor

Time for another Claudius type of "what do you know" tidbits. Ted Steele has joined WROL in Baltimore and will evidently do the show under program manager Jack Levy (he's telling me he's not the manager anymore, anyway). Funny thing is, Ted Steele is not the only person at WINS in New York in the colonel business. There's an obvious reason. If I were a punster, I'd say this is a Bridge between the Valley and Delaware. Minn. 58002 is going all night country and the country music's big. Cy Brown is program director of the station and he says "no service means, of course, no pay." This is your chance, man! Send him records. He says he hasn't had any service to have and he may go all talk if he doesn't get some records.

It's time to rap Rodko. I really like the guy but I don't think he's as beautiful a man (that's New York cliché for "good man") as he exists. He's warm, friendly, personable and he'll do just about anything. But the one night he announced on WDEL he got to have a TV set and the New York letters to get ready to tape something he wrote. He got a little disturbed. He was speaking in the case of a man who has to sign every record he owns a record distribution of blank cassettes and he says kids are buying a house full of blank cassettes and distributing blank records off the air. I fear this will mean the death of the single if this trend continues. I would prefer, for the time being, if no delay push this sort of airplay onto the air. Some of our mutual policy to the record and radio industries can be reached. Bill Jack, trans some with some...
The image contains a page from a radio program guide, listing various music stations and programs. The text includes station names, program titles, and content descriptions. The page is organized in a structured format, typical of radio program guides, with columns for station name, program name, and brief descriptions of the content. The text is dense and packed with information, typical of such guides. The page number is noted at the bottom, indicating it is from a larger document or publication.
HONOLULU, HAWAII
Microphone Music

NEW YORK, NEW YORK
Dome Dist.

LOS ANGELES, CALIFORNIA
California Music Record Dist.

MADISON, WISCONSIN
Tell Music

MEMPHIS, TENNESSEE
Hot Line Record Dist. Co.

MIAMI, FLORIDA
Music Sales Dist. Co.

MINNEAPOLIS, MINNESOTA
Heilicher Bros.

NASHVILLE, TENNESSEE
Music City Record Dist.

NEWARK, NEW JERSEY
Essex Record Dist., Co.

NEW ORLEANS, LOUISIANA
All South Dist. Corp.

ATLANTA, GEORGIA
Mainline Record Dist. Co.

CHARLOTTE, NORTH CAROLINA
Bib Record Dist. Co.

CHICAGO, ILLINOIS
All State Record Dist. Co.

CINCINNATI, OHIO
Supreme Record Dist. Co.

Cleveland, Ohio
Mainline Record Dist. Co.

DALLAS, TEXAS
B & K Record Dist. Co.

DENVER, COLORADO
Action Record Dist. Co.

DETROIT, MICHIGAN
Kay Kay Record Dist. Co.

EAST HARTFORD, CONN.
Seaboard Record Dist.

PHILADELPHIA, PENNSYLVANIA
David Rosen Inc.

PITTSBURGH, PENNSYLVANIA
Hamburg Bros.

ST. LOUIS, MISSOURI
Commercial Record Dist.

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

SEATTLE, WASHINGTON
Federy Record Dist. Co.

WASHINGTON, D.C.
Schwartz Bros.

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

GRT RECORDS
9000 Sunet Blvd.,
Los Angeles, Calif. 90069
This month, **Tetragrammaton**

**There is a reason for every**

T-117 - Elyse Weinberg - Elyse  
*Because Cass Elliot called and asked us to listen.*

T-118 - Pat Boone - Departure  
*Because producers Zal Yanovsky and Jerry Lester (Lovin' Spoonful people) did some dynamite songs and tracks, and Pat sings his head off.*

T-119 - Deep Purple - Deep Purple  
*Because they had 2 albums and 4 singles on the charts and this, their third album, is now ready.*

T-118 - Elyse - Departure  
*Because Cass Elliot called and asked us to listen.*

T-119 - Pat Boone - Departure  
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T-119 - Deep Purple - Deep Purple  
*Because they had 2 albums and 4 singles on the charts and this, their third album, is now ready.*

**HERMAN LEVIN'S PRODUCTION**

**THE GREAT WHITE HOPE**

*Howard Sackler*

James Earl Jones  
*JANE ALEXANDER, GEORGE MATHEWS, LOU GILBERT, JON CYPHER, JERRY LAWS, GEORGE EBELING, PETER MASTERSOHN, MARLENE WARFIELD, HILDA HAYNES, EUGENE R. WOOD AND THE BROADWAY CAST OF '60*  

**EDWIN SHERIN**  
*ROBIN WAGNER, DAVID TOSER, JOHN GLEASON, CHARLES CROSS, ROBERT MATHES, HILDA HAYNES, MARLENE WARFIELD, JAMES EARL JONES, GEORGE MATHEWS, JUNE HENDERSON, JUNE KING, BILL ROSE, MARLENE WARFIELD, MARLENE WARFIELD, MARLENE WARFIELD,*

**THE BROADWAY CAST OF '60**

**THE GREET WHITE HOPE**

*Because the play has won every award possible, you can't get tickets for it, will soon be a movie, and its author Howard Sackler, who directed many plays for Caedmon, directed this 3 record set for us. (Our Art Director went crazy and created an absolutely beautiful package that includes an illustrated play book).*
June is pronounced ā-gram-mā-ton

To be continued next month with 6 more albums and many more reasons...
APPLAUSE TO THE WRITERS AND PUBLISHERS WHO CREATED THE 102 MOST PERFORMED SONGS IN THE BMI REPERTOIRE DURING 1968

BROADCAST MUSIC, INC.
New York. Bill Stewart, program director of WHQR, New Orleans, read to me part of his speech which he plans to give at the Radio Programming Forum at the Waldorf-Astoria. Bill is going to speak on "Is Top 40 Dying" and will, of course, give his own way. He’s going to turn it into a vacation and bring his wife and daughter, and it looks like they’re welcome at all cocktail receptions. There will be no press, so you can attend and lots of window shopping they can do while we are studying during the day. (And, I assure you, I will be just like everybody else.) The ac- cent of the Radio Programming Forum is educational. Sherwood Ni- gton, president of Plantation Records, 241 with the other big men taking turns. Those that could afford to only send one man, had them take notes and report later at a general meeting before all staff members. This will happen this year, and many people bring tape recordings to tape the "demos" exhibits of radio stations and general speech tapes. There will be radio station producers and advertising pres- idents in the audience, just as there were at Waldorf. The plan is for the Forum to make radio bigger and better through constructive programming.

Bob Lunburger, general man-ager of KRKY in Roswell, N. M. 88201, says he has "kinda lost touch with the outside world since my entry into management, and have had contact with a lot of my friends I've made down through the years." KRKY's WJW in Cleveland, and the "Hager Valley PTA" multimillion-dollar record with Jiminie C. Illy, took six or seven pages of notes at the Billboard IMC conference recently in Nashville. At the Radio Programming Forum last year, many radio men took volumes of notes. Those that could afford to only send one man, had him take notes and report later at a general meeting before all staff members. This will happen this year, and many people bring tape recordings to tape the "demos" exhibits of radio stations and general speech tapes. There will be radio station producers and advertising presidents in the audience, just as there were at Waldorf. The plan is for the Forum to make radio bigger and better through constructive programming.

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Country Music

'Hee Haw' TV Series to Cite 12 Cite 12 Cite Country Deejays

NASHVILLE — Twelve of the nation's leading country disk jockeys will be given special citations by Buck Owens as part of the summer's CBS television show "Hee Haw." "If the show goes beyond the summer, as we are beginning to think it will, we will continue this program of honoring country disk jockeys," said Jack McFadden, talent consultant for the show.

McFadden, manager of Buck Owens and president of Omac, Bakersfield, Calif., brought the nine honorees to the show for videotaping of the awards. These honorees are Ralph Emery, WSM, Nashville; Ray Stingley, WJJD, Chicago; Larry Scott, KBO, Bucchta; Bobby Wootten, KAYO, Seattle; Bill Bailey, KIXX, Houston; John Fox, WPLO, Atlanta; Bill Collie, KFOX, Long Beach; Chris Lane, WILL, St. Louis; and Jack Gardiner, KBOX, Dallas; Mike Hoyer, WRIF, Detroit; Mike Finnegan, WVVA, Wheeling; and Mac Curtis, WHOO, Orange, Conn.

"These men have been instrumental in making country music what it is today," McFadden said, "and Buck wanted them to be honored for the recognition. During the program, the 12 men involved each will introduce his choice of a disk jockey he feels should be added to Buck's Deejay Hall of Fame." McFadden also predicted that Bakersfield, as a record center, will expand the country music field and that this really kick off the growth.

Meanwhile, there is a national interest in the studio and several of the disk jockeys will make such appearances.

Bell, Show Biz Set Label; Cooper/Head

NASHVILLE — Plans have been disclosed for the launching of a new label, Show Biz Records, with George Cooper III as its head. The launching involves a cooperative venture by the Bell Records Division of Columbia Pictures and Show Biz Music, Inc., and a number of artists will be signed.

Cooper, former sales manager of Dick Clark's American Band Stand, which WSM's AFM local president George Cooper Jr., moves up to be president of the company and this will have a great effect on Nashville. "It will draw top talent into Bakersfield, and West Coast extensions of the nation's recording companies will be setting up there instead of in busy Los Angeles." Cooper said there are good musicians in Bakersfield now, and that more would be coming, and the field is wide for expansion and competition.

Cooper was asked about the current record collection and he said, "Bakersfield is where it's happening in the country music field, and this should really kick off the growth.

While there, Owens was scheduled to make his first "Grand Ole Opry" performance, and to introduce the "Grand Ole Opry" to the nation's color series next fall. A widely circulated news release reported that the program would be going into 50 major markets sponsored by Bell-McFadden Co.

"No contract has been signed and no time reached in regard to this show," Waugh said. He indicated there had been some preliminary negotiations, but said there were still "conferences of opinion.

In recent years a videotaped one-hour version of the "Opry" has been syndicated for National Life and Accident Insurance Co., Belle-McFadden Co., and shown in 22 selected major markets. The radio show, five hours on Saturday night, has also been on acetate in the past and distributed on a delayed basis to as many as 300 radio stations in many parts of the world.

Sessions' & Lees' Works to Make Disk Debuts on RCA

NEW YORK — Two recent records, coupled in a June album by Igor Bukowski and the Royal Philharmonic on RCA. The works are Roger Sessions' "Symphony No. 3" and Benjamin Lees' "Concerto for String Quartet and Orchestra."

The June release also includes three albums by Anhelo Brunel and the Chamber Symphony of Philadelphia, which is no longer in existence. The set includes pairings of Richard Strauss and Wolf, and Haydn and Chorini. The third pressing contains music of Ravel, Ibert and Francais.

Alexis Wiesenberg, a Japan LP of Debussy piano music, has been released. For June are three Mario Lanza albums rechanneled for stereo.

Hammond Tour

CHICAGO — The X-Pictions, a Hammond Organ Co. group of Shav Rorison, Alex Alexander, John Seng and Tom Thompson, recently completed a 34-city tour involving over 300 performances in Russian, Arias and songs.

Tipton's - The June 7 issue of Billboard, sponsored by Bill Tipton, has been announced as: "Hammond Concert Happenings'' appearances.

It's Sweeping the Country!

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Hard Luck Man — Odd Man Out — RCA
I'm the One — JoJo (Cross) — RCA
This is the Day — Mary Williams (Vermillion)
Soulsville — Booker T & the M.G.'s — Stax
The Man — The Good Humour Band (Atlantic)
Funky Virginia — Sir Guy (PHR)
Always a Smile — Shirley (Sterling)
Go Go Go — Buffalo Shangria-Charles — Liberty
Honey Sweet Gospel Album — The Moore Family (Malinda)
Love Train — Golden Gate Quartet — Golden Gate Quarterly
If You're So Hungry — Patti Page — RCA
For Presentation, Obtained. Cozy Cremer. Press Release service (Also Brite Star's Pick Hits)

(Continued on page 41)

Nashville Scene

Marty Robbins and Loretta Lynn were named winners of a popularity poll taken by WSM's Ralph Emery, Robbins, who has traveled more than any of the recent past, has spent nearly 80 days on the road so far. So has Bobby Bishop, a popular member of his contingent. Roy Dayton has done his first release on the Honor Bridge Label, and it's an ambitious undertaking. The first session included strings, a three-man piano section, plus percussion, a total of 26 musicians. Billy Carlisle's daughter, Bobbi Carlisle, is becoming one of the big young horses in the South. A trip to their ranch near Nashville will well worth the effort.

Julie Reinholz, singer, is the new songstress with Northland. Earl is Troy Tipton's manageable...
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THE CROSSROADS OF THE ENTERTAINMENT INDUSTRY
Ontario Club Visits Nashville in Operation Promotion & Exposure

NASHVILLE — Forty members of the Ontario Country and Western Music Club made an “orientation” trip here last week, watched the “Grand Ole Opry” and visited the Hall of Fame, and made some presentations of its own.

Carl G. Alkerton, president and chairman of the board of directors, said the purpose of the trip was to find new ways of promoting country music in Canada, and to expose Canadian artists to this area.

The group was accompanied by William L. Ellison, executive editor of the Recorder-Reporter Complex, a series of 27 weeklies in Hamilton, Dundas, Ancaster, Toronto and Ottawa in Ontario; Calgary, Saskatchewan, Edmonton, Alberta; Montreal, Quebec, and Vancouver, B.C.

Bringing along members, artists, entertainers and patrons, the group came by bus from Hamilton, Ont., to observe its first birthday. The club is dedicated to the promotion of country artists and their music in Ontario. The aims are achieved at workshops where untired talent is discovered and assisted by professional association and criticism.

Caravans of variety shows are built from the workshops to expose new talent to sympathetic audiences. These shows also allow professionals to experiment with new ideas in staging.

The club also issues a newsletter and a club paper.

“We plan periodic trips to Nashville, which we recognize as the American country music capital,” a spokesman said. “This will allow club members and their patrons to see inexpensively American talent and its presentation.”

The club is managed by executives and has a professional membership. The executives and professional members bridge the gap between management and performers. Press, entertainment artists in other fields, and various consultants are associate members. The club is supported financially by the patrons.

During the stay here, the group made a series of presentations to Mayor Beverly Briley, and also to Tom Williams, a college student who donated his time to guide the Canadians on their tours.

A COLLECTOR’S ITEM!

WHO’S GONNA TAKE THE GARBAGE OUT?

524-96

ERNEST TUBB
AND
LORETTA LYNN
SOUL SAUCE: Rev. C. L. Franklin's "Soul Bowl '69," the giant fundraiser planned for the Houston Astrodome, June 13-15, has hit a snag. A lack of advance promotion for the benefit and booking conflicts have kept the big ballpark as a site for the three-day affair, forcing Rev. Franklin to negotiate with sites in Dallas to hold what might end up being a gospel night at a local theater. But Rev. Franklin insists that "Soul Bowl '69" is still feasible, though businesses are day by day making the "Soul Bowl" just a tempest in a teapot.

Not to be forgotten, whether the concert takes place or not, is Rev. Franklin's plan for a black record company and magazine, a consignment, five projects in the music business. Bill Cosby, who last week signed a seven-year exclusive recording deal with MCA, has released his one and only album by Tetragrammaton. The double LP is titled "B.o.N. and 12:15." Stax has taken over distribution of Fountainal Record Co., owned by Jerry Butler and Calvin Carter. The duo will do the producing. Stax product fresh off the presses includes solo LP's by Mavis Staples, Steve Cropper, Rufus Thomas, Albert King, and the "Memphis Quartet"—Carl Thomas, Ed "Big Daddy" ignorance's "Aquarius/Let the Sun Shine In" single has passed the million mark in sales.

Ed "Big Daddy" King was seated on a soul coup with his "Slip Away" classic. Carter, whose latest hit is "Swinging It Back," featured Candi Staton singing her first Rick Hall single: "I'd Rather Be an Old Lady's Sweetheart." "Black Thunder's" Ike & Tina Turner disk, "I've Been Loving You Too Long." is outcutting Minn's recording of the duet, though they're now tied to Minn. Dionne Warwick's "April Fools" hit will give way to the flip, "Slaves," the theme song from her new movie... "The Best Ever,"... has sold 2,500,000 copies.

