GRT in 2-Fold Contract With Gamble & Huff

By MIKE GROSS

NEW YORK — GRT further solidified its foothold in the recording field by wrapping up a deal with independent producers Gamble and Huff that couples disk distribution and a tape license agreement. It involves a major commitment on GRT’s part for the duration of the three-year contract with Gamble and Huff.

The deal calls for GRT to distribute the records produced and manufactured by Gamble and Huff. The records will be distributed through GRT’s Chess Records organization. Gamble and Huff will form a new label for the line aimed at GRT distribution.

LOS ANGELES — Music publishers are losing more than $10 million a year to illegal book and sheet music counterfeits.

"Some and book music pirates have been active for 30 years because copyright laws are not severe enough to halt the practice," said Herman Steiger, sales manager of Robbins, Feist, Miller.

The forged music books, often peddled by traveling salesmen or sold under-the-counter at music stores, sell in a loose-leaf binder for $15-$25 for 1,000 songs, most of which are incomplete. The Big Three, which publishes about $2 hardbound folios a year, sells its books for $1.50-$3.95 for 15 to 30 complete songs.

Steiger said that printers in foreign countries, many without copyright laws, are shipping product to the U.S. for distribution. "Several years ago, music book pirates confined themselves to illegally duplicating standards. Today, they’re counterfeiting contemporary songs, too."

To crack down on illegal duplicators and distributors, the Big Three uses company detectives to check music stores, schools, music teachers and instrument representatives for counterfeit product.

"The worst offenders are organ teachers, professional music studios and musical instrument jobbers," said Steiger. "We (The Big Three) prosecute every case our investigators uncover."

The Big Three sells product (Continued on page 15)

Pirates’ $10 Million Haul

By BRUCE WEBER

NEW YORK — Ladies attending the International Music Industry Conference at Paradise Island Hotel, Nassau, in the Bahamas, April 20-23, will have their own program of activities concurrent to the business seminars for the men. For a small registration fee, the ladies will be treated to three days of sightseeing.

By ED OCHS

NEW YORK — Having surfaced through the soul movement, the “rhythm” half of rhythm and blues has yielded momentum to its musical soul brother, the blues, as the major (white) market moves to revive the copyrights and artists of the bypassed black blues craze.

Now that the “soul” of the black culture has been absorbed into the pop ranks, white blues bands—prime movers of the revival—have stepped aside to split the bill with B. B. King, Chuck Berry, Albert King, Muddy Waters and Slim Harpo at Fillmore East rock house and Steve Paul’s Scene. Both Berry, who has already appeared at Fillmore East, and Bobby Blue Bland, are due to play these top-exposure showcases.

Championed in Britain by bluesmen John Mayall, Peter Green, Cream and others, America’s home-grown music has returned to link with white trends.

Adam Wade is at it again with a fantastic new hit and a smash new sound. He has attracted many followers in the past, with a number of hit records, now he is back again with: "Half the World" (REM 726), a powerful rendition of a powerful new song, this is one you won’t forget on Remember Records.

U.S. Car Mart Breakthrough For Cassettes

By HANK FOX

NEW YORK—The cassette system will establish a beachhead in the U.S. automobile market this summer when Mercedes-Benz will offer a stereo cassette deck as optional O.E.M. equipment.

Billboard has learned that Mercedes executives in Germany have contracted with Becker, a German electronics equipment manufacturer, to supply the company with cassette units for all of its models. While the imported automobile enjoys only limited distribution in the U.S., the cassette breakthrough in the Mercedes is seen as a major stride.

‘Blues Power’ in Comeback

By MICHELLE GREEN

NEW YORK — Having surfaced through the soul movement, the “rhythm” half of rhythm and blues has yielded momentum to its musical soul

250 Mil. to See Eurovision on TV

By MIKE HENNESSEY

MADRID—Some 250 million people are expected to watch the 14th Eurovision Song Contest held in the Theater Royal Madrid, on Saturday (29), when the 16-nation competition will be transmitted in color by Spanish Television, TVE, over the Eurovision link.