HIT PARADE OF SOUL: Columbia Records, long a powerhouse in the pop market, is making its bid for R&B supremacy through producers Esmond Edwards and Billy Jackson. "We are in the business for real," says the duo who do not only produce black acts, but white talent as well. Esmond, who produced with Chess and Prestige, is working with Stuitch Henderson, in addition to Jackie Thompson ("Daddy Sang Bass") and Joe Lee Wilson, Jackson, a successful independent with the Orioles and the Tykes ("So Much in Love") is scoring with the Eddie Jackson Exchange's "Pull My Coat," repeating its success with the Thompsons, again chart regulars with Columbia, and with Mongo Santamaria, a heavyweight with his "Cloud Nine" hit. Columbia will sign major soul talent in their drive to seriously penetrate the R&B market, giving Edwards and Jackson complete creative freedom to develop an R&B product distinctive to their pop monopoly. Orders for the R&B assault by Columbia came from the very top—Clive Davis. B.B. King returns to the Village Gate next week.... Aretha Franklin, Wilson Pickett and the Atlantic LP, "This Is Soul," have been voted the most outstanding female singer, male singer and "impact" album, respectively, in the first annual poll held by the Rhythm and Blues Association of Great Britain.... Brook Benton has been flipped to "Nothing Can Take the Place of You."... Timothy Williams will debut on Blue Rock with the George Kerr-produced single, "Love Is Like an Echo in My Heart."
BILLBOARD SPOTLIGHTS THE
SMOTHERS BROTHERS
REBELS WITH A CAUSE
THE LISTENERS

"Is there anybody there?" said the Traveller,
Knocking on the moonlit door;
And his horse in the silence champed the grasses
Of the forest's shady floor.
And a bird flew up out of the turret,
Alone the Traveller's head:
And he smote upon the door again a second time;
"Is there anybody there?" he said.
But no one descended to the Traveller;
No head from the leaf-fringed sill
Leaned over and looked into his gray eyes,
Where he stood perplexed and still.
But only a host of phantom listeners,
That dwelt in the lone house then
Stood listening in the quiet of the moonlight
To that voice from the world of men:
Stood thronging the faint moonbeams on the dark stair,
That goes down to the empty hall,
Hearkening in an air stirred and shaken
By the lonely Traveller's call.
And he felt in his heart their strangeness,
Their stillness answering his cry,
While his horse moved, cropping the dark turf.
'Neath the starred and leafy sky;
For he suddenly smote on the door, even
Louder, and lifted his head:—
"Tell them I came, and no one answered,
That I kept my word," he said.
Never the least stir made the listeners,
Though every word he spoke
Felt echoing through the shadowiness of the still house
From the one man left awake:
Ay, they heard his foot upon the stirrup,
And the sound of iron on stone,
And how the silence surged softly backward,
When the plunging hoofs were gone.

WALTER DE LA MARE (1873-1953)

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Remembering and Understanding
Ken Fritz
After 10 years of slow, steady growth that has taken them from a $300 a week set at the Purple Onion to one of network TV's highest paid (and most controversial) performers, Tommy and Dick Smothers are entering their second decade in show business with more changes and reorganization taking place during the first few months than they've had in 10 previous years.

They've also been generating more headlines than ever before—especially when CBS-TV abruptly canceled their weekly variety series April 4. Tommy and the CBS brass had been bumping heads over the subject of the program's creative control for several weeks prior to CBS-TV President Robert Wood's telegram informing them the network was not renewing the program because of alleged "breaches of contract." Smothers denied the charge, but their platform on national television was nevertheless gone.

Gone also was KSFI (Kragen, Smothers, Fritz, Inc.), the budding conglomerate created by the two brothers in mid-1968 and abandoned with a year when its "growth got out of control and things became too spread out." The principals—Ken Kragen, Ken Fritz and Tommy and Dick Smothers—are still there but the organization has been carved up with each of the members retaining control in certain areas.

Kragen, in late March, signed papers which gave him sole control of the management company which he renamed, "Ken Kragen and Friends." The "friends" whom he manages are Pat Paulsen, Mason Williams, The First Edition, Jennifer Warren, John Hartford, Rob Epstein and baseball's premier pitcher of 1968, Denny McLain. Kragen will operate the company independently but "of course," he says, here is, and always will be, the affiliation with the Smothers.

Kragen, who was most instrumental in bringing "Hair" to the West Coast, will also continue to have an interest in the stage show.

Ken Fritz has formed K-T Music (the "T" for Tommy) and will produce the forthcoming 45-minute ABC-TV "Music Scene" (which utilizes Billboard's pop, c&w and r&b charts). His remaining time will be devoted to TV and the various television ventures in which the brothers become involved.

The remaining elements of KSFI will be handled by Tommy. He'll oversee all TV activity, record company (Rubicam) operations, publishing and anything else that may come along.

Unusual as it may seem, it was Tommy who created KSFI and it was also Tommy who decided that it had to go. Originally, the company was organized with eight divisions (merchandising, records, publicity, convention services, management, television production, publishing and legitimate theater) and a dozen employees. It was patterned after several other conglomerates that were sprouting up in the entertainment industry and, like many others, its employees tripled within a few months. The problems developed along with the growth, and within a short time it became obvious that the complex of companies were too spread out. Kragen left in late 1968 to get into film production. Tommy stepped in and decided that the entire operation needed revamping.

Under the new setup, Tommy now heads Rubicam River Records, a company that is nearly a year old but to date has only released two LP's ("Smothers Brothers Comedy Hour" and "Pat Paulsen for
JUNE 7, 1969, BILLBOARD

There were few, if any, who really thought the show would survive the first 13 weeks against "Bonanza" with "oddballs" like Pat Paulsen involved in a medium he had never worked in before. During those first five shows Tommy says "we just used up old material. The people who initially got on the show were my old folk cronies.

Those first shows were mild-mannered variety efforts. There was little message and neither Tommy nor Dick had really become involved with social and political issues. Mason Williams, a talented singer-songwriter who had known the Smothers since the early '60s, was one of the first new faces to be introduced. Williams had been writing for the "Rooper Miller Show" and when it went off the air the Smothers were just getting started. It had been decided that one of the weekly features would be a series of "editorials" delivered by Tommy, Hal Goodman and Al Gordon, two of the writers on the show, put together most of the editorials. However, Kragen recalls, "when Tommy started to deliver them in rehearsal they didn't come off. So we decided to let Pat deliver them." Paulsen's weekly spots were an instant smash. Although Goodman and Gordon did most of the writing, it was Williams who began composing some of the stronger bars—the political and social ones.

More than 15,000 fan letters a week poured in for Paulsen. For Paulsen, it was particularly rewarding. Prior to the introduction on the Smothers' show, Pat's biggest performance was at the Ice House, a small folk club in Glendale, Calif.

Williams' contributions did more to change the character of the show than anything else. He was gifted and far out. He wrote the theme song for the show and, in Kragen's opinion, some of the best comedy ever performed. It was Williams and Tommy who dreamed up the whacky idea "Pat Paulsen For President." "Everyone," Kragen says, "contributed to it. It was the most unique thing ever done on a TV variety show. Pat was perfect for it with his older, more serious look. It not only became a vehicle for us to satirize campaigns in general, but it made Pat a household figure."

The whole approach of the "P.P. for Presidency" campaign was that you were never quite sure whether he was on the level or not. Before the campaign came to a close, virtually every new writer on the Smothers show had contributed to it. "Cecil Tuck and John Barrett," Kragen feels, "were the heaviest writers during the campaign. They were two talented men who had never written for TV before the Smothers signed them."

The Paulsen campaign grew. Plans were made to film a TV special around it and then came the Kennedy assassination. "Everything," Kragen says, "came to a halt. We just kind of sat there for about 30 days trying to decide what to do. It was a great shock and we were all heavily involved with Kennedy. Ultimately we decided to continue and Pat really became the only 'dissent' candidate in the last month of the campaign. The whole thing had gone over so well that we actually had to put spots on the air telling people not to vote for Pat at the election."

New faces introduced by Tommy wouldn't be complete without the two who have become the most familiar—John Hartford and Glen Campbell. Hartford was actually brought to Tommy's attention shortly after he recorded "Gentle On My Mind." He was living in Nashville and Bill Thompson, who was then manager of KGBS (a Los Angeles

Compiled, written by Ron Tepper; cover and graphic design by Larry Harris; section editor Elliot Tiegert.

and television. The Smothers concert tour of last summer was probably their farewell to live, on-stage performances.

Change and new faces, however, aren't new to Tommy and Dick. During the three hectic seasons of "The Smothers Brothers Comedy Hour," the two young comics have been responsible for an impressive array of changes and innovations on TV variety shows. Unfortunately much of the new engineering techniques, writers, performers and innovations have been lost in the war with the censors. Forgotten is the fact that three years ago, when the first "Smothers Brothers Comedy Hour" took to the air, it was actually a pioneering effort. Not because it was a new show, but primarily because it brought people into television who had never been there before—and with them came the fresh ideas. "Most of the people," Tommy recalls, "who were on TV were in a box." They knew television and that was it. They had written or produced or directed for TV but had never really gotten into anything else. The first thing we wanted to do was to bring people who had never seen a TV set and with them some fresh ideas and new approaches.

With a folk music background, Tommy turned to music for the new faces. "A musical background," he feels, "gives a person more freedom and depth than anything else. People in music are used to expressing themselves and have some rhythm, better pacing. By the time we completed our staff, we only had two writers who weren't musicians and seven of the writers now have albums in release."

Special Section Sponsored by Friends of the Smothers Brothers

(Continued on page S-18)
Almost lost in the Smothers Brothers career is the significant part that college concerts played in their rise to success. In the 10 years that they've played the concert circuit, they've grossed more than $2.7 million—a figure considerably more than they've garnered from television during the past four years.

The brothers career began at the Purple Onion in 1959, but it wasn't until 1961 that concerts grew in importance. Both Dick and Tom credit their entry into the college market to Jack Paar, former host of NBC's "Tonight Show." Paar brought the duo to national attention with an appearance on his show in January 1961. "We exploded," Tom recalls. "People saw what we could do on stage."

Within a few weeks their price was up to $2,000 a concert. In late 1961, Ken Kragen, who owned only a few blocks from the Purple Onion, "bought" Tom and Dick for a 13-city tour and teamed the duo with Peter Nero. The tour was one of the few the brothers made that wasn't successful. "Both acts," Kragen theorizes, "were ahead of their time." Despite the limited success, it did expose the brothers to more college buyers and was a significant aid to their record sales.

By 1963, Kragen had moved to Los Angeles and was involved in the college concert circuit. The Smothers were without management in mid-1963 (their manager, Irving Marcus, had died) and when they met Kragen they decided to sign with him. That was August 1963 and in the next 60 days the team made appearances on three national television shows: Judy Garland, Garry Moore and "Tonight."

The exposure did it. Before the end of the year the brothers had played to capacity houses at 39 straight concerts. In December 1963, Ken Kragen began traveling with the pair and making sure that the dates were properly promoted. From early 1964 until mid-1965, Fritz and the brothers were doing nearly a concert a day. Three hundred out of 365 days (mid-1961 to mid-1965) were spent performing. The price had soared to $7,500 a night against 60-65 per cent of the gate. The Smothers had become the hottest concert act in the country. The pace, however, was more than either Tom or Dick wanted, so when the opportunity came to do their first TV show they decided to take it and get off the road. That was late 1965. By April, 1966, they were taping and once again Tom and Dick took to the road. Concerts were cut down and more nightclub appearances were scheduled. "1968," Kragen recalls, "was probably their best year financially. With the college concerts and club dates they did better than they had ever done before."

Emotionally, however, 1966 was a disaster. Their TV show was canceled, Tom developed an ulcer and had personal problems at home. "It wasn't," Kragen recalls, "the closest they ever came to quitting the business."

In August they opened at the Flamingo in Las Vegas to rave reviews and capacity business. Then, in early 1968, came the variety show and a virtual end to nightclubs and the concert circuit.

Summers were occupied with planning for the fall. Concerts became a thing of the past. They did, however, take one more shot at the market in the summer of 1969. The tour, which went through 11 cities, earned the brothers their biggest concert fee to date: $25,000 against 60 per cent of the gate a concert.

Despite the tremendous exposure afforded them on network TV, none of last summer's concerts were sold out. Kragen and Ken Fritz (he also authored a book about the concert circuit, "How to Produce a Successful College Concert") have given a great deal of thought to 1968 and the crowds that attended.

Explains Kragen: "I think that artists can be over-exposed on television and instead of making them more familiar to the concert audience, it makes them too familiar. That may be one of the reasons why last summer wasn't a complete sellout."

Fritz feels that enormous arenas had much to do with it. Promoters needed to book the large arenas in order to have enough seating to cover a gate of $25,000 plus make their own profit and expenses. "Some people don't like to see an act in an arena that seats 18,000. They don't feel there is enough rapport." Even if the concerts were complete sellouts it is doubtful if Tom and Dick would ever play the circuit again. "We had a lot of fun," Tom says, "and the crowds were great."

The March 1969 LP, "The Smothers Brothers Comedy Hour," has sold more than 1,500,000 copies. Their recent "Smothers Brothers Comedy Hour," was released by Reprise and distributed by Mercury, a pattern that all future product will follow. The next would have been an astrological package to coincide with their summer TV show.

Unlike some recording acts, the Smothers have always been regarded by Mercury as "catalogue" sellers. Few of their LP's have ever taken off and soared into the Top 10. Most of the time it has been a slow but steady sale. For instance, their first album, recorded nearly 10 years ago, passed the million-dollar mark last December.

Obviously, there could have been much more product than just a dozen LP's during the past 10 years, but to Tom and Dick there never was any sense recording another if "it wasn't fresh material." New material was seldom developed in the studio and neither brother cared for recording in an atmosphere devoid of "feedback and stimulation."

Tommy's change from the stumbling and awkward personality to the social commentator, has become obvious on record, too. Although the brothers usually write all their own material, their last LP also contained some of the background of Mason Williams. Despite this move, Mercury has retained firmly behind him. Irwin H. Steinberg, executive vice-president of Mercury, says that the label is "very much in sympathy with their desire to freely express their ideas through their own unique format. Tom and Dick have a wonderful knack for setting forth their thoughts and for making people aware of the problems of the day."
TO THE BROTHERS WHO HAVE BEEN
"MOTHERS" TO US ALL.
THANKS

REPRESENTING
PAT PAULSEN
MASON WILLIAMS
JOHN HARTFORD
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THE FIRST EDITION
BOB EINSTEIN

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Snips out
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Or anything with teeth
And renders
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Full of holes
A doily
For your mind

Thank you for the inspiration.

Mason Williams

CBS Memo:
To: Mr. William Faulkner
From: Mr. Mason Williams

It isn't often that program producers can make a positive contribution.
Good luck.

Jim 3/1959
DEAR TOM AND DICK,
IF MY LIPS WEREN'T SEALED, I'D BE ABLE TO SAY THANK-YOU FOR EVERYTHING.
DAT
Tom and Dick
who ask
not
what their medium
can do for them....
but yet
what can they
do for their medium....
(The hardest question
to ask
for it carries
the severest penalty)

Clifford Hartford
Beverly Hills, California
May 1969
ANTHROPOLOGISTS SAY THAT A SMALL TRIBE IN NORTHWESTERN NEW GUINEA, NOW EXTINCT, USED TO HAVE A PECULIAR TEST WHICH THE ELDERS OF THE TRIBE APPLIED TO THE YOUNG.


TOWARD THE END IT WAS A REMARKABLY HARMONIOUS TRIBE. OF COURSE, AS I SAID, IT IS NOW EXTINCT.

DENNY SHANAHAN
A SMOTHERS

ASTRO-NOSIS

Astrology has always been one of the brothers' chief interests. For this special study, Miss Irma L. Norman, director and trustee of the First Temple of Astrology, developed the following "astro-nosis" charts which depict the likely happenings to Tom and Dick during the next year. Miss Norman says that the predictions are, of course, only intended to point out events which are likely to happen based on the position of the stars in relationship to Dick (Scorpio) and Tom (Aquarius).

Dick should be concerned with health matters throughout the summer.

Mid-Century, he may undergo areas of time in which he feels depleted or "let down" in the coming year.

October places him in the way of gaining great personal support.

Fall brings the transit of Jupiter to his Mars, expanding work habits, increasing the areas of endeavor; he might invest in some enterprise dealing in sports equipment or increasing holdings he already has.

This year new philosophies and attitudes become more apparent with him in all channels of activity.

Difficulty through a child or a creative matter could be possible in October.

Dick may find it necessary to sit tight in the month of May and conduct an undermining action in the base of operations through the action of a superior.

The coming year for Tom indicates additional difficulties and restrictions in the area of career.

A new maturity and seriousness in the professional life generally poses itself upon Tom as the year progresses.

June or July promises some new career project.

For the next year or more, Tom will operate better as a silent partner or in an area that will ease some of the attention from him.

The month of October finds him in a position to gain great monetary assistance in establishing something very beneficial.

Should be careful of accidents around November, or losing his temper with partners and other people.

Second thoughts are advisable, even essential, this year as whatever is established during that span of time is very apt to become permanent.

INSIDE TWO PERSONALITIES

Tommy is the worrier. He’s concerned and has an ulcer to prove it. His average day seldom contains less than 14 hours of work and it easily runs upwards of 20 hours per week. Tommy's greatest asset, however, is not the amount of time he puts in at the grindstone, but his ability to spot talent, know what’s right and what an audience will dig.

Experimenter and gving someone a break is Tommy's bag. His philosophy about television is very much the same as his philosophy about life: "Nothing is really accomplished unless you’re willing to lose something." That was the way he thought three years ago when CBS decided to give the brothers an hour-long show of their own and introduce it at mid-season against the top-rated show in the country, "Bonanza." Many around Tommy argued against it, but Tommy said, "Look, if we lose and go off the air no one will say anything because at least we lost out to the top-rated show in the country."

Tommy calls the shots today just as he did then. Dick has the same sympathies, and often confers with his brother before any major decisions are made. But, it is Tommy who takes command and gives the orders.

At 32, Tommy sees himself as a bridge between the old and new generation. His generation ("the in-between") has not quite lost touch with the young and yet has an understanding of the older people as well.

It was Tommy who asked for and put together the audition at The Purple Onion, and it was Tommy who got his brother to quit El Camino College (in Los Angeles) and go up North to San Jose State for college and a $5 a weekend entertaining job at the Keroue Club, a local hangout.

He is through his extra-curricular activities in high school that Tommy developed his famous stumbling, bumbling mannerisms. A friend had asked him to make a nominating speech before a packed school assembly. When Tommy got on stage the crowd threw him for a loss of words and for a few minutes he fumbled with an assortment of "uh’s," "uhns" and a dozen other confusing statements. The audience roared with laughter and that’s when he discovered that being the bumbler on stage could be funny.

Tommy is quite concerned about America. His outspoken resentment of censorship and its application to his TV show is a reflection of his concern.

"With all the food and birth problems in the world today, I don’t think we have more than 10 years of real peace and tranquility left in this world and I’d like to be a part of it. I think we’re coming to a very restrictive time in U.S. history where free expression will be limited and it will all be done in the name of ‘national security’... world peace... and to help keep the U.S. ‘morally strong’.

The run-ins with TV censors over the past three years have changed him. The on-stage Tommy Smothers of 1960 was the bumbling, dumb little kid. Brother Dickie was the straight man. Today, Dick is still the straight man but Tommy is no longer the bumbler. Tommy feels that a great deal of the change is due to his "becoming more socially aware" of the issues and the fact that he can no longer separate his "on-stage from his off-stage personality." "I’d feel hypocritical if I was still the bumbler on stage. It’s not like that any more."

"When I was growing up everything was artificially dry. The 50’s, my generation, were nothing. We didn’t do anything or say anything. We were the same as the late 40’s. Movies, books, and art were nothing. They had no meaning, substance or purpose. Then came the 60’s and everything changed. The turmoil was reflected in music and art. We had never questioned, but suddenly we started to and that’s what caused me to change."

Dick is calm, cool and detached. He’s the easygoing member of the team and enjoys living. Television is a 9 to 5 job to Dick and he is just as candid as possible when he says: "I enjoy performing and getting paid for something that’s so easy to do it’s almost ridiculous."

His work week consisted of about 30 hours at CBS-TV (when the brothers were being taped) and the rest of the time was his. When rehearsals are done, Dick was off.

The past 10 years have only made Dick more aware of what’s happening and more confident in himself. "We’re successful and I dig it, but I haven’t become super-Hollywood and I never will. I still take out the garbage."
YOUR MOM ALWAYS LIKED ME BEST...
WHO WANTS
THE SMOOTHERS BROTHERS
IN THEIR
LIVING ROOM?

WE DO

BILL GRAHAM
& THE FILLMORE FAMILY
EAST & WEST
SAN FRANCISCO'S PURPLE ONION

The first Smothers Brothers act: Tom, Dick, and Bob Blackmore.

BY GEORGE LINK

When the Smothers Brothers opened in San Francisco's Purple Onion in 1959, they were a trio. And far from being the controversial performers of today, they did some tame, if funny, folk material.

The Kingston Trio had passed this way about two years earlier and the Smothers Brothers—Tom, Dick, and Bob Blackmore—were putting on a similar show.

"They weren't very controversial. They were more of a singing act, doing folk numbers," recalls Bud Steinshoff, an owner of the Purple Onion. "They would all ring and Bob would play the guitar. They didn't do as much comedy as Tommy and Dickie do now."

Before they opened that April 27, they'd been playing a beer garden in San Jose. A private detective, with a sharp eye for the entertainment business, brought the Smothers to the attention of Steinshoff, who auditioned and then signed them to a 10-week contract.

On the same bill was comedian Ronnie Schell and headliner Phil O. Diller. The press largely ignored the opening; the only mention the Smothers got was in an ad in the list of events in the city. The Smothers worked for union scale—$315.90 a week for the three of them.

It has been reported that the brothers got their first big exposure at the hungry i, like the Purple Onion, a North Beach basement nightclub. But the hungry i's owner, Enrico Banducci, denies he ever hired them.

"Every night I'd be stumbling over them," Banducci recalls. "They'd say, 'Please, Mr. Banducci, give us a break. But I never did.' Banducci, who was first to showcase such stars as Mort Sahl, Dick Gregory, Shelly Berman, Barbra Streisand and the Kingston Trio, didn't think they were funny.

He doesn't, however, regret his decision. "You can't but 1,000 all the time," he says. "That's just the way of life."

The Smothers came back to the Purple Onion three times. The last time was 1962 and they got $2,000 a week. But before that, when they returned August 1, 1960, they were a duo and more of a comedy team.

"Dickie was always the straight man," Steinshoff says. "Tommy was the comedian. Same as they are now." And some of the same jokes and songs they do now, they did 10 years ago, Steinshoff continued, such as "I Fell in a vat of Chocolate," which was written for them by Pat Paulsen. Paulsen got his start at the Onion, too, around 1961 or '62. And Gerald Music, as well as another writer for the "Smothers Brothers Comedy Hour" were also entertaining at the Onion at that time.

Was it obvious 10 years ago that the Smothers Brothers and friends would make it?

"You always figure they'll make it," Steinshoff says. "It's just a question of how long it takes."

"Hair" Comes Out Nicely

The opening lines of "Hair." For the city of Los Angeles, the age of Aquarius arrived one day last December when "Hair," the legitimate theater's leading rock-musical opened at the Smothers Aquarius Theater in Hollywood. Since then, it has been doing capacity business ($60,000 per week) in the former Earl Carroll Theater despite objections that Los Angeles would never support a show in that big of a house for any length of time. The success of "Hair" is not only a credit to Dick and Tommy (an old Aquarian himself), but to the Smothers' entire team.

"Hair" was a gamble and the brothers sunk a great deal of money ($15,000 went to renovate the stage alone) into the production as well as in publicity and promotion. The exact dollar investment hasn't been revealed, but chances are that the Los Angeles investment was greater than almost any other previous musical. The finest sound technicians were brought in and the advertising and publicity budgets were far from skinny.

Michael Butler, the world-wide producer of "Hair" said that his initial inclination, when approached by the Smothers about producing "Hair" in Los Angeles, was "to do nothing about it. Los Angeles has always been treated as a 'tour' situation and I saw no reason to do anything differently."

The play had initially come to the attention of Ken Kragen when he was in New York. He called Tommy, told him about it, and the two discussed the possibilities of bringing it to Los Angeles. Nothing was really decided until Butler and Tommy met. "I felt," Butler says, "that Tommy knew where things were. His head was in the same place as mine and if anyone could put the show on in Los Angeles it was Tommy."

As Tommy has done with everything else, he didn't just take the New York production and bring it to Los Angeles. He innovated.

"The greatest change," Butler feels, "is in the sound. I had given up thinking that in the legitimate theater we could ever get a decent sound. The problem in New York was mainly one of unions. The electrician's union controls the sound and often the electrician knows nothing about it.

"Tommy, however, tackled the problem from the start. He did a number of unusual things including the placement of a mixer with a consul in the back of the theater. Consequently the sound we've gotten out of this theater is tops. Those same sound people were then taken to New York where they installed the same type of system. Sound was only one of the Smothers' involvements. Another was in the re-design of the stage and the publicity campaign. "It was," Butler recalls, "such a new scene out here that we decided to pay everything from production to publicity. We wanted this to be a success, not only because of the financial involvement but because of what the play was and what it could do for Los Angeles."

One of the most amazing things about the Los Angeles production is that the majority of the cast lacked formal training for the legitimate theater. Once again, it was Tommy's uncanny ability to spot talent that paid off. The cast was a sensation. So much so, that Butler and Tommy have been trying to work out a way in which the Los Angeles cast might be recorded.

The opening of the show sets the keynote for the evening—involved. The audience is caught up in the staging and, as Butler puts it: "The players talk with—and not to—the audience. It's unlike any Broadway production. It's theater of involvement, and of the future."

Butler is a musical man himself, so it's doubly difficult if he would have even thought about getting involved if it wasn't for the fact that "Hair" was the first rock musical to be presented in Los Angeles and, secondly, the play was attempting to do the same thing in the theater that he was trying on TV—"bridge the gap between the old and the new world." Butler puts it. "It's a put-on, much like the Smothers. It tells people where it's at without putting them down."

By bringing "Hair" to Los Angeles, Butler feels that Tommy has paved the way for some revolutionary changes in the theater.

"We'd always thought," Butler explained, "that New York was the only place to get rolling with a play. Now we know that Los Angeles can serve the same purpose."

*When the moon is in the Seventh House And Jupiter aligns with Mars Than peace will guide the planets And love will steer the stars.*

*United Artists Music.*

Special Section Sponsored by Friends of the Smothers Brothers

Gerome Ragni chants meditative song (top photo) while other members of the Los Angeles cast work out in a (tuner room.)
No topic has garnered more print or publicity for the brothers than their celebrated battles with CBS Television and the network's corps of censors. To Tommy Smothers, the man who has waged the war on behalf of the brothers, it has been a "frustrating experience" that almost caused him to quit television and look for another way to expose the dust's talents.

Inevitably, CBS won. Charging "breach of contract," the network dramatically canceled the brothers renewal part for the fall season. The viewing public was given a front-row seat in what had been a running feud over the past several months between the brothers and CBS censors.

Following the axing, Tom Smothers stated that he felt the "issues raised by the cancellation go far beyond a quarrel between a television network and two performers. They go to the heart of the most critical problem in our society today... the generation gap, which is widening, not narrowing."

"Television, which reflects the social climate of the older generation but which could serve a tremendously important role in creating and maintaining a dialogue between the generations, has simply turned its back on this challenge. It has dedicated itself instead to the perpetuation of institutions which to very many young people seem increasingly irrelevant."

"It is a worthwhile calling to be an entertainer. Dick and I have always tried to be good entertainers. We will not apologize for our feeling that a good entertainer can be informative and, in the best sense of the word, provocative."

Among the artists affected by censoring were Harry Belafonte, Cass Elliot, Pat Paulsen, Pete Seeger, Joan Baez, Elaine May, Jackie Mason and David Steinberg.

Censorship for the boys actually began before their first CBS hour-long variety show aired three years ago. It started with Four Star Television, the production company which filmed the very first Smothers' series, a half-hour comedy in which Tommy played the part of an "angel" during the fall, 1965, TV season.

"We had ideas," Ken Fritz recalls, "that we wanted to use on film. They were new techniques that were much along the lines of Richard Lester's 'Hard Days Night.' Four Star said we were crazy. It would never work, so we never got the chance. Those same techniques were used successfully the following year by the Monkees in their TV series."

"We were naive, in those days about TV," Krugman notes. "We didn't really understand the lack of creativity in the medium. We wanted to do other things but were always hampered. The show itself was a borderline case. It was in the top 20 a couple of times and below the rest. If we would have worked with the studio I'm sure it would have been picked up for another season. As things went, thank God it wasn't."

In 1966, CBS and the Smothers agreed on the hour-long variety format. Ken Krugman, Fritz and the brothers demanded "complete control from the outset" and "we got it," Krugman says. "Only we didn't hang on the censorship problem."

The Smothers hour started out as a mild-mannered variety show with little, if anything, to censor. Then came the celebrated Pat Paulsen "editorials." Since that time, it has been one battle after another and today it is probably more a trademark of the brothers show than anything else.

Continued on page 3-18
Despite the near-weekly fights over material with censors, Tommy was not discouraged. "If I didn't think it was worthwhile and that ultimately we'd get them to loosen up, I wouldn't have done it," Tommy feels that television has a definite responsibility and that is to give the artist the "freedom to express artistically and entertainingly the issues that people are concerned with in this country..."

"I'm not a rebel. The Smothers Brothers did try to use the shows to express things that weren't happening. All we were trying to do was express things that were happening. We were a reflection of events; not the cause or leaders. Dickie and I are far from being leaders. In fact, when we were going to school we were one of the last to pick up on the buckles that guys began wearing on the back of their pants. It's always been that way. We just went along with what was happening and tried to use TV to show people where it was..."

Interestingly, Thompson was the one who did, becoming the verge of what he later became. That's where a great deal of censorship was conducted. "The local censor," Fritz says, "ask'd something here in Los Angeles and then it was cut in New York. or maybe the local censor cut something just because his boss in New York would cut it anyway. What compounded the problem is that there were no set rules. Censorship is all subjective. There's an NAB (National Association of Broadcasters) code that is full of holes and is sketchy. All this uncertainty changed Tommy and led to the first TV war wasn't the fun it used to be. It was like walking on eggs..."

In Washington, Billboard's Mildred Hall queried congressmen about the current censorship problems and their attitudes toward them. A spokesman for Senator Pastore (D., R.I.), chairman of the Subcommittee on Communications, and the man who has launched all the recent sex-and-violence disdibutes in his recent hearings, said that the senator believes the "NAB code applies to all programming, across the board, with no distinction between different shows where standards of decency and morality are concerned..."

**TV CENSORSHIP**

This was exactly the type of approach Tommy fears Congress will take. In an effort to try and get various senators and congressmen to see the other side of the censorship wrangle, he flew to Washington and visited with a number of solon's. Subcommittee hearings may let talent and TV program producers have their say on the Hill. One of the backers of this type of hearing is Sen. Vance Hartke (D., Ind.), second in rank on the Pastore Communications Subcommittee. At a get-together with about 50 Indiana broadcasters and Tommy, Hartke seemingly was won over to the idea that censorship (they don't use that word—they prefer to use the word "preview" or "clearance") of network programming should be in the hands of individual broadcasters, who are responsible for their own programming, rather than by network dictation.

Although this is closer to what Tommy wants, it is still not the solution. He feels the audience, and nobody else, should do the censoring. However, Hartke has reportedly won agreement from Pastore to hold more hearings to give talent and TV program producers and perhaps a range of experts from fields of sociology, a chance to talk about the rights (and perhaps needs) of controversy in TV programming in this era of upheaval. Tommy was to round up a list of witnesses, and Senator Hartke would present them to Pastore for a possible hearing. A spokesman for Senator Hartke said the senator had no comment on the individual problem of Tommy Smothers vs. CBS.

Rep. John E. Moss (D., Calif.), a member of the Investigations Subcommittee, has been outspoken about the mediocrity and over-commercialization of television. Before it was canceled, Moss felt that the decisions to run the Smothers' show should rest with the individual station. Furthermore, it should be up to the public which "shows its pleasantness or displease," and soon lets a show know via failure to buy the sponsor's product, whether they like it or not. "We're in," Moss said, "a period of social revolution, where there is more rebellion against the established ways than ever before—and it is not unique here, it is world-wide. It reflects the character of a generation that will insist on a right to express itself. That form of expression may take forms repugnant to many of us, but nevertheless, it will come out, it won't be silenced. I don't approve of a lot of it, but there are certain verities in life that can't be denied..."

**Tommy-Dickie-Together**

Emotionally Involved

Mr. Cool

A Successful 10 Years

There are other new faces: Murray Roman, the writer-comedian; Jennifer Warren and Bob Einstein, the tall and curvy duo that has probably caused as much protest and indignation as anyone the Smothers have presented.

"Tommy has an uncommon ability to spot talent," says Bill Thompson, "He's like a magnet. Nearly everyone he's given a chance to has worked out..."

Besides the faces, the brothers have pioneered the loosening of language on television. "Before the Smothers came along," says the Troubadour's Doug Weston, "it was unthinkable to joke about pot, endorsed a bong, bring attention to the youth movement; things that were happening. Today, everyone is doing it. It has become commonplace and because of that, we tend to forget that two or three years ago when Tommy and Dickie first presented it, people nearly went through the roof..."

Through the years, the brothers have appeared in Weston's club about a half dozen times. During that time Weston and Tommy have become close friends. They think alike. Three years ago, shortly after the brothers "Angel" CBS-TV show folded, Tommy dropped by. "We spent hours talking about television and how the 'Angel' show had hung them up. He talked about finding a show that would offer a greater amount of freedom, one in which they could innovate and offer their own ideas..."

Three years ago Tommy thought he had found it with the introduction of his CBS variety show. Today, however, he undoubtedly has some second thoughts.
The networks have again provided an example in honest corporate commitment to "decency and good taste". This should act as an example for those individuals within the television industry to re-examine their own personal interpretation of these worthwhile goals.

Most of those who, with justified indignation, created the ads in Billboard this week are at the present time contributing their talents or services to network TV in exchange for large amounts of money.

Using the same standards so eloquently imposed upon CBS by these critics, even a cursory examination will reveal that each of us alone has contributed little if anything of decency and good taste... much of quite the opposite... and surely nothing commensurate with the salaries paid.

Such salaries are hardly justified even as salve to the individual conscience or stimuli for such rationalization as, "You gotta work within the system if you want to improve it".

Since economic concern is more properly the motivating force of the networks themselves than it is for the individual with a conscience, network policy will not be changed through displays of moral indignation by its employees.

Therefore, let us instead create a truly free TV production company, where top talents work at minimum union scale and in good taste create honest shows relevant to the times in which we live. Let us give these shows at cost to regional or national clients, independent TV stations, or individual network affiliates to pre-empt network shows. Only then will networks re-evaluate their own standards.