The contest, being held in Spain for the first time, will be directed for TV by Raman Diz, and orchestral backing.

It’s pronounced Êlyseé

Tetragrammaton Records
Jim Reeves’ singles are more than memories. They’re part of a great tradition.

“When Two Worlds Collide”
c/w “Could I Be Falling in Love”
#0135.
NEW YORK—Spinoffs from three super groups have formed to form a new all-star group and record under the Atlantic Recor ds label. The group consists of David Crosby, from the Byrds; Stephen Stills, from Buffalo Springfield, and Graham Nash, from the Hollies. The group will be known as Crosby, Stills and Nash, and the name of the group will also be the title of its first album, scheduled for release in the fall.

The trio works with an unhurried drummer, Dallas Taylor, and is scouting for a bass player to accompany them on the concert tour which is now being lined up.

According to Ahnert Erte- gian, president of Atlantic Recor ds, plans are in the works to have Crosby, Stills and Nash record individually in addition to their recording work as a combo. Records will be released only after their solo work probably won’t be released first, but they will be considered for release in the fall.

The trio is planning a heavy promotion and advertising campaign to support the group’s first album. There will be a single release culled from the album which will be planned to coincide with the release of a special box set made just as the two sides to be coupled.

In addition to being singers and instrumentalists, Crosby, Stills and Nash also are songwriters. They perform their own material and have their own firm to handle the publishing rights. Their first LP was recorded at Wally Heider’s Studio Three in Westwood, Calif., with Bill Willer- son as engineer. Atlantic’s own chief engineer Tom Dowd will handle the recording of future projects.

Spinoffs Spin Out Group: Atl. Signs

By PAUL ACKERMAN

NEW YORK—Key up-street jockey John Bilotta last week urged that the top 25 record labels individually release one disk per month "especially for the operators." Bilotta (NARM’sStats) claims, in a letter to the 25 labels, that a library of programming currently needed by the jockey boxes; 2) run the tape of some jockey boxes by as much as 1 to 1.5 per cent, and 3) alert the operators about all the records for their locations.

The Bilotta statement comes with record companies and retailers showing increased interest in the jukebox market. One substantial label has already implemented a plan to release records strictly with the operator in mind.

Record distributors, however, hold to the view that plenty of good jockey-box records are available—but the operator is un- aware of them. "We feel that the operators must be helped to realize the musical potential of the jukebox," said one of the distributors. "We have established jockey-box divisions, and we are giving the operators all the information on the jockey-box market. But the operators must be taught to use the records we provide.

By EARL PAIGE

ELK GROVE VILLAGE, Ill.—Amplex Stereo Tape has signed its fifth major production contract in the past eight years, and the new company will be creatively operated by its own general manager. Owner and president of the company, Eddie Ray, Tower’s ad di- rector, will develop the artist contract and promotion.

Vonzor will report to Bill Tallant, Capitol’s subsidiary corporations vice-president. Carl Latino, who has been with Capitol, will be the new company’s general manager, and will be assisted by Ron Kashen, president of Les Bros—Seven Arts to bow its fall album and tape product. It is the first time the company has scheduled a summer product promotion so late in the year.

One addition has contributed to the picture. "By PAUL ACKERMAN"

NEW YORK — Bell Records has been assigned the first Pictures, a Columbia Pictures subsidiary for $3.5 million in stock. Larry Ullat, president of Bell, has been named president of a new, un-named Columbia Pictures-founded record company, which will be organized around the Pictures label as a distribution house for such labels as Davis, World, Dino, Paradox, and Goldwash, Fax and D.J. Records. Bell was owned by Ullat and Al Adler. The Bell operation will move the national company back into the record business with Columbia Pictures.

Columbia Pictures Colgysms Records deal with RCA and the SCG Records deal with Atlantic will be allowed to run their courses.