Are there any other alternatives? Sure... Shut up or you may be next!

GLENN YARBROUGH / 2835 WOODSTOCK ROAD, LOS ANGELES, CALIFORNIA 90046
Love to Tom and Dick from Joan Baez and David Harris

It is Spring.
The giant Eucalyptus trees near our house have survived another winter of bending and soaking and lashing
in the storms that batter in from the sea.
All day long they, and the oaks, the baby willows, the peppers, the clump bushes, the smallest weeds have been bursting and blooming and showing off clusters of birds and new green leaves.
A thousand daffodils have appeared along a path which we didn’t walk for all the month of February.
The mountains have returned to the horizon, green and purple.
Moondog, the white Samoyed, lies under David’s truck, his nose smeared with dirt from burying a bone.
The gray and white cat stalks and leaps and swats at the bees, which are buzzing low to the ground, fanning
the dirt and grass.
The earth sings, and everything is sweet.
David and I have been married one year. We know when we got married that sometime he would be spending
a long time in prison. He had sent his draft cards back to the government two years before with a note explaining
that he intended to live his own life, in a way which could affirm the lives of others, not destroy them, and that
that meant total non-cooperation with the military. He’s been organizing resistance ever since.
We figure that if the day is ever to dawn when we practice peace on earth, it will happen because we have
given up war and exploitation. That will only be when men and women refuse to exploit and kill each other. And
this is the wrong decade to wait for someone else to begin the change.
To say no to death is to say yes to life. And to say yes to life is against the law.
So David got three years.
Some of the brothers have gotten five, some ten. Some six months, some a year.
There are about 10,000 of them now, a number small but daily growing.
This record is for all those who are locked up, that they might have the strength to act like free men, and
not prisoners, and for all those on the outside, that they might have the strength to act like free men
and not prisoners.
Brothers and Sisters,
You and I must, with our lives, build a world where we are as sure of the perpetuation and flowering of life
as we are of the triumph of Spring.

Yours with love,
Joan Baez

The above was written by Joan for the liner notes of her new album, and says some of the things which were deleted
from her recent appearance on the Smothers Brothers Show.

BOB KRASNOW
DON GRAHAM

BLUE THUMB RECORDS, INC. / 427 NORTH CANON DRIVE / BEVERLY HILLS, CALIFORNIA 90210 / (213) 278-4065
DO YOU WANT THEM TO TELL YOU WHAT YOU CAN SEE?
DO YOU WANT THEM TO TELL YOU WHAT YOU CAN READ?
DO YOU WANT THEM TO TELL YOU WHAT YOU CAN THINK...

MICHAEL BUTLER

IN MEMORIAM SMOTHERS BROTHERS COMEDY HOUR
1967-1969
INSIDE TWO PERSONALITIES

continued from page 5-12

We songwriters whose best songs have been 99% blacklisted from the networks want to let it be known that we think the firing of the Smothers Brothers is outrageous and un-American. There should be time on the air for all opinions all tastes right and left, rich and poor, young and old, black and white, square and hip, traditional and experimental, east and west, country and city, highbrow and lowbrow offensive and inoffensive. The best censor is that little knob, the air belongs to everyone.

Pete Seeger
May 1969
US of North Am.

PETITION OF THE PEOPLE
WHO ARE THE TRUE OWNERS OF THE AIRWAVES
WHICH ARE ONLY LICENSED BY THE FEDERAL GOVERNMENT
TO: COLUMBIA BROADCASTING SYSTEMS (CBS)
WHEREAS the SMOTHERS BROTHERS SHOW was one of the few entertaining shows on CBS;
WHEREAS the SMOTHERS BROTHERS SHOW's ratings were always high;
WHEREAS the SMOTHERS BROTHERS SHOW, even though liquidated, won a top television award;
WHEREAS censorship of this show is against the ideals of American Democracy;
We do humbly request, implore, petition, require and demand that you restore the SMOTHERS BROTHERS SHOW to the airwaves, without imposing new restrictions.
AND IF our petition meets with no response, we do promise to engage in a consumer boycott of all products of any sponsor appearing now in the SMOTHERS BROTHERS airtime.

Name
Address
City
State

1. __________________________________________

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Please return to CITIZENS AGAINST CENSORSHIP 7813 Beverly Blvd, Los Angeles, Calif, 90036

DON'T JUST SIT THERE SAYING HOW BAD IT IS.
GET OFF YOUR BUTT AND DO SOMETHING ABOUT IT...
THIS AD PAID FOR AS A PUBLIC SERVICE BY HIZARRE & STRAIGHT Records

JUNE 7, 1969, BILLBOARD
“Some have it...some don’t.

Muntz does.”
REGSTER TODAY!

BILLBOARD'S 2nd Annual Radio Programming Forum Will Feature Talks By The Radio Industry's Most Knowledgeable Executives And Exciting Air Personalities.

Register Today To Guarantee Your Participation In This Important Conference.
Spokesmen Reaching Young—Seek Pact to Cut Singles

NASHVILLE — The Spokesmen, a Miami-based contemporary folk gospel group with special appeal to young people, have performed for 110,000 youths, averaging two-to-three concerts daily for the past several months.

Confident they can reach a secular audience through single recordings, the group now is negotiating with the Impact label. All their material to now has been LP.

Soloist for the group is Dick Hill, who formerly toured with Paul Revere and the Raiders, and appeared with Dickey Joy and the Chancellors on "Where the Action Is." He, like the others, enrolled in the Florida Bible College and became gospel-oriented.

Other members of the group are Dave Shipley, Don Smith, Mike Otto, and Bruce Porter. Their ages range from 21 to 23. Their work is unlike most gospel music in many respects. Although it is sacred in nature, it is done with all high harmonies and no bass. The music has a completely contemporary sound, but still ahs away from the secular lyrics.

Accompanying the group on their tours of high schools and colleges is Dr. A. Ray Stanford, president of the Florida Bible College, who speaks to the young people and is able to communicate at their level. The Spokesmen then perform, using their own methods of singing rather than the traditional.

"We are making our own following," said a spokesman for the Spokesmen. "We never play a secular concert, but we stick solely to a contemporary sound.

There is nothing with which to compare it. It's a completely new style."

Charles Bird, manager of the group, is pressing hard for the single. "It's good enough to reach the top 10," he insisted, "and the fact that it's gospel won't matter at all."

The group wound up its concerts for this school year at St. Petersburg, and already has been booked for next year in areas of Alabama, Texas, California, Ohio, Pennsylvania and Georgia. Despite the young age, two of the performers already hold executive offices with the college. Bruce Porter is registrar of the school; Mike Otto is director of student activities.

NOW RID'N HIGH

with Canaan Records

THE THRASHER BROTHERS

"Those Singing Americans"

The Denver-based group is composed of Mike Otto, Bruce Porter, and Don Smith, who have performed for 110,000 youths, averaging two-to-three concerts daily for the past several months. They are confident they can reach a secular audience through single recordings, and are negotiating with the Impact label. Their material to now has been LP.

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There is nothing with which to compare it. It's a completely new style."

Charles Bird, manager of the group, is pressing hard for the single. "It's good enough to reach the top 10," he insisted, "and the fact that it's gospel won't matter at all."

The group wound up its concerts for this school year at St. Petersburg, and already has been booked for next year in areas of Alabama, Texas, California, Ohio, Pennsylvania and Georgia. Despite the young age, two of the performers already hold executive offices with the college. Bruce Porter is registrar of the school; Mike Otto is director of student activities.

Heart Warming/Impact

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Nashville, Tennessee 37203

HWS 3012

the oak ridge boys latest

the oak ridge boys
it's happened!

Daddy Sang Bass
Jesus Is Coming Soon

www.americanradiohistory.com
Praise to Bigger Facilities

VANCOUVER, B. C.—Praise Records, publisher of gospel label, is expanding into new quarters and is operating a retail record outlet, a booking agency and a gospel newspaper.

Manager of Praiseforke, who began the operation in the basement of his home with virtually no capital a few years ago, has released 14 albums and now is up to a rate of four releases monthly. The latest LP is by Doris Akers, a Canadian.

As well as manufacturing and selling recordings in Canada, the firm imports such labels as Skyline, Sing, Worship, Christian Faith, Supreme, Corner Stone, Hymnotone and others.


Ideal Gospel Association, the booking arm of the company, will bring the Kluai Indian Family in for a July 1-12 concert. In September, the firm has booked in the Blackwood Brothers and the Smitty Gatlin Trio.

Plans have been made for the first Northwest Canadian Gospel Convention to be held here in November. Among the groups booked are the Dixie Echoes, Rebels Quartet, Kings Quartet, the Imperials, and the Cross Roads Quartet. The event will include an all-night gospel sing.

Imperials Are Given Award By Film Fund

PHILADELPHIA — The Imperials, label of the gospel country-pop singing group, has been named Best Gospel Quartet of the Year by the National Evangelical Film Foundation in ceremonies here.

Dr. Harry Brister, president of the foundation, made the award in ceremonies honoring outstanding achievement in the fields of Christian film making and recording for 1968. The award was based on the Impact album, "The Imperials Now."

Other recording awards were: group singing, the Spokesmen, impact of a single vocalist, Alfa Pearson, Vibrant, female vocalist, Diane Jesty, Frank, Lang Sisters, Supreme, organist, Ruth Priest, Diadem; folk singing, Ralph Craycraft, High Lights; children's, Aunt Laura, Diadem; special, Charles Fuller, Word, and choral, Texas Baptist Ministers of Music, CMM.

Awards also were given for Christian films. Guest soloist for the banquet and presentation programs were the Emmys, last year's recipient of the "Best Record of the Year" award. Members were the Imperials, the Jim Murray, Terry Blackwood, Roger Wiles, and Monique and Joe Moscho.

GMA Ballots To Be Mailed

NASHVILLE — First ballots for nominating winners of the first annual Gospel Music Association's awards will be mailed out prior to July 1, returnable no later than July 23.

The well known accounting firm of Ernst & Ernst will act as official auditors for the ballots and will mail a nominating ballot to each GMA member in good standing as of June 15. Each member will nominate five candidates in each of the categories.

All nominations must be made on the official GMA ballot, and any other votes will be thrown out. The 11 winners will be given their awards at the National Gospel Convention in Memphis Oct. 10.

The categories listed are Best Gospel Instrumental; Best Gospel Record Album Jacket; Best Gospel Television Program; Gospel Disc Jockey of the Year; Gospel Songwriter of the Year; Best Female Vocalist; Best Male Vocalist; Best Record Album of the Year; Gospel Song of the Year; Best Mixed Group, and Best Male Group.

Nashville Scene

NEW RELEASES FROM SKYLITE/SING

The Vanguards
"Sawdust and Old Chalks" Sing # 7023

The Vanguard
"In a Rebel Country" SLP019

The Smokey River Boys
"When He Reaches Down For Me" CT/5906

The Musical Harps
"Pop and the Wills Family" SLP076

The Vanguards
"Now I Hear Etching" LPS0874

Hovie Lister and the Statesmen
"Thanks to Calvary" SLP0850

J. D. Summer and the Stamp Quartet
"I'm Building a Bridge" SLP0677

J. D. Summer and the Stamp Quartet
"Songs to Remember" SLP0601

The Rebels
"A Hill Called Calvary" SLP0682

The Smokey River Boys
"I'm Building a Bridge" SLP0677

J. D. Summer and the Stamp Quartet
"I'm Building a Bridge" SLP0677

The Rebels
"A Hill Called Calvary" SLP0682

SKYLITE RECORD DISTRIBUTORS
1919 GAS LIGHT TOWER IN PEACHTREE CENTER
ATLANTA, GA. 30303
404/522-4166

---

WellDoc Music Co., the publishing arm of B-W Music, Inc., of Wooster, Ohio, notes that long-

length tentatively, he expects that the country to get airplay. Those in need of the single is to write Rand Wekly at Box 337, Wooster, Well-

dee, which published the last Deca-

The group's latest single, "My Love for You," also has released scheduled for June 25, on the Stand, California and Ohio labels.

Danny Garrison guested the Gus Thomas quartet at a show a couple of weeks ago on WZWA, Wheel-

ging. Gus featured Danny's new duet, "My Feet Feel That Virgin in My Heart." Earlier he was a guest of Porter Wagoner in Nashville. . . . Clet Atkins has made his first public appearance, with Gary Player. An exchange of country music recordings for golf lessons, Bobby Parrish has signed a booking agreement with Hal Schroeder and Artists Corporation of America, Milwaukee. Parrish will begin an extended Midwest tour for the agency shortly. . . . Lynn Shull is the new marketing assistant for Starday-King Records, headquarters in the trade here, and working closely with distributors and radio stations in the sales and exposure of the company's top promotion. The announcement was made by the Starday-King Records. . . . Columbia's John Wesley Ryle I handle-
Classical Music

Angel Bows 3-LP Set of 'Elijah'—Miss Du Pre, Barenboim LP

LOS ANGELES—Angel Records this month is issuing a three-LP package of Mendelssohn's 'Elijah.' The June release also features the soprano Gwyneth Jones, mezzo-soprano Janet Baker, tenor Nicolai Gedda, and baritone Dietrich Fischer-Dieskau. Rafael Frühbeck de Burgos conducts the New Philharmonia Choir and Orchestra and the Wunderlich School Boys' Choir.

Barenboim has another volume of Beethoven piano sonatas and appears with Miss Du Pre, his wife, in a coupling of Brahms sonatas for cello and piano. Barenboim also conducts the English Chamber Orchestra in a pairing of Mozart and Haydn. Miss Du Pre is the soloist with Sir John Barbirolli and the London Symphony in an album of concertos by Haydn and Mozart. The Georg Mohn concerto is a cataloging first.

Clarinetist Gervase de Peyer is the soloist with Frühbeck de Burgos and the New Philharmonia in a coupling of Weber and Rossini. Completing the Angel titles is a Vaughan Williams program by the King's College Choir, Cambridge, and the English Chamber Orchestra under David Willcocks.

Prokofiev Work

Medley/Angel will have the first new recording of Prokofiev's 'Love for Three Oranges.' The album also contains soloists, chorus and orchestra and Moscow Radio under Dzhammer.

A Rimsky-Korsakov parody conducted by Boris Khatchaturian features the Moscow Radio Symphony.

(Continued on page 52)

Houston Names 3 Leaders

HOUSTON — Three conductors for the 1969-1970 season have been named by the Houston Symphony Society to replace Andre Previn.

André Previn and Almeida were named principal guest conductor for next season, and may become the orchestra's permanent maestro as successor to Previn. De Almeida will conduct a total of 12 concerts — six in 1970-1971 in the fall.

Other guest conductors who will appear next season are Jussi Jalas who will conduct two pairs of concerts with Hans Schneider and Hans Schweiger who will lead two pairs in late March in preparation for taking the orchestra on its Eastern tour.

Guest conductors previously announced are Sir John Barbirolli, who will lead four pairs; Hans Schweizer, two pairs; S. Crayton Roller, two pairs.

Previn's jazz combo was featured in an impromptu performance in a series of four concerts which marked Previn's last appearance with the Houston Symphony Orchestra.

The concerts, sponsored by Foley's Department Store, will be held on late month in Jones Hall.

Teldec's New Classical Pkg.

HAMBURG — Teldec has launched a new series of classical recordings, 'Masters of Music,' which will sell at 16 marks ($4). First releases in the low-priced, luxuriously packaged series will include excerpts from "Pelleas et Melisande" by the Vienna Philharmonic Orchestra, "Teresa Berganza sings Poulenc," "London With Wagner Monologues" and "Eroica" conducted by Solti.

In the "Das Alte Wien" series, Teldec has released "Sonnata St Polycarp for Eight Players," "Kein Zug," "Edelkantikantate" and "Laetatus," all by Concentus Musicus of Vienna playing original historic instruments.

In the "Vienna" feature, Teldec has released a five-cassette series, "Ernst von Ermnand in Memoriam" set for $12.50. Current top selling classical album is Teldec's "Eine Kleine Nachtmusik" with Karl Muenchinger and Wilhelm Backhaus plays Beethoven.

BEVERLY SILLS, right, is feted by Westminster Records and its parent, ABC Records, in a reception at the party's honor at New York's Warwick Hotel following her successful La Scala, Milan, debut. With Miss Sills are her father, left, and Mr. and Mrs. Stanley-Lewis Distributors, Marty Goldstein, vice-president, Westminster Records, appears in Profile, right.

Bilateral

OF HUNGARY

NEW RELEASES OF BARTOK COMPLETE EDITION

Concerto for Violin No. 1/1907/
Rumanian Dana No. 1
The Wooden Prince, suite
Denes Kovacs, violin—Budapest Philharmonic Orchestra, Andras Cseydi, cond.
SISER 11314

The Miraculous Mandarin op. 19
Duna Suite
15 Hungarian Peasant Songs
Budapest Philharmonic Orchestra—Jettie Sander, dir.
SISER 11319

Grand Prix du Disque 1969: LISZT: concertos Nos. 1, 2, 3 and 129.
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Hermitage Gets Action With Programming Aid
By RON SCHLACHTER

NASHVILLE—A special route service, which could be called long distance programming, has produced good results for Hermitage Music Co.'s one-stop operation here.