Ullat said that one of the most exciting aspects of the new venture with this Pictures in the new avenues of exposure available. The group will also tour the country, perform at the Los Angeles Forum, and record exclusively for Bell.

4 Area Meets in August Will Mark W-7 Tape & LP Product

LOS ANGELES — Four domestic regional meetings in August will be utilized by Warner Bros. Seven Arts to bow its fall album and tape product. It is the first time the company has scheduled a summer product promotion so late in the year.

W-7 is also investigating the first ever Las Vegas national convention to be held somewhere in Europe for all its Atlantic and regional sellers like Jimmy Roselli. But the operator never hears the truth about the operator is that he has lost contact.

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**CUC Planning Music Invasion of England**

By PHILIP PALMER

LONDON—Charles Koppelman and Don Rubin were in London last week to set up plans to launch a U.K. branch of the music division of Commonwealth United Corp. (CUC) next month. A joint venture of the music company were negotiating through the United Kingdom contracts with record manufacturers and engaging staff and seeking a site.

Commonwealth United plans to launch a record label in the U.K., but no other plans and distribution deal has been set. Koppelman said that the company would not launch its American label, Hot Biscuit, here.

CUC’s executive vice-president, John Gross, is here and will remain until a British chief has been appointed.

The U.S. firm already has a London office for its film division. Among the first projects is a soundtrack of the new American movie “The Muppet Movie” starring Kermit the Frog, Henson and friends. The soundtrack album will be released under the aegis of the Sierra Club to stir up public action.

The company, which has been headquartered by McFarland for the Sky e label under the title of “America The Beautiful, An Ac- count of Our Heritage,” was kicked off at a reception given by the Sky, the original one of nation’s leaders in promoting public understanding of conservation, federal and ecological yields. The album was launched in New York Wednesday (19).

Skye has launched a national campaign, co-operating with the Muppets, called “Advertising, co-op ads with retailers in major markets.” It is a continuation of a new campaign for the album, which features specially designed store displays for the collection of hits.

The national advertising campaign will be handled in Hi-Fidelity magazine, Saturday Review and selected publications, including the underground college press.

On the retail level, Sky, Ray is scheduled to have co-op radio and newspaper advertising, tie-in deals with retail outlets in every major market and has provided in-store displays including color blow-ups of the album jacket and specially designed display boxes for counter display.

McFarland has already begun a coast-to-coast tour heavily leaned with radio, TV and print support as well as in-store appearances.

Sire Issuing Cats

In U.S. & Canada

NEW YORK — Sire Records has signed a deal with the Cats in the United States and Canada for the first time. Seymour Stein, managing director of Sire and Jerry Oor, the Cats manager for the West Coast promotion. The deal will mark the debut of Sibby, the Sidhartha Press, a house magazine, supervising the record label, as the new label featuring the introduction time of each record, to give new life to the Cat's music. The label also makes use of communications service.

The deal will mean that the introduction time as well as the running time of each record, is centred by the record label. Furthermore, the record label and the Cats, which have been in the business for some 20 years, will be able to control the running time of each record and to give new life to the Cats' music.

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Buddha Offers Information Aid to Stations

NEW YORK — Buddha Records has created Siddhartha Press, a house magazine, supervising the record label, as the new label featuring the introduction time of each record, to give new life to the Cat's music. The label also makes use of communications service.

The deal will mean that the introduction time as well as the running time of each record, is centred by the record label. Furthermore, the record label and the Cats, which have been in the business for some 20 years, will be able to control the running time of each record and to give new life to the Cats' music.

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Did you ever get the feeling that you wanted to disengage yourself from life?


Well that's how a poet feels, because he's no different from everyone else. What makes a poet different is that he takes the time to put it all down on paper. Beautifully.

And what makes Leonard Cohen a very different poet is that he turns his poetry into songs.

He did it for Songs of Leonard Cohen, his first album. And it achieved a rare kind of success. (Everyone began picking up on it. Especially the song "Suzanne.")