Operators give us a list of their locations and what types of records are being played, explained Helen Hall, record department manager. "Every week or two weeks, we then put on five records. So far, this has worked out very well. We've had no trouble and we've gained—not lost business."

"This all started about three or four years ago. One of the reasons we introduced the route service was our price. So many places were cutting their prices. Consequently, we decided to give something extra and decided upon the special programming service at no extra cost to the operators."

Mrs. Hall and two other girls, Marie Sileo and Donna Meggett, do most of the programming service with operators from Tennessee, Kentucky, and Alabama.

"Just because we started in Tennessee, we were going to try it. They then decided to give us another list of operators to work.

Operators Hail Big Okla. Tournament
By BEVERLY BAUMER

OKLAHOMA CITY—Operators in last week's huge coin-op pool table tournament here reported revenue increases as high as 200 percent. The event involved 22,000 players in the finals, 3,500 operators and $5,000 in prize money and trophies, according to Leonard Schneller, sales manager, U. S. Billiards, who conducted the event.

Among the dignitaries on hand was Oklahoma State Sen. J. Lee Keels, who retired from Capitol Music Co. in December.

"We think the tournament is a great opportunity to boost the play of pool tables," he said. "While the tournament was going on, business has shown an improvement considering the conditions in the market."

"I've had some tables entered into this that have had a 100 percent increase in their business," Senator Keels said.

C. A. Culp of Culp Distributing Co., Oklahoma City, coordinator of the event, reported tournaments as "very successful" for him.

"There has been quite a bit of enthusiasm because we've sold more beer, have increased play on all machines and have created more traffic continually.

"We had an increased play of 10 to 20 percent on all machines. One location started with one table and now has six. Collections started from $87 on the first table and now is getting close to $300."

Schneller, listening to Culp's comments, said he had heard of some players going into night clubs at 1 a.m. to practice pool. "They didn't want their competition to know they were practicing," he said.

Catalina, Catalina Western Novelty, Inc., McAlester, Okla., said the tournament had increased his business 200 percent.

"The tournaments were always held on slow nights. They increased business 200 percent on tournaments nights. We're real satisfied, and so are the locations," Catalina said.

Howard Riley of R&M Music, Tulsa, who is ranked as one of the most efficient operators in the Sooner State, said he didn't have a location that the tournament wouldn't attract.

Riley and Harold Staples of Circle, Okla., made trophies. Tulsa put in 30 locations "just to test the tournament thing."

"The results were really great. We put advertisements in the Tulsa newspaper and got a lot of response from people. I never dreamed shot pool. We conducted the 10-week period of last year with this and it showed a (Continued on page 46)

MOA Exhibit Deadline Set

CHICAGO—Exhibitors at the Music Operators of America (MOA) convention, set for Sept. 5-7 at the Sherman Hotel here, have until July 1 to apply for the same exhibit space they occupied last year. Exhibitors who went out last week and included a brochure, souve-

aries, product features, rates and other information, according to vice-president Fred Granger.

Exhibit space has been expanded this year to accommodate five Pinball machines. Each has already drawn lots to determine spaces, he said.

Members of MOA have until June 6 to recommend candidates for the board of directors. Each candidate must be spon-

sored by five MOA members in good standing. MOA will meet 15 new directors for a term of three years at the convention.

Girls Go for Pool Tourney

OKLAHOMA CITY—The girls who showed up here for the largest coin-op pool table tournament in recent history, dubbed it the "most."

"I think it's great to have something like this where women can compete," said Mrs. Tommy Reese, Tulsa. "There's baseball, football, and everything else with a woman for something like this, but not very much for women to compete in, and we need this."

A pool tournament is something competitive for women. I wish they'd do this every year."

Mrs. Reese is a district sales manager for World Book Encyclopedia and has played pool three years. She won the women's division at Hiko Club in Tulsa. She said the prize money offered in the Oklahoma City tourney also attracted her to the event.

"I just love to play pool," said Mrs. Anna Lou Parche, Crescent, Okla. "I've played pool for five years."

There are ten of us women who played pool. We decided to go at it. I came out the winner. I've never played in a State tournament before."

The trophy attracted me to the contest, and after I won the trophy I decided to come down here and try for the money. I think the State tournament is just wonderful."

Mrs. Peggie Harrington, Oklahoma City, who has played pool just a year, said it was the trophy that attracted her to the tournament. She won the women's division for Mai Kai Lounge Club.

"I wouldn't have entered the tournament if it wasn't for the trophy," she said. I like the trophies. They're something to talk about years from now."

The money you win should be gone, but the trophy would last for years."

Ask ICMOA Help on Bill

SPRINGFIELD, Ill. — Members of the Illinois Coin Music Operators Association (ICMOA) have urged last week to show up in masses for a House Judiciary hearing on anti-pinchball legislation. The hearing is scheduled for 8:30 a.m. but ICMOA executive director Fred Gaidt said he could not confirm when during the day the pinchball issue would be discussed. Operators should be here only if they are advised.

At a similar hearing recently, more than 50 operators from widely separated parts of the state appeared.
Hermitage Gets Action With Programming Aid

by national large operating firms can be appreciated by the care and attention which goes into their selection. We do not restrict ourselves to a random picking of music operators who wish to sell their route, Fishman said. We have specific goals and are interested only in markets which offer us a chance to balance out our overall volume and profit picture.

A RA Services, Inc., which recently changed its corporate name from Automatic Retailers of America to more accurately reflect its direction as a total service company, has 20 separate divisions. These include a Business and Industry Service division, Personnel Food Management, Sister School & College services and such specialized divisions as ARA Environmental Services, designed to provide hospitals with an infection prevention program.

A RA's public services division, encompassing the operations of cigarette and music routes, has for some years been under the direction of the "B & I" group. Now they are co-ordinated through the Silcon Division, headed by its manager, Max Silverstein.

In the past 10 years A RA's sales have risen from $24 million to $777 million and earnings have gone from $500,000 to $12,500,000. The broad service company employs 36,000 people and has operations in 11 countries and in many foreign countries.

"We believe in decentralized service groups served by a corporate headquarters staff," Fishman said. "Each division is autonomous and independent of other divisions in a different market. Our headquarters staff handles such services as accounting, finance, legal, advertising, personnel, public relations and many others." Fishman said.

Fishman said his firm does not view cigarette and music operating companies in terms of offering only those services that are required by a corporate headquarters of the company as offering all such service we believe in offering is required by consumers frequencing public places. Right now this might include a cigarette machine and music machine but who knows what will be offered in the future.

In terms of further acquisitions, "We have a national policy of acquiring cigarette and music routes to fit into certain areas of interest in street operations in certain large metropolitan markets which we feel is in line with our overall pattern of operations.

"By fitting in" he said this does not mean an existing plant extending our operation and it is not a question of making a public operating firm. "We wouldn't even combine our cigarette divisions with our corporate headquarters staff. For example, we do not have a corporate staff organized in a different market. Our headquarters staff handles services such as accounting, finance, legal, advertising, personnel, public relations and many others." Fishman said.

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BUY

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For

Top Earnings

In

Every Type of Location

Everywhere

On the Street

BY RON SCHLICHEN

United Bidbills president Art Daddo reports that the company's national coin-op operation will begin in June, with Los Angeles the first city to be served. In the meantime, Daddo has been busy developing a new system of coin-op service which he says will make it possible for the company to offer a complete range of coin-operated products. The new system is called "Daddo's Way," and it is designed to provide a full range of services for coin-operated facilities, from installation to maintenance and repair.

A new Little LP by Tom Jones, entitled "The Last of Us," has been released in about two weeks. The album features some of his most popular songs, including "Cryin'" and " 生命周期函数". Tom Jones has been on a string of successful albums, with "The Last of Us" expected to be no exception. The album has already been topping the charts and is sure to be a hit with fans everywhere.

The second Bill-State Area E-Ball offer for the sale of Atlas of America, Inc., is set to begin September 1st. According to John Henderson, president of the company, the sale will be a great opportunity to purchase a large number of valuable books and documents at an affordable price. The sale will feature a wide variety of items, including old maps, rare books, and historic documents, and will be held on the company's website.

The new Chicago Coin Machine Co. has opened its doors in the city's Loop district. The company is a subsidiary of the larger Chicago Coin Machine Co., and is dedicated to providing high-quality coin-operated machines to businesses and individuals throughout the area. The company offers a wide range of products, from slot machines and vending machines to coin-operated payphones and other similar devices.

A new coin-op business has opened in downtown Chicago. The company specializes in providing coin-operated machines to businesses and individuals throughout the area. The company offers a wide range of products, from slot machines and vending machines to coin-operated payphones and other similar devices. The company is owned and operated by the same family that has been in the coin-op business for over 50 years.

(Continued on page 43)

Coal Machine News

We have an in-house and an out-of-state sales line, says Mrs. Hall. We call every one of our customers every week or every two weeks. This has worked out quite well for us.

The most challenging part of our work is not actually knowl

Closing-up view of Varis-Target on D. Gottlieb's new games. There are two targets. When the timer runs out, the ball driven to the scale area indicated by 50 will score 500 points.

United Bidbills president Art Dadder reports that the company's national coin-op operation will begin in June, with Los Angeles the first city to be served. In the meantime, Dadder has been busy developing a new system of coin-op service which he says will make it possible for the company to offer a complete range of coin-operated products. The new system is called "Daddo's Way," and it is designed to provide a full range of services for coin-operated facilities, from installation to maintenance and repair.

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(Continued on page 43)
Starting right from the top WURLITZER AMERICANA III sells itself and attracts play. Scene is a waterfront metro-skyline. But, with a unique added attraction. It slowly changes from sunrise to nightfall and back again. More action. More interest. More play — guaranteed.

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**Bulk Vending News**

**Hurwich Lends Proof To Vending Success**

By RON SCHLACHTER

BIRMINGHAM, Ala. — Max Hurwich of Birmingham Vending here believes vending is still a business where a person can realize the American dream of success. At the same time, there is a “price” involved.

“A person has to be willing to work hard and understand the business,” said Hurwich, who, with his brother, Harry, is celebrating his 38th year in business. “However, a lot of people don’t want to work. You have to live frugally at first, but for the fellow who wants to work, there’s nothing better than the vending business.

“We should know. We were out of a job in 1931 when we started in the vending business. For the first six to eight months, we operated out of our homes. Since then, we have helped a lot of people get started. Many have gotten into it part-time and after doing so well, they are now in business full-time. We’ve started many out this way. One fellow was in life insurance before going into vending.”

As for business, Hurwich still values the penny:

“Don’t belittle the penny. Times have changed and fads have changed. The kids now have quartzers like they used to have pennies, but the penny is still big. A lot of our operators are doing big business with penny items.”

“I would advise operators that they can’t fool kids whether they are dealing with penny, nickel or quarter items. You must give them value. You must give them enough charms. The kids are smart shoppers. In fact, they’re smarter than the adults. The operator makes a mistake in short-changing charms and capsules.

“I would also suggest that the aggressive operator never carry (Continued on page 47)

**N.Y. Vendors Faced With More Thefts**

NEW YORK — Increased thefts and break-ins, the continuing problem of bingo chips being used for slugs and licensing problems dominated the recent meeting of the New York Vending Operators Association.

(Continued on page 48)

**New Products**

**Penny King**

A big whistle and large painted heads highlight a new 5-cent mix that includes a horse and rider, puzzle series, baby girl chord necklace, tear drop cord necklace, goat charms on cord necklace and circus series. Another 5-cent mix from Penny King features Psychedelic rings. The series includes eight adjustable rings painted with brightly colored designs. A 5-cent capsule puzzle and circus series, boasting 24 different items, is also available from the firm.

A Monster Fly is the featured item in a new 10-cent capsule mix. The assortment also includes rubies, rings, keys, key rings, animal brooches and “take me to your leader” men. Giant painted dragons and alligators highlight another 10-cent mix which also offers a variety of animal brooches and key rings.

**More NVA Pictures**

OPERATOR BULL SESSIONS will be expanded at the next National Vendors Association (NVA) convention. Pictured above are participants in the recent session held during the NVA’s Florida gathering. On the immediate left, Roger Folz, Oceanside, N.Y.; Leo Weiner, Los Angeles, and Michael Goldberg, New York.

**SCHOENBACH CO.**

Manufacturers Representatives Aces - Amps Distributor MACHINES WE HAVE 25c TITANS, MACHINES AND MERCHANDISE IN STOCK 10c CAPSULE MIXES 5c per mix 25¢ per mix SPECIALS FROM 35¢ to 35c per mix HOT & SWEET ITEMS WITH 10c MIXES 10c per mix 30c per mix HOT & SWEET ITEMS A.C. with 10c MIXES 9.00 11.00 35¢ per mix SPECIALS FROM 35¢ to 35c per mix IN 10¢ MIXES HOT & SWEET ITEMS FREE SPECIALS FROM 5¢ to 50¢ per mix HOT & SWEET ITEMS B.S. CANDY MIXES & ITEMS From 5¢ to 30¢ per mix. See catalog for list. Capsule machines for the above. Gifts and novelties for the membership. Shipment and delivery. Send for catalog.

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**VICTOR VENDING CORP.**

3701-15 West Grand Ave.
Chicago, Ill. 60639

**June 7, 1969, Billboard**
OPERATOR WORKSHOP panel. Such sessions have proved so popular that NVA is also planning further expansions in the future. From left, pictured above, John McDaniel, Seattle; Alan Cohey, Northwestern distributor, New York; Herb Goldstein, vice-president, Oak Manufacturing, Los Angeles, and Vincent (Budd) Schara, a New Orleans distributor.

Hurvich Lends Proof to Success

*Continued from page 46*

ries old machines. A good, clean, modern machine will attract more business. The operator is mistaken when he thinks he can cut corners by keeping an old machine.

Looking ahead, Hurvich said he would like the next 38 years to be just like the first 38. "As of today, I wouldn't

Shelve Ohio Tax

COLUMBUS, Ohio — The Ohio Senate has shelved, at least temporarily, a bill which sought to raise the Ohio cigarette tax from 7 cents to 10 cents per pack to benefit schools. The Senate Ways and Means Committee took the action, awaiting action by the Ohio House of Representatives on a proposed mandatory county income tax for schools.

change one dot for the past 38 years. We believe in service and friendship, and this philosophy has paid off. Ninety per cent of our customers call us by our first names. Friendship is as much to do with the business as anything because many companies have the same equipment to offer. Prompt service is also important.

Another factor contributing to our success is that we have had some very loyal employees who have stayed with us 20 years or more. They've grown up with the company. They're devoted and the customers like them."

The Hurvich brothers have al-

ways been active in trade associations and other industry affairs and attended their first convention in 1933. Max is currently on the board of directors of the National Vendors' Association (NVA), National Vending Distributors Association (NVDVA) and Music Operators of America (MOA).

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MERCHANDISE—Soft drinks, carbonated drinks, pop, cream soda, ice cream, pastries, candy, hot coffee, donuts, vacuum packed nuts, bulk peanut, peanuts, coffee, tea, coffee stand. We also offer vending sets, bulk snacks, candy, gum, high energy foods, and bulk vending.

SUPPLIES—Single stem lamps, vacuum packed nuts, bulk peanuts, coffee, tea, coffee stand. We also offer vending sets, bulk snacks, candy, gum, high energy foods, and bulk vending.

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EQUIPMENT—All Northwestern bulk vendors, cast iron stems, lighted displays, candy, gum, high energy foods, and bulk vending.

BUILT FOR BUSINESS! MARK BEAVER

Bulk Vending Machines

GUARANTEED USED MACHINES

MERCHANDISE & SUPPLIES

Pistachio Nuts...Jumbo Red 3.95, Jumbo White 3.45 Allen Prince Red Lip Pistachio 2.95 India Puff Ball Gum 3.85 Gold Medal Gum 3.50 Great Nuts & Gum 2.95 Mrs. White's Peanut Butter 3.75 Dr. Schmidt's 3.50

LOWEST PRICES, BEST COMBOS

With our low prices and extensive selection of vending machines, we can offer the best combinations to fit your needs. We have a wide range of machines available, from traditional coin-operated machines to modern card-reading devices.

MARK 1 (2)

Truly built for business. A high profit "in-customer" with more advantages and lower costs than any other vending machine on the market. Our machines are designed for one-cent and five-cent operations, and are available in a variety of styles to meet your needs.

VENDOR MFRS., INC.

PO BOX 7327 - R-457 CHESTNUT ST. NORTHWESTERN SALES & SERVICE CORP.

T. I. KING & CO. INC.

3700 W. Lake St., Chicago, IL 60612

(312) 758-2593

Write for Beautiful Illustrated Catalog, Price, and Information.

Write for Beautiful Illustrated Catalog, Price, and Information.

BACKGROUND MUSIC locations can now be serviced with c/w tapes from the 3M Company which manufactures the Carlin stereo system pictured above. The machine requires no threading, re-winding or tape-handling. Other features include adjustable on-off playing time, additional speakers and amplifiers, paging and intercom accessories and pre-paid music performance fee.
N. Y. Vendors Faced With More Thieves

**Continued from page 40**

York Bulk Vendors Association (NYBA). The group decided to meet for five months during the summer season hoping for better attendance and more streamlined meeting.