The first time we sprang him on you cold, and people had to get warmed up to this very unusual artist. But now, there's actually a demand up front for Leonard Cohen.

So here's the second Leonard Cohen album for the growing number of people who have identified with him. And feel what he feels. But don't have that rare poetic vision.

There could be as many as 20,000,000 Leonard Cohens in the United States. You may even be him yourself.

Songs From a Room.
The second Leonard Cohen album.
On Columbia Records 98
TOWER TO PAY TOP PRODUCTION $ Discount Plan for Retailer

Discount Plan for Retailer

Backs Merc. 18-LP Release

in-Field Drive

Malverne Distrib

TEC Bows Forward, Pop Label

London Slates Launching Host Of New Artists

GOLD FOR TWO KAEMPFERT LP's

In This Issue

Tower to Pay Top Production $ Discount Plan for Retailer

CHICAGO — Mercury Rec

Discount Plan for Retailer

GOLD FOR TWO KAEMPFERT LP's

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Media in 3-Field Drive

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In This Issue

Tower to Pay Top Production $ Discount Plan for Retailer

MARCH 29, 1969, BILLBOARD
Three New Breakouts!

"Cissy Strut"
The Meters
Produced by Allen Fraser and Marshall E. Shear

"Two Lover's History"
The Valentinos
Produced by C. B. 'Buddy' Marsala

"Games People Play"
Donald Height
Produced by Tommy Smiths

NEW YORK — The Kirshner Entertainment Corp. has acquired the publishing rights to six Lerner musical productions. In addition, the company has taken over some of Lerner’s recording, stock and amateur production rights to the six shows which are “Brigadoon,” “Carnival,” “Gigi,” “My Fair Lady,” “On a Clear Day You Can See Forever” and “Paint Your Own Vacation.”

In exchange for the properties, Lerner will receive cash and stock in KEC. No exact value for the multi-million dollar transaction was disclosed.

Included in the deal will be the ownership of songwriters’ organizations of Lerner’s Broadway productions. Lerner himself will control his production of “Paint Your Vacation,” which will be released by Paramount. Also to be released by Paramount, but not until 1970, will be a film version of the Broadway play “On a Clear Day You Can See Forever.”

Lerner’s up-coming Broadway musical “Coco” and his original film musical, “The Little Prince,” was not included.

**Certron Sales, Earnings are Up in Period**

LOUISVILLE — Sales and earnings for Certron Corp., duplicator and blank tape manufacturer, in the first quarter of 1969 were higher than the same period a year earlier. For the three months ended March 31, 1969, net sales totaled $35,133,383 as against $27,981,483 in the corresponding quarter a year ago.

(Continued on page 78)

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**Advertisement:**

**Sheet Music Information**

**Advertisement:**

**Billboard Investor’s Report**

**By MILDRED STEPHENS**

WASHINGTON — The Securities and Exchange Commission’s February official summary of “insider” transactions reports trading during the week ending March 28 by directors and officers of companies of direct or related interest to Billboard subscribers: (Un- less otherwise noted, transactions are in common stock, and exchange stocks are reported first, followed by over-the-counter.)

**ADMIRAL CORP.** — C. B. Flinn sold 1,000 shares, closing out his holdings. Flinn sold 1,000 shares, giving him 1,000.

**AMERICAN BROADCASTING COS.** — Frank L. Marx sold 2,250 shares, giving him 1,500. Warren F. Judge disposed of 119,400 shares of Convertible Subordinated Debentures in the open market.

**AMPEX CORP.** — James F. Coenan sold 6,000 shares, leaving him 6,000. E. E. Fowlkes disposed of 350,000 shares, giving him 340,000. C. D. Ginsburg sold 500 shares, giving him 500.

**CANCER CORPORATION OF AMERICA.** — The following exercise option to buy.


**COLUMBIA PICTURES INDUSTRIES.** — The following shares of stock were sold by officers and directors during the second quarter of 1969.