Dave Mark, Mark Vending, Passaic, N. J., reported on the supervision of a thief found breaking into some of his machines and told the group he planned to prosecute. The group suggested offering a reward of $50 to $100 to the location for any information leading to the conviction of the thieves.

Crossing Paths: Oceanside, N. Y., said, "In a number of instances, thieves will come in a store and use various tools to open the machines. We have counteracted their efforts by requiring our route men to wear identification tags with their pictures on them. This way store managers can check to see if the route men are legitimate."

"In offering a reward we feel that at least we can count on more cooperation from store managers and personnel."

The problem of biego chips continues to plague New York bulk operators and Folz hopes to move further in efforts to gain the cooperation of the Secret Service.

The group also heard a report that Paterson, N. J., officials are drafting a proposal to include bulk vending machines in new health law legislation. Said the New York group will fight the proposal.

On the Street

Sales, attending the school were Frank Barley, Bloomington; Fred Carl, Norwalk; Fred Demont, Arcadia; Steve Demont, San Bernardino; Art Fleck, Aliso Viejo; Jack Garbis, San Diego; Ernest Harris, Los Angeles; E. W. Hellwig, Santa Ana; Louis Hetsen, Norco; Bob Himes, Saugeen, Dick Konold, Oxnard; Larry Krane, Fullerton; Paul Leves, Santa Barbara; Guy Lotan, North Hollywood; Joe Martin, Claremont; John Meyers, Oxnard; Walt Murley, Ontario; Gene Niedy, Pomona; M. Pool, Santa Ana; V. Rogan, San Gabriel; Joe Scholzendorf, Upland; Howard Smith, Temple City; Hank Spain, Lancaster; Frank Tambrone, Pomona; Gabe Wilson, Corona.

Representing Porta Automatic Sales were Bill Hans, West Los Angeles; Thomas Butcher, Glendale, and Jack Leonard, Redondo; Edward Ryan, Los Angeles; and Gerald Sancha, Huntington Beach. In addition, the N. C. B. the Brandy Distilling Co. recently hosted a series of eight Wurlitzer service seminars throughout its territory. The first seminar was held in Charlotte at Brandy headquarters with H. E. Pettee, Wurlitzer field service representative in charge. Attending were Charles Smith, Charles Milligan, J. V. Brady, Fred Sharpe, Larry Stewart, George Ferrell, Blair Norces, Jon Brady, B. A. Frankel, Bill Raffilder, Robert Austin, Maurice Dahnny, Bernie Jones and C. E. Dickerson.


Rock-Old Service Schools

ROCK-OLA Manufacturing Corp. recently conducted a service school in Los Angeles for operator customers and personnel of Porta Automatic Sales, a Rock-Ola distributor. Sessions dealt with the Rock-Ola models 440 and 411 and the new compact cold drink can vender, Model CCC-5. A portion of the large class is shown above.

ROCK-OLA service school participants are pictured during a recent week-long session at the Chicago factory. From left (standing) are Pete Nelson, Will Pearson, Lyn Lee, Charles Beam and Robert Grahams. Seated (from left) are Paul Vidmar, Richard Allen, Earl Hoot, Bernard Thompson and Louis Avgolia.

FUNNY JOKE: causes three Rock-Ola service school participants to laugh while the instructor was focused on their activity.

Say You Saw It In Billboard

JUNE 7, 1961, BILLBOARD
Day after day, in scene after scene, it reaches out, grabs hold and separates more customers from bigger chunks of their cash!

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

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

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

Go with Rock-Ola all the way for profits!
EDP Systems Spark Change In Image of 'Rack Jobber'  
By EARL PAIGE

SKOKIE, Ill. — The term "rack jobber" is no longer adequate in defining the new, computer-oriented sub-wholesaler of prerecorded music and allied products, according to Harry Losk. But although his firm in suburban Chicago has evolved from a mobile supplier of jukebox operators to a point of utilizing an IBM 360-20 computer system, the rack jobber still the need for a "proven man," such as a "service-first" philosophy probably accounts for Losk's still having a "jobber" in the eyes of some customers, a rarity among most firms grouped under the heading of rack jobber.

As vice president, Lieberman Enterprises, a Minneapolis-based "family conglomerate" and parent firm of Susan Distributing Inc., here, Losk views his company as "somewhere between the rack jobber that believes machines are the total answer and those who think only people can handle the job."

Losk has been involved with Susan Distributing since 1964, when the firm bought out Mobile One Stop, a showcard retailer. "We're not just selling people around to fill in the blanks, but rather, we're offering a total merchandising service from supplying fixtures, promotion activity and advertising services to advising stores where the best space exists, what to merchandize in that space and in which rack the merchandise should be displayed," Losk said.

Although Susan is employing such a "concept," Losk said, "we have the MAI 077 collator and the 402 accounting machine and printer, a field force of 19 merchant representatives call on every account at least once a month, or whenever necessary."

Since going to electronic data processing, Losk said, "we have discovered that it's just as easy to service an account as a rack jobber operation in nearby Aurora, Ill. The only factor in distance to account is in the time it takes to receive a self-stamped envelope full of tear-off tickets; the product being sold and the trucking time for the shipment."

According to a range from various sized merchandisers to "direct recording" record dealers. Of the latter, Losk said, "We love their business and can adapt our merchandising services to fit individual needs, such as a campus record shop or street vendor. We still have some jukebox operator business "because once we've taken care of them over the years." He has not actively sought such accounts, though, and found that the single business as a whole does not look too promising.

Singles probably account for something like 15 percent of Susan's total business. "Tape CARRTridges, both 8-track and 4-track, are our biggest accounts, according to about 18 percent and the balance of the volume is from albums. "Tape, however, is growing at a phenomenal rate," Losk said.

The firm also sells playback hardware items such as tape players, recorders, phonographs and components and acts as a sales representative division of Steven Distributing, one of the Lieberman firms.

Every piece of tape and album merchandise that leaves Susan is affixed with a ticket that includes a manufacturer's suggested list price and a space for either printing in the retailer's price or allowing the retailer to do this individually. The tickets are also date coded.

"When tickets split out of an envelope returned from our account, the item cannot be resold in the store until replaced. It is then been there longer than 90 to 120 days, depending upon the account size, then we won't replace it," Losk said.

Losk said a six-day-a-month turnover was characteristic of rack merchandise but not turned over six times a year he said, "Something is wrong. If the rate is more than six then the store is not utilizing enough space and need to return tickets after each day's business is concluded that is much greater."

Accounts may return tickets daily, every other day or every three days. Each returned ticket, including current, clear tape, is reconditioned and checked as a customer. "We also add new merchandise. We know the store's buying patterns and which new items to add," Losk said.

"We also establish what we call 'bellwether' accounts, which turn around to the representatives on a quarterly basis. We know them personally, we can closely approximate the types of merchandise to be carried."

Susan will take delivery on an IBM 360-20 computer by 1970. This further sophistication of EDP programming will allow for run through the unit, which will automatically add or delete items in the stock, and if not, will print a balanced back order. This machine will print an order for the Susan stockroom, a detailed invoice and the necessary labels for labeling the shipping cartons.

Lieberman Enterprises, Losk explained, is a family-owned firm headed up by David and Steve Lieberman and Harold Okinow. "The "conglomerate" consists of seven firms or entities, Susan Distributing, Acme Sales, the latter based in Minneapolis. Acme is used to sell merchandise to the retailers. The sales are a company for Sylvania jukeboxes and amusement equipment and another firm for vending equipment and the Hardware, Lieberman Co., a distributor of many labels.

Sylvania Shows 70 Line  
MIAMI—Sylvania's 1970 line of stereo phonographs, unveiled here last week, includes a bookshelf speaker systems, a stereo receiver that can accommodate separate speaker systems, turntable or tape components and an automatic turntable assembly.

The output of the new models, measured in peak music power, ranges from 40 to 400 watts and the suggested list prices range from $50 to $249. At the portable Exposition 4/11 to 1975 for the Europe-based Master model SC-355M.

Console models feature SC-259, a 68-inch vertical, environmental unit designed to serve also as a room divider or accent furniture. The models pro-

MODEL MS150W, a new compact modulator stereo unit from Sylvania, has a capacity of 100 watts of peak music power; it is equipped with boost bass, treble and stereo balance; a Garrard Custom turntable, amplifier, and another for turning the Sylvania Enator. The suggested list is $199.95.

Sylvania's Dynamic America collection offers quality features in small console models. Cabinets are of decorative non-wood substructure, solid or genuine veneers. The models pro-

Continued on page 52

Scanning The News  
Dante Marcellin has been named the public relations district sales manager for Bell & Howell's video and audio products division. According to national sales manager W. R. MacFarlane, Murchison is responsible for territory sales, sales development and public relations. The suggested list is $720.

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Continued on page 52

WARRANTY: REWRITTEN  
MIAMI—Sylvania Entertainment Products is including an easy-to-follow warranty, in question-and-answer form, with its 1970 line of home entertainment products. Marketing vice-president William Boss explained. "The new warranty is presented in a single question-and-answer form. Home entertainment consumers should have no difficulty understanding the terms which Sylvania warrants its television sets, stereophonic instruments, radios and tape recorder-players. We appreciate that prior to this type of presentation consumers may have been confused by sometimes nebulous warranty language. This new Sylvania approach should eliminate the confusion."
With five titles currently riding high on the LP chart, this hot new package will prove Jones' biggest ever on the diskabil-

ity and take him right to the top of the chart. His LP's successful performance in concert has made him a hit among the critical audience. Jones has been featured in several major television and radio shows.

The fact that he has been able to maintain his popularity and critical acclaim is a testament to his solid musical talent and his ability to connect with his audience.

John Cage has joined Sullivan Miller in preparing a version of Sullivan Miller's "The Composition of Walters" by Miller. The piece is a complex symmetrical system, MPMHED contains 33 electronic sounds, boxes and tone complexes. For the opening number, "Two Little Bongos," Sullivan Miller's original organ solo for his concert is included. The piece is a testament to Miller's skill and his ability to connect with his audience.

The second number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The third number, "Horse," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The fourth number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The fifth number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The sixth number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The seventh number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The eighth number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The ninth number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.

The tenth number, "The Great White Hope," features Sullivan Miller's own vocal and instrumental performance. The piece is a successful combination of Miller's vocal and instrumental talent.
Aladdin, Decca DSX 7205

**NEW ACTION LP**

ALBERTO PARISI, A.P.O., Tokyo TS 292 (5)

**MIDNIGHT STRING SUIT**

Goodnight My Love, Vee V 5019 (5)

JAMES VIALL - Grace Spawarissi, United Artists USA 6491 (5)

**LOW PRICE INTERNATIONAL**

MARKY MARKANT/SEAN-The Voice of a Man Torn Between the Devil and the Women, USA 5002 (5)

**RELIGIOUS**

RHYTHM-BLUES/JOE BROWN & THE JIVE AIRS

**SINGLES**

NEW NATIONAL BREAKOUTS

There Are No National Breakouts

This Week.

**REGIONAL BREAKOUTS**

Some Kind of Wonderful

There Are No Breakouts

This Week.

**INTERNATIONAL**

JERRY JONES/Al JONES-The Voice of a Man Torn Between the Devil and the Women, USA 5002 (5)

**LOW PRICE POP**

CALIFORNIA POPPY PICKERS—Hat-A-Cap-

Recorded at the top of the Village Gate, 129 Thompson St., New York, N.Y.

This LP has a fantastic sound and could be a real breakthrough for them. From Top to Bottom in superb condition.

GREAT OPPORTUNITY! This LP has a commercial possibility for the record company to release a reissue of their earlier work.

JASMINE JAMAS at the Top/Poison

Jamal’s interest in guitar playing, and the desire to continue with this particular album for the upcoming concerts, is his intent.

**INTERNATIONAL**

Letten Ett MULTIVIEWS/Devil’s Own

An exciting, rock-solid recording of South American music. The band is led by the highly acclaimed and versatile Jules Remo, who has been a key figure in the development of this new form of music.

**RELIGIOUS**

GENE WELLS-What Color Is God? (Columbia 128,445)

Cette année l’artiste a produit un nouvel album qui est grandement attendu en France. Il estime que son auditeur lui a donné un nouvel espoir et a de nouveau revu sa manière de composer.

Soprano Anneliese Rothenberger has a program of operatic arias. Completing the Seraphim titles is a monaural LP of Rostropovich’s “The Last Tango” and the Furtwängler and the Vienna Philharmonic.

**CONTINUED FROM PAGE 59**

High fidelity was the first major trend in the industry, but it quickly became evident that there was a need for a quieter, more relaxed listening experience. This led to the development of vinyl records, which provided a more natural and lifelike sound compared to the mechanical quality of early metal records.

**CONTINUED FROM PAGE 50**

and reel-to-reel tape recorders in New England. Five Distributing Co. is the new Rochester, N. Y., area distributor for the consumer products division of Motorola. Inc. The Lee organization will be located at 325 Office Park in Rochester, with Donaldson Conklin as service manager and Gary Williams as sales manager. Paul Hemblock, president of Lee Distribution Co., also holds the Rochester office, at 521 N. W. 1, N. Y., area.

Last year, the Delaware Association held its Convention at the Sheraton Hotel in Philadelphia. The Convention included William Boone, vice president of sales, and Gordon MacDowell, president - vice president - product development.

Hedge & Donna in Belaforto Town

Los Angeles — Folk artists Hedge and Donna recently appeared at the Belaforto Town Hall, with Harry Belafonte serving as the host. June 24. The husband and wife duo, who recorded for Capitol, will appear on the bill with Belafonte at the Belaforto Town Hall, which is located at the Greek Theater, at the Belaforto Town Hall, and the Masonic Auditorium at the close of the tour in September.

The selection by Belaforto marks the first major national booking for the duo, who have generally been working in Southern California.

**ALBUM REVIEWS**

Spotlight on the week’s best-selling albums. All albums are reviewed by Greg Walker, a music reviewer for Billboard. This week’s reviews include:

- “The Last Tango” by Rostropovich and the Furtwängler, a new LP released by the Vienna Philharmonic.
- “Soprano Anneliese Rothenberger has a program of operatic arias.”

**SPECIAL MERIT PICKS**

- “Soprano Anneliese Rothenberger has a program of operatic arias. Completing the Seraphim titles is a monaural LP of Rostropovich’s ‘The Last Tango’ and the Furtwängler and the Vienna Philharmonic.”

**LOW PRICE POP**

California Poppy Pickers-Heart Attack

Recorded at the top of the Village Gate, 129 Thompson St., New York, N.Y.

This LP has a fantastic sound and could be a real breakthrough for them. From Top to Bottom in superb condition.

GREAT OPPORTUNITY! This LP has a commercial possibility for the record company to release a reissue of their earlier work.

JASMINE JAMAS at the Top/Poison

Jamal’s interest in guitar playing, and the desire to continue with this particular album for the upcoming concerts, is his intent.

**INTERNATIONAL**

Letter Ett MULTIVIEWS/Devil’s Own

An exciting, rock-solid recording of South American music. The band is led by the highly acclaimed and versatile Jules Remo, who has been a key figure in the development of this new form of music.

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NEW POPULAR RELEASES

ARTIST – Title – Label & Number

A

THE ANDREWS & PERNELL ALBERT
THE PRETENDERS
ARKAY / NETTLES

THE ANDREWS SISTERS
The Pretenders
ARKAY / NETTLES

B

THE ANDREWS SISTERS
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Phinney Looks Ahead
To AMDIE in 1970

By RON SCHLACHTER

LAS VEGAS—With his first American Music Dealers Industry Exhibit (AMDIE) show behind him, President Ed Phinney is looking ahead to next year in terms of boosting attendance and exhibitors and eliminating a few "bugs." Attendance at last month's show is estimated at 5,000.

"There will definitely be a show next year," said Phinney. "As for the date, it looks like February but I still have to survey the exhibitors and attendees. Nearly half of this year's exhibitors have already approached me concerning next year's show. Most wanted increased space."

As for new exhibitors, we're going after both the record industry and the hi-fi and component manufacturers. I feel the record industry is a part of our industry in that many dealers sell records. We've also thinking of consumer days, opening the show up to the public for a couple of days. This year, we invited musicans.

"If someone asked me to compare our show with the Chicago show, my answer would be that I can't really compare because this is our first show. I guess I would have to compare with their first show which was before my time. All I can say is that we don't think that progress is our most important problem."

"One of the "bugs" that has to be eliminated is noise. Concerning this, Phinney said: "Amps will definitely be segregated in the South Hall next year. We have already optioned the hall which contains an addition of 7,000 square feet. The Convention Service Co. will build about 80 soundproof booths with lights and air conditioning."

"As for the $5 registration fee, we shouldn't have called it that. It's a tax thing. We're not an association, so without a registration fee a convention is not a convention, according to the IRS. Consequently, the registration fee proves that the dealers and manufacturers were really here. We just didn't do a good job explaining it. The fee was not only for registration but it went toward gifts."

"I think attendance can be helped best by the exhibitors themselves. Phinney was very successful, as was Merson which brought out its dealers. I hope more exhibitors follow this trend."

Summer Program

Roslyn Heights, N.Y. - Friends World College, in association with the Guitar Workshop here, is offering a summer guitar and folk song program open to nursery, kindergarten and elementary school teachers. The program is under direction of Dr. John Scott, visiting professor at Rutgers University and author of "Ballad of America." Kent Sisson, director of the Guitar Workshop, is musical director.

VOX is now shipping its most elaborate portable organ, the Continental Baroque. The solid-state instrument features two 63-note keyboards, 10 pre-set upper keyboard solo voices, keyboard solo voices, built-in 25 watt RMS amplifier and two wide-range six-inch by nine-inch speakers.

AMDIE Revisited

PATTI PALMER and Lou Rosales were on hand to greet dealers at the Gulbransen exhibit.

DOLORES BRENNAN had lots to say about Holmers' Melodiea and harmonicas at the recent Las Vegas music show.

SUUN MUSICAL EQUIPMENT features the YAMAHA CP-50 in the gold room exhibit at the Las Vegas Convention Center.

AMDE'S DONNA PHINNEY, left, and Rochelle Hornsby, right, glady posed with amp on display at the Sunn Musical Equipment exhibit.

Thomas Set for 'Fair' Series

LOS ANGELES — Thomas/Vox launches "A Fair to Remember" June 10 when the company begins a series of five city shows for trade and public alike.

Opening in Philadelphia, the show will run two days there and in each of the other cities. Each visit will consist of displays of new products, dealer seminars and a talent show.

The dealer seminars will touch on sales and product training, promotion merchandising, administration handling and publicity.

The live talent show will be hosted by Dick Clark and showcase Barry Suddler, Robin Richter of the Young Americans, plus Byron Melcher, Ralph Wolfe, Bill McCoy and Don Duffy.

One of the display highlights will feature the home entertainment center of the future, displaying what keyboard and guitar instruments could look like in the next century.

The fair will appear in Atlanta, July 15-16; Kansas City, August 12-13; Seattle, Sept. 9-10; and Los Angeles, Sept. 23-24.

通告

WHEEL OF FORTUNE . . .

We've spun the music wheel and have, for YOU, four great get-to-
up goodies!

TRICK STOP

Jerry Smith hits all of the charts with this shuffle-type banjo instru-
mental. This song won't stop until it's No. 1.

LET ME

A PW-powerful "rock-est" by Paul Revere & the Raiders. "Let Me" tell you . . . it moves!

MOODY WOMAN

Jerry Butler does this R&B newcomer with a funky soul feel . . . and it's a #1 WINNER!

STATUE OF A FOOL

This warm soul ballad by Jack Greene is "lookout up from the Country! Western bag! Lots of sales power for you . . .

IN THE WINNING COLUMN . . .

Great big "in-the-bag" sure-fire hits to top your next order . . .

EVERYDAY WITH YOU GIRL

BLACK PEARL

I'VE BEEN HURT

SPINNING WHEEL (in books only)

IT'S LOVE, LUV . . .

This week's special mention goes to . . . THE LOVE THEME FROM ROMEO & JULIET! This one adds up to BIG BUSINESS. . . .

EXCLUSIVE . . .

Keep your ears and eyes geared for a GIANT SELLER soon to be you-
RYS. Call for . . .

DAYS OF SAND AND SNOWBALLS


BOOK REVIEW . . .

A fantastic "Wedding Program Book for All Ornaments." Cover it with lots of love in its most lovely form. It's titled simply ROMEO & JULIET LOVE THEMES (Inspired by the Paramount motion picture!).

It's a truly, truly beautiful book for "brides" of all ages.

GOLD MARK ASSOCIATES

PUBLIC RELATIONS

New York—Bevery Hills—London
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*Note: The table contains a list of LPs and tape packages available for the week ending June 7, 1969.*
U.K. Retailers Seen Swinging To Self-Service to Hike Profits

Continued from page 1

self-service concept as a means of increasing volume and par- tially solving the staff problem, but all expressed concern about the efficiency of such a system.

Lawrie Krieger, chairman of the Grandphone Record retailers' association, which represents about 600 retailers in Britain, said that the self-service concept was to be applied in their stores, with the goal of increasing sales. He added that the efficiency of such a system was to be increased, with the goal of increasing sales.

Lawrie Krieger also mentioned that the efficiency of such a system was to be increased, with the goal of increasing sales. He added that the self-service concept was to be applied in their stores, with the goal of increasing sales.

Music Forum in Vienna

VIENNA—Classical and jazz pianist Friedrich Grunsky has announced the program of his second international music forum to be held in Vienna June 27 to July 5. The forum will open with a performance by Hans Holbein on June 27 and will be followed by a performance by Wilhelm Backhaus. An avant garde concert of electronic music (Dieter Kaufmann, aoradic music (Otto M. Zykan), free jazz (Georg Hochmuth and Karl-Heinz Schwaner) will be held on June 29, and on June 30 there will be a pop concert by the British folk singer Duncan Brown and Austria's Jack Grund. The festival will conclude on July 2 with a musical evening by Lucero Texier, a French saxophonist and actor, and on July 3 the third internatio nal festival will feature Jean-Luc Ponty and his group and the group of Dexter Gordon. The festival will conclude with a piano recital on July 4. The forum will conclude July 5 with a round-table discussion.

New Copyright Law Is Passed in Hungary

BUDAPEST — The Hungarian Parliament has passed the new Hungarian Copyright Law, which will take effect from January 1, 1970.

The new law, in addition to safeguarding the financial rights of authors and composers, also protects the moral rights of the creator's name (exclusive-use clause, damages for wrongful use, and the protection of works against change or distortion) and the rights of the heir after the death of the creator.

These rights are secured after the termination of the normal protection period (50 years after the death of the creator) and will be safeguarded by the Hungarian association for the protection of authors' rights (ARTISZ). The law only gave protection to the titles of literary and musical works in cases where there was no written agreement about the work as one work. All new laws will be sent to the newspaper of the title of any work.

The Hungarian radio and television companies and publishers will be able to publish work in unlicensed form without the author's consent, but their permission to use the work of the creator.

The law also includes a provision for the protection of artists' rights, including the right of an artist to be paid for the use of their work in the media. Any adaptation of a work without the artist's consent is prohibited. A scale of "adequate" fees is to be worked out by the Ministry of Culture and Education.

Introducing the bill in Parliament, the minister said: "We know that we have to do much in the further development of our fees system. As our financial situation permits, we intend to increase the funds which are available for artistic creations."
Rita Reys

Europe's First Lady of Jazz at the New Orleans Jazz Festival

to be recorded live exclusively for Philips
Canadian News Report

Irish Rovers: Quintet Running Wild

BY RON TEPPER

Of all the Canadian acts that have come South to find fame and finances in the U. S., the Irish Rovers have been—and will undoubtedly continue to be—among the most successful.

Their musical act, Decca Records opened the doors for them to Universal Studios and MCA, the giant entertainment complex of which Decca is part, and now they are on the verge of starring in their own television series. The series, which is currently being developed by Universal for the group, would be a comedy (either half-hour or hour), and could air as early as January, 1970, "depending, of course," explains Willie Millar, the Rovers' leader, "on whether the concept of the series is completed on time and if there is an opening for us in mid-season replacements."

In the meantime, the Rovers will continue their TV guestings (they're appeared on Universal's "The Virginian" three times in addition to numerous variety shows), recording and concert activities.

Recording plans for the quintet, which first shot to prominence in 1968 on the strength of their album "Irish Rovers," are also being revised. There'll be more emphasis on singles ("Tell Me, O'Keeffe," will be released shortly) and albums will be more contemporary. "Tell Me, O'Keeffe," their next LP (early June) will be a departure from the LPs, but it but two of the songs were written by the Rovers and, for the first time, the musical backing will be "contemporary," says Willie. "We used some of the top studio musicians in the country for it. It isn't an 'Irish' album. It's up-to-date. About the only thing Irish about it is our voices. You might say we sound like a James and Garfunkel."

Despite the move to more a contemporary sound on their LPs, the Rovers will continue to utilize the same material as in the past—happy, carefree tunes. "We could never," Willie says, "do anything else."

Concerts (they did about 100 in 1968) plus club dates will make up the remainder of their schedule. East Coast audiences of the Rovers has been greater ("there are more Irish Canadians") than any other part of the country. Usually, 20 per cent of their concert dates are in Canada. The Canadians built a series of 20 new concert halls for their National celebration and I don't think there is an arena in the world that can top them," Willie says. Called "New Centennial Auditoriums," there are about 3,000 and are located throughout Canada. To an act like the Rovers, which needs the "immense feedback from the audience," the Centennial auditoriums and crowds that filled them last year were the finest. During their careers, the Rovers have come to know those Canadian audiences.

"There's a remarkable quality in Canadians. An old-world flavor. They're not afraid to join in and sing along with entertainers. They're not afraid to clap or say emotional claps. In Ireland it's different. Everyone has become sophisticated, self-conscious. They look to what their neighbor is doing before they do it. I guess Americans are just too sophisticated. Canadians haven't reached that stage yet."

To Willie and the Rovers, Canada is a country that "is still evolving musically. They're searching for a native sound. They don't want to be a subsidiary of the U. S. although American Country music is highly influential there."

The best-known Canadian "product" (to Canadians) is Gordon Lightfoot. "He's a phenomenon," says Willie. "He'll go from town-to-town like the old minstrels and fill auditoriums across the country. He's about the only Canadian entertainer that will never have to leave Canada for 'greener' pastures. Unfortunately, there aren't many Lightfoots around. "Canada," Willie says thoughtfully, "can't really support entertainers because of one thing—inaugurated liquor laws."

Current laws call for a midnight limit time on serving alcoholic beverages. "A nightclub can't possibly hope to bring in name talent and make a profit if they have to stop serving by 12. "The top paying room in Canada is the Imperial Room at the Royal York Hotel (Toronto) where entertainers earn from $7,500 to $10,000 weekly. Those figures are a far cry from what Willie and the other Rovers earned before they met their "Irish Rovers.""

"I was Calypso singer and worked Calgary on weekends," Willie recalls. "The pay was $25 and all I could eat. Four of us made $300 for three nights work."

As far as the $4 million in sales that the Rovers saw in Canada may one day change, however, until it does Willie and the rest of the Rovers view it as a tragedy for the country itself. "People in the Canadian entertainment field are among the most talented in the world. For instance, CBC television has some of the finest documentaries produced anywhere but there is a limit as to how far those producers can go. Once they've hit that limit they come to the U. S. like others before them."

"Perhaps one day things will change and Canadians will no longer have to look at the U. S. to find the pathway to fame."
From The Music Capitals of the World

AMSTERDAM
Dutch collector Franse van Kooten became interested in the international contest for interpretations of Schubert's Trout Quintet, which he has recently acquired for €30,000. The contest, currently open to submissions, is sponsored by the Goudzand Foundation. Sixty thousand musicians from twelve countries, including some from the US, Canada, and Mexico, have already registered for the contest. A panel of judges, including Richard Goossens and Frans Brüggen, will determine the winners. The contest, which will be held in March, is expected to attract a large number of participants from around the world.

HAMBURG
According to Art van Damme, the Hamburg Philharmonic Orchestra will celebrate its 200th anniversary in 2023 with a special concert featuring a repertoire of 19th-century music. The concert will be conducted by conductor Johannes-Thomas Heidt and will feature works by composers such as Brahms, Tchaikovsky, and Schumann. The event is expected to draw a large audience, with tickets available for purchase at the Hamburg Town Hall.

DUBLIN
Phil Coulter and Bill Martin are writing a song for Danny Boyle, who will direct the finale of the Rio Summer Olympic Games. The song, which will be performed by the Dublin Symphony Orchestra, is expected to be a highlight of the event. Coulter, who is also working on the soundtrack for the upcoming film 'Blithe Spirit', said that he is excited to collaborate with Boyle on this project.

OSLO
Five of the songs submitted for this year's Eurovision Song Contest have received over 100,000 views on YouTube. These include the entries from Norway, Belgium, Italy, France, and the UK. The contest will be held in May and is expected to attract a large number of viewers from around the world. The winner will be determined by a combination of votes from the public and a panel of judges.

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to some 52 radio stations and 12 TV stations in the Philippines, authorizing each broadcasting station to perform a musical composition from FIL-SCAP's repertoire of Philippine, English, and native music.

The negotiations between FIL-SCAP and the PBA started early last year between lawyer Jose Masamay and Suarez. Prior to this, the society's separate proposals for a licensing agreement to various radio and television stations was considered an impractical approach. Top-10 station subscribers of the PBA became known to the society, it was unanimously decided to negotiate through it.

The latest report from the lawyers of the PBA states that a meeting was held among the representatives of the PBA, and that during this meeting, the conferees agreed to create a complete report to their respective management. The conferees are to meet again soon to complete the association's decision regarding the matter.

Should the collective licensing materialize, FIL-SCAP will automatically elect 10-subscirbers status. The licensing is seen as the first major achievement of the society. Membership to the society has been short of what can be termed a tapestry. Potential mem-

ders have been reluctant to join for lack of confidence and faith in the society. To date, there are some 73 composers and authors and five publishers in the society's roll.

* * *

KARAJAN PUSH BY POLYDOR

LONDON—To tie in with the concerts of the Berlin Philharmonic Orchestra, conducted by Herbert von Karajan, at the Royal Festival Hall Wednesday (4) and Friday (6), Polydor is launching a complete recording of the orchestra and conductor for this month.

All back catalog on Deutsche Grammophon will be featured in a specially produced 12-page booklet, and 12 new releases will be issued. Dealers ordering 50 or more albums will receive free copies of the sampler album "Karajan in Rehearsal," retai-

ning at $4.74.

* * *

From the Music Capitals of the World

HONOLULU

Capitol artist Jeff Apa
d moved to the Surf Room of the Royal Hawaiian Hotel. Doo-

es artist Ed Kennedy is back in the Surf Room on his regular stand-up with Miss Beverly Naa, co-starring along with singer Delmar Sun and Sounds of Hawaii, Blood, Sweat and Tears (Columbia) are due in Honolulu for a summer date at the Waikiki Shell. ... The Ramans are expected back at the Honolulu International Center Arena, too.

Jimi Hendrix' two-date visit May 30 to June 1, they will remain at the Ritz's George House until June 4. Then they have a hectic round of summer engagements including a June 10-21 booking at Lafayette 20 in Los Angeles, a date at the Marine Room of the Olympia Hotel in Seattle, Wash., and other stops at Rodeo Drive in San Francisco and the City Center in Reno.

Warren Marley, who Atlantic signed for $25,000 for a tour-

ning, having signed with entrepreneur Jack Ass. ... Radio KUKA will host an international show at an up-

coming Teen-Age Pop Festival at the International Center Exhibition Hall, featuring celebrities, but will not perform, giving interested groups an opportunity, beginning June 10.

WAYNE HARADA

MADRID

Los Loicos (Colombia Span-

ish) are scoring with their latest single "La tele de la noche." ... Eppetta is strongly pressed in the local music market. ... RCA is releasing the latest recording of Sylvia, Patti Pravo and Gianni Morandi sing in Spanish, ... Adrenalina, formerly with Zafiro, has signed a recording contract with Expecto. ... Zafiro has released an album "The new de la du ian and Juanita Du and the singer Leo el estilo seleno." ... Mike Ken
dy, the lead singer with Los Bravos, has

* * *

Executive Turntable

Sergio Di Gemini, formerly record sales manager of the Italian distrib-

bution firm Messagerie Musicale, Milan, has been appointed a
director of the company's manager, Mr. Di Gemini, head of the record department of the Milan wholesaler, Hans Dummel, Jr., has announced the appointment. He will be succeeded by Hans Dummel Jr. ... Emilio Jorge appointed Puerto Rico representative of Mascot Records of Mexico and Hawaii, Fla. Re-

staging Cypero, he will be based in Miami. ... Julius, executive with J. Martinez Vela, the oldest record distributor in Puerto Rico, has taken over record purchasing and administration of their Bargaintown operation. Jean Jose Cox appointed to take charge of the company's Bargaintown outlets and the firm's two stores in San Juan and Santurce.

* * *

Stanke Jerbic is manager of Tola Records, Buenos Aires. He was previously with the publishing firm of Methapag and also with EBS Columbia Records in the Argentine.

* * *

John Cooper, assistant sales manager, Transatlantic Records, London, for the past two years, named sales manager, replacing Paul Ellis who has left the company. New assistant sales manager is David Thomas.

Fogg Marks 40th Disc Yr. -25 Mil. Sold

WARSAW—Poland's "Big Crosby," Mieczyslaw Fogg, is celebrating the 40th anniversary of his debut this year. During the past 25 million copies of his records have been sold.

Fogg, who was born in Warsaw May 30, 1901, toured the U.S. for the first time in 1935-36, appearing with the Dana close harmony group, and re-

ceived for further tours in 1939, 1957-1959 and 1964-66. He will make his fifth tour in the fall.

During his second American tour, Fogg was awarded the title of Honorary Policeman in New Jersey and also became a honorary Red Indian of the Tucuras tribe, with the name White Eagle (Poland's national emblem).

Fogg trained as a vocalist at the "Jagiellonian" College in Warsaw and made his debut in the Qui Pro Quo Vari-

ty Theater in 1929.