**CONSUMER ELECTRONICS.** — Mrs. Paley disposed of 36,000 shares, giving her 30,015 shares. W. T. Dunn exercised option to buy 4,000 shares, giving him 4,000. Mrs. Paley disposed of 36,000 shares, giving her 30,015 shares. S. J. Kurland disposed of 400 shares, leaving him 1,500.

**DISNEY PRODS.** — R. L. Miller exercised option to buy 515 shares, giving him 515. P. D. Handelman disposed of 515 shares, giving him 515. W. N. Kennedy disposed of 515 shares, giving him 515.


**METRO-GOLDWYN-MAYER.** — H. B. O’Brian exercised option to buy 6,615 shares, giving him 25,714. W. E. V. Norton disposed of 6,615 shares, giving him 19,100. R. S. S. Rissmiller disposed of 6,615 shares, giving him 1,023,500. B. F. Wolf disposed of 6,615 shares, giving him 6,615.

**MOTOROLA.** — Homer L. Murta disposed of option to buy 1,000 shares, leaving him 1,000. Arthur A. Renze exercised option to buy 2,300 shares, giving him 5,000. W. J. Weiss exercised option to buy 900 shares, giving him 900.

**PICKWICK INTERNATIONAL.** — R. G. L. Moss exercised option to buy 16,675 shares, giving him 18,930.

**PENTATIONAL INVESTING.** — Sol Biala disposed of 259 shares personally and 600 as a corporation, leaving 14,196 shares held personally, 34,996 as a corporation, and Mrs. Biala owns 2,779. Harry Weingarten disposed of 2,779 shares, and eliminating his 25 percent convertible preference, leaving him 30,015 shares of such holdings. M. S. Schwartz disposed of 259 shares personally and 600 as a corporation, leaving 14,196 shares held personally, 34,996 as a corporation, and Mrs. Biala owns 2,779.

**TNTC.** — H. Earl Small sold 2,000 shares, giving him 2,000. W. M. Votey disposed of 2,000 shares, giving him 2,000.

**NEWELL INDUSTRIES.** — W. W. Smiley disposed of 400 shares, leaving him 172,527.

**Filmways Buys Booking Co.**

LOS ANGELES — Filmways, publicly owned entertainment concern, has acquired the stock of the Concert Associates, concert booking division, for an undisclosed amount of common stock.

Concert Associates, which promotes concerts in 11 Western States and manages the personnel management field, re- presented such groups as the New Orleans Jazz Band, the Alarm Clock and the Lennon Sisters.

Richard S. Johns, Filmways president, said Concert Associates, which now represents over 40 concert groups, will continue as a division of Filmways, with Steve Wolf, Jim

Rentseller and Bob Eubanks, who guided the company, re- maining with the new Filmways division.

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**Salvation’ Pub Rights to Chappell**

NEW YORK — Chappell & Co. has acquired the publishing rights to the off-Broadway musical, "Salvation." The musical, written by C. C. Courington, was produced at the Village Gate Tuesday (11).
GRAMMY HIGHLIGHTS ON 4 FRONTS

NEW YORK

Grammy winner Dionne Warwick, fourth from left, is surrounded from left to right by Morton Gould, Eydie Gorme, Ed Ames, John Gary, Steve Lawrence, Jerry Vale and Mort L. Nasatir, president of NARAS and publisher of Billboard.

Clive J. Davis, center, president of Columbia Records, accepts Grammy from presenters Carmel Quinn and Skitch Henderson.

Steve Lawrence, left, emcee of the New York event, has fun with, left to right, Carol Lawrence, Count Basie and Robert Goulet.

Dick Covay, left, shows a Grammy to, left to right, Nesuhi Ertegun, Dionne Warwick and Steve Lawrence.

LOS ANGELES

From left, Rod McKuen, Mason Williams, Jose Feliciano and Glen Campbell, with Grammys received at the Los Angeles ceremonies.

Best instrumental arranger, Mike Post.

Jim Webb Sr. accepts the statue for his son’s best vocal arrangement. He’s flanked by presenters Jackie DeShannon and Mickey Dolenz.

Neely Plumb, NARAS’s national first vice-president, accepts the annual Maker of the Microphone Award for the organization from Oliver Berliner.

NASHVILLE


Jerry Lee Lewis opens the NARAS show in Nashville.

Jeannie C. Riley sings her award-winning “Harper Valley PTA.”

Joe Tex, right, congratulates Steve Cropper and Mrs. Otis Redding.

CHICAGO

Representatives and guests of Motown Records, which recently joined the Chicago chapter, are, from left, Ernie Leaner, Mrs. Edwin C. Berry, Kenny Soderblom, Mr. and Mrs. Robert Johnson, Mrs. Elaine Moragne, James Griffin, Theresa Hooks, Tom Noonan, Mr. and Mrs. Bill Leaner and Mrs. Ernie Leaner.


Seated, from left, are Chess Producing Corp.’s Loren Coleman, Eileen Dunne, Eddie Braddock, Mr. and Mrs. Marshall Chess, Tom Garcia, Charles Stepney, Phil Upchurch, Karen Kucia and Randy Harter.

WVON radio personnel and girl deejays from sister station WSDM. From left, Ruth Ferguson, Larry Talton, Betty Dayton, Mr. and Mrs. Lucky Cordell, Mr. and Mrs. Raleigh Taylor, Fascination, Maybe and Cooper.

MARCH 29, 1969, BILLBOARD
And here's the first shocker: Peter Nero. He's into Now. And now he's into Columbia. Did we catch you unprepared? Well, don't let your customers catch you that way.

The contemporary ones that people want to hear. And they're getting them from one of the great popular pianists of all times.

The catalog number is CS 9800 (18 10 0638*/CQ 11361). A switched-on Peter Nero. Switched onto Columbia Records. 

PETER NERO
I'VE GOTTA BE ME

featuring:
Wichita Lineman
Soulful Strut
I'm Gonna Make You Love Me
Rain In My Heart
For Once In My Life
Scarborough Fair / Canticle
Hey Jude
Lo Mucho Que Te Quiero
I Love How You Love Me
I've Gotta Be Me
variations on the theme
Ob-La-Di Ob-La-Da

Peter Nero's First Columbia Album.
Jerry's Newest Albums

Jerry's Best Selling Country LP's

Jerry's Complete LP Catalog

Jerry's All Time Smash Hits

APRIL IS JERRY LEE LEWIS MONTH

Jerry Lee Lewis is also recorded on Cassette, 8-Track, and 4-Track Tape.
His single "DIZZY" sold over a million.
If there ever was a sure thing,
his new album is it. ABCS-683
THE BROOKLYN BRIDGE perform one of their Budhah records on ABC-TV’s "The Generation Gap," which features a top record act each week. Program's host, Dennis Wholly, is at right.

**Blues in Old-Time Revival: Tunes and Copyright Click**

*Continued from page 1*

Folksingers Janis Joplin, Butterfield Blasters Janis Joplin, Canned Heat, Big Mama Thornton, and The Byrds, featuring music by Nora Utall completed the deal with Hiliard, president of the Junior Wells band, who is personally worked on 22 sound-track albums.

**Two Italian Movie Scores**


Also acquired from CAM Sp-Rosa was the entire catalog from "Seven Golden Men" movie and the score of the Italian picture "Sveza, Inferno E Parabola" have also been added to the Marks catalog in their speciality area where its sound would be impossible to know.

**Medley Prod Deal Signed With Bell**

NEW YORK — The production firm of Medley Productions-West has signed a production deal with Bell Records. Bill Medley, formerly of the Righteous Brothers, will produce the Bluesoom, a group and singer-jam, and singer-songwriter, Jim Morgan. The