* * *

MIDEM's Film Bows in Cannes

CANNES—The International Record and Music Publishing Market's (MIDEM's) first move into full-length feature film production, a 90-minute portrait of Columbia artist Artiste Rubin
tstein, had its world premiere at the Cannes Film Festival May 17.

The film, shown during Rubin
tstein's Cannes premiere between August and December last year, was directed by Francois Reis

c, MIDEM's chief Ber
d Meurisse of New York, and the U.S. rights had already been sold to NRC for $400,000 and the film would have its first U.S. show-

ing on Sept. 11.

The color film, showing the 62-year-old pianist in concert, in practice and at home, is being shown hours concurrents at Cannes.

Cherny said it was doubtful whether a soundtrack album could be issued because Rubinstein was an exclusive RCA artist and the orchestra with which he performs in the film — the Israel Philharmonic and the Orches-
ture of Paris — are both with EMI.
## HITS OF THE WORLD

### BELGIUM

<table>
<thead>
<tr>
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<tbody>
<tr>
<td>1</td>
<td>BIG LADY SACK</td>
<td>The Beatles</td>
<td>SHIPS-Cliff</td>
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<td>2</td>
<td>THE LADY IS A TRAMP</td>
<td>Tony Bennett</td>
<td>ON THE TIDE</td>
<td>BAND OF GOLD</td>
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<td>3</td>
<td>THE LION PART 2</td>
<td>The Supremes</td>
<td>BIG LADY SACK</td>
<td>THE BEATLES</td>
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<td>4</td>
<td>THE LION</td>
<td>The Supremes</td>
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<td>GET BACK</td>
<td>Beatles</td>
<td>HERE COMES THE SUN</td>
<td>The Beatles</td>
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<td>GET BACK</td>
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<td>Bono</td>
<td>YOU'LL LOVE ME AGAIN</td>
<td>Bono</td>
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<td>Hora</td>
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<td>Hora</td>
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<td>MAMMA</td>
<td>Hora</td>
<td>OH LA LA SEVILLA</td>
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**Whale Exits PR—Freedgarn Named**

Freedgarn has been with the PR since 1964 and became deputy general manager in January 1968.

**Jukebox Contest**

**Jukebox Contest**

**The Music Capitol of the World**

**The Music Capitol of the World**

**The Music Capitol of the World**

**The Music Capitol of the World**

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**25 Mil. Sold**

Throughout five years of Nazi occupation, Fogg sang in Polish cafes, and during the Warsaw uprising of 1944 he gave 104 concerts for the insurgent troops, singing in barracks and hospitals. He was wounded three times and was decorated with the Cross of Valor.

He returned to the stage in 1946, after the war, singing in the world, giving concerts backed by an all-girl group, the Karag, his stage name, and made his own records in foreign languages and his most popular items are translated into several languages and "Rumors."
**16-TRACKS GAIN IN USE IN LOS ANGELES STUDIOS**

LOS ANGELES—Local recording studios are installing 16-track recording machines with greater frequency.

Many of the studios are buying the Ampex MM-1000-16 recorder which has the capacity to permit each instrument or group of instruments to be recorded separately. Studio price for the MM-1000 is $17,000.

Pacific Recording outside San Francisco is working with 16-track equipment and engineer Ron Wickersham likes multi-track taping "to making a layer cake."

Wickersham says recording layers of sound allow for the separation of various instruments. "With multitrack capability you can make decisions to add a drum solo here or a chorus there. This is known as compositional with a multi-track," Wickersham said.

Among the local studios ordering 16-track machines are Columbia, Don Costa Productions, RCA, Soul Recorders, Sound Emporium, and Salt-Live.

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**Otis & Wall Street Firm Form Disk, Management Firms**

NEW YORK—Argon Records Inc. and Conos Management have been formed by music industry veteran Clyde Otis and Aubrey Seaman of the Wall Street firm of Granger-Seeman Co. The companies will deal with managing young artists and the distribution of their works on both domestic and international markets.

Outlets have already been established in Italy, Britain and the Benelux and Scandinavian territories. Negotiations for domestic distribution are underway.

Artists already signed with Argon are Jean Wells, Memphis Slim, Micky Harris, Eddie Carlton, Jean Terrill and the Performers. The addition of several other top acts to the roster is expected in the near future.

Miss Wells, Miss Harris and Carlton have singles ready for release. Wells and Carlton are being managed by Conos. Argon will follow an open-door policy regarding both performers and producers. Among the independent producers affiliated with Argon are Norman Harris, Early Young and Ronald Baker of Philadelphia.

Otis, president of the two companies, has functioned in several capacities in the record field. He had been production writer, as well as technical director and music advisor for several films. The Argon Records mark was Otis' first venture into the entertainment business.

Offices for both companies are located at 1697 Broadway.

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**Critters to Play in N.Y., N.J.**

NEW YORK — The Critters, project artists who play a series of New York-New Jersey dates this month with appearances slated for the Malibu Beach Club of Lido, L.I., on Friday (6); Wolfs' Country Club of West Paterson, N.J., Tuesday (10); Huntington (L.I.) The House (12); Leonard's of Great Neck, L.I., (19); Victor Villa, L.J. (20); and El Patio of Atlantic Beach, L.I. (25).

Decca's Fuzzy Bunnies open at the Bay Lounge in Queens on Wednesday (4) for two weeks. The Argus Records' group plays the Club 615 in York, Pa., June 23-28. Both groups are managed by Billy Fields of the Sid Bernstein office.

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**Vox Jox**

Program Director

A note from Paul Drew, consultant, WIBC, Indianapolis, in regards to a recent Vox Jox: "Truth is, I did listen to every tape I got (eventually). I found a 17-year-old-old tape, but I still can't believe (saving him for the future), and a young jock who sounds like he could use some riding. Right now, the staff at WIBC is set, but it's been a constant for a year. I've got some talent in the wings. This is just wrong. Some program directors do listen to all of the tape that is sent to them regarding job applications. . . . Gary Mitchell, the noon-3 p.m. day shift at WIBC, Philadelphia, has been appointed acting program manager. The group calls WXJ, Philadelphia recently raised more than $30,000 in pledges in a week-end marathon for the late Billie Jean King. The jock at WXJ donated $100 in each to the fund. . . . At July, the call letters of KTLN in Denver will be TLK and John Chapman will be the new general manager; will be the general manager of WOKO in Annapolis, owned by Welcome Radio, too, Joe Flees, WXYK, Cleveland, is going to the program director; I think I had already mentioned this.

Ted Lehne has been promoted to manager of KREEP, FM, Fairbanks, Alaska; he'd been a programmer of just the radio station from Aug. 1967 . . . Jim Travis has left WWIN in Louisville, to head for WAVE in Atlanta and I don't know where else to add. . . . Just got a call from Steve Byrd, former St. Louis deejay, who was on the air last week on WHTY, Philadelphia, in a 4-10 p.m. slot. . . . Bill Holiday, former program director of WIBZ in Kingston, N.Y., and WORGE, is now holding down the 9-to-noon slot at KVNO, the 5,000-watt station in Tulsa, Okla. Jim White has been promoted director of 5,000-watt, country-formatted KKET, in Cincinnati, Ohio. Jim White, joining KKET from WBYC in Philadelphia is cited by Howard's. . . . Peter Winter has been promoted program director of WWRE, Owatonna, Minn., and will continue his dual duties of morning host. . . . Jim Kowol, former sports director, now runs into Steve O'Brien of WPON, Hartford, and Joey Reynolds a week ago. As soon as I cover, I'll write more Vox Jox.
81% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING BILLBOARD*

7% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING CASHBOX*
4% OF ALL RADIO PROGRAMMERS SPEND THE MOST TIME READING RECORD WORLD*

That means that 81% of all station managers, program directors, music directors, and disc jockeys have the greatest opportunity to read the reviews of your records, see your chart action and react to your advertising in Billboard. If you would like to see even more impressive statistics, write us today at 165 West 46th Street, New York, N.Y. 10036 for a copy of the complete survey.

*READIX, INC. Survey, January, 1969
(Figures total less than 100% due to multiple answers)

RADIO LISTENS TO BILLBOARD
DECCA WELCOMES MIKE DOUGLAS

DECCA WELCOMES MIKE DOUGLAS' MILLIONS OF DAILY TV VIEWERS

DECCA WELCOMES MIKE DOUGLAS' FIRST SINGLE "THE DAY AFTER FOREVER"

B/W "SOMEDAY YOU'LL BE SORRY"

DECCA ©
A Division of MCA Inc.
EDWIN STARR—I'M STILL A STRUGGLING MAN
(Producer: Jeff Cooper/Wayne Newton/Helen Weintraub) (Jena, BMI). After the hit "Your Love" comes this lighthearted, soulful love song.

JACKIE DESHANNON—PUT A LITTLE LOVE IN YOUR HEART
(Producer: David Gates) (Gates, BMI). "Put a Little Love in Your Heart" is a thoughtful ballad that should be a hit. 

JAMES BROWN—MOTHER POPCORN
(You Got to Have a Mother for Me) (Producer: James Brown) (Brown, BMI). "Mother Popcorn" is a rocking blues tune that should appeal to fans of James Brown.

CLARENCE CARTER—THE FEELING IS RIGHT
(Producer: Rick Hall) (Hall, BMI). "The Feeling Is Right" is a soulful, rhythmic tune that should attract fans of soul music.

ARCHIE BELL & DRELLS—GIRL YOU'VE GOT TO BE YOUNG
(Producer: Givens/Murphy) (Givens/Bell) (Warner Bros. World War Three, BMI). "Girl You've Got to Be Young" is a catchy, upbeat tune that should have crossover appeal.

FRANKIE LAINE—DAMMIT I SONG'S NOT THE SAME NAME
(Producer: Danny Brown) (Brown, BMI). "Damin I Song's Not the Same Name" is a powerful, blues-infused tune that should appeal to fans of blues and soul music.

COUNTRY JOE & THE FISH—HOLD ON TO YOUR HATS
(Producer: Country Joe McDonald) (McDonald, BMI). "Hold on to Your Hats" is a fun, upbeat song that should appeal to fans of country music.

COTTONTAIL—SEND ME SOME LOVIN'
(Producer: Richard Williams) (Williams, BMI). "Send Me Some Lovin'" is a soulful, rhythmic tune that should attract fans of soul music.

FRANKFORD POND—FLYING HIGH
(Producer: Frankford Pond) (Pond, BMI). "Flying High" is a fun, upbeat song that should appeal to fans of country music.

FEATHERS OF THE NIGHT—GOTTA HAVE A TURKEY
(Producer: Feathers of the Night) (Night, BMI). "Gotta Have a Turkey" is a fun, humorous tune that should appeal to fans of country music.

JERRY NICKEL—FLY HIGH AND HUNGRY
(Producer: Jerry Nickel) (Nickel, BMI). "Fly High and Hungry" is a soulful, rhythmic tune that should attract fans of soul music.

BILLY JOE MCALL—YOU CAN'T TOUCH ME
(Producer: Billy Joe McCall) (Mccall, BMI). "You Can't Touch Me" is a fun, upbeat song that should appeal to fans of country music.

BOBBY BROWN—HOLD ON TO YOUR HATS
(Producer: Bobby Brown) (Brown, BMI). "Hold on to Your Hats" is a fun, upbeat song that should appeal to fans of country music.

JIMMY CLARK—TAKING THE BAYOU TO NEW ORLEANS
(Producer: Jimmy Clark) (Clark, BMI). "Taking the Bayou to New Orleans" is a soulful, rhythmic tune that should attract fans of soul music.

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"Theme From A Summer Place"

THE VENTURES

Produced by Joe Saraceno

The biggest selling instrumental group in the world!

Hit song No. 2 from their giant LP "Hawaii Five-O" LST 8061

Liberty Records
McHugh Dies; Top Writer

LOS ANGELES — ASCAP members are mourning the death of Jimmy McHugh, 74-year-old composer and lyricist. McHugh, who died May 23 in a Beverly Hills home, had recently been in Washington on copyright hearing matters.

McHugh's extensive credits include films and Broadway musicals. The song which became his identification with the Nickeline, "The Mood for Love," was performed by "I Can't Give You Anything But Love." He also wrote the score in 1943 for Frank Sinatra's first film, "Love Me or Leave Me," which included a number of songs which Sinatra subsequently made standards.

Starring as a pianist for Irving Berlin, McHugh moved through the business of publishing songs at one time as a partner in Mills Music, one of the major publishing firms. During World War II, he wrote a song which typified America's attitude about the conflict: "Is There Love in On a Wing and A Prayer?"

RCA Says '2525' -- Sign Disk's Duo

NEW YORK — RCA Records has acquired the master of "In the Year 2525" (Exordium & Terminus). RCA Records has signed the duo after an extensive bidding war. The single originally was released on the Truth label in Nebraska and has been gathering momentum. Daylight, RCA pop air producer, has flown to Lincoln, Neb., to plan the release and has said that the song will be cut in Chicago this month.

LEARY RIGHTS TO DOUGLAS

NEW YORK — The Douglas Children's Book Publishing Company has purchased the rights to media properties of Dr. Timothy Leary, who was convicted of income tax evasion last year by Judge Marujana Tax Law last week by Judge Douglas. Leary will debut on Douglas in the fall with a double-album project. Douglas plans to release the project at Berkeley University. Douglas will also publish and distribute Leary's other book, "The Psychology of Psychology," and has acquired the paperback rights to his current book, "The Politics of Ecology." Related recordings will be fall in Douglas in a promotion drive.

Team Touring with ACT Pushes Dead's New LP

SAN FRANCISCO—Warner Bros. is trying a new twist in budget promotion by turning the legwork over to teams of representatives to push the Grateful Dead's "Aoxomoxoa" in 15 major markets. Slogan for the tour is "Good News From San Francisco," and it is designed to explain the rock scene here as well as advertise the LP. Total cost of the tour will be under $15,000, two-thirds of which is slated for co-op advertising in underground and campus newspapers. The remainder of the cost is for expenses and salaries for the contributing groups of Dead's best friends.

The 10-day tour, which started last week, is also to assess the effectiveness primarily of underground radio and print media, according to one of the Dead's best friends.

The target cities are the bands that have played on its last two tours. They include San Francisco, Detroit, Chicago, Portland, St. Louis, Phoenix, and Wallingford.

The teams will work in conjunction with local distributors, promotion personnel to make the rounds of AM and FM underground stations.

Col. Fetes Williams Winners

LAS VEGAS—Eight of Columbia's key promotion men flew into Las Vegas last week for the opening of the Andy Williams show at Caesar's Palace.

ABC Into New Bldg.

• Continued from page 3

building, where a division office will be established.

Other ABC properties, including the Westmister label and the True Sound recording-pressing plant will continue their present operation under East Coast management.

ABC's new president, Larry Newsome, announced: "All general and over-all administration activities, as well as internal legal, special sales and production policies and programs for ABC Records, Inc., will continue to operate out of our main offices in New York."

GOVERNORS OF NARAS NAMED

LOS ANGELES — Fourteen new governors and seven inclusions were named for two-year terms in the local NARAS chapter.

The newly elected board members are Julian Adderley, Don Addrisi, Al Cappo, Hank Ciale, Bill Cheatham, Carla Frisell, William Farber, Ian Freesheim-Smith, Richard Franklin, John Frusciante, Gene Marlin, Edupa Shapiro, Ruth White, Chris Whorf and Lee Plaza.

Re-elected governors include Alan Bergman, Vicente Garcia, Lou Friedlander, Bob Fram, Tom Hooley, Bob Thompson, George Tipton and Peter Whorl.

5 Radiomen Form Complex

• Continued from page 1

ing firms. For instance, Jacobs said that Watermark would be acquiring Array Associates, Harrison Brothers and Company, an organization; this is headed by Meffan and is a directorate of KPOI in Honolulu. The Miami Pop Music Festival, headed by Mitch Fisher, will be absorbed; this event drew more than 100,000 in Miami, according to the data. The latest entry in the company is Casablanca Productions, a leading producer of records and albums. The group of record artists head by Tom Round, will also be absorbed.

Jacobs stated that Driscoll is a prime figure in the plan, clasmatic of the division of his standing and his importance. He is a key expert who plans to establish a "contemporary entertainment conglomerate," Watermark is looking into the acquisition of various broadcasting properties, Jacobs said, as well as a television production firm and an advertising service company. In addition, Rounds and Fisher launches a series of 17 shows June 13 at the Hollywood Palladium called "Magic Circuits.

War-
BREAKING BIG IN MEXICO AND LATIN AMERICA

Two Entries from the First World Latin Song Festival held in Mexico

“EN UNA ORILLA DEL MUNDO”
(Carlos y Mario Rigual)
Composers of the International Hit
“CUANDO CALIENTA EL SOL”
B/W

“DIOS ES AMOR”

Recorded by the World’s Greatest New Latin Artists

Los Pianos Barrocos

on Mexico’s Hottest Label

ORFEON

from the World’s Largest Publisher

PEER INTERNATIONAL CORP.

www.americanradiohistory.com
Como put "Seattle" on the charts. Now he puts it on an album.

His new album -

SEATTLE
PERRY COMO

LSP-4183

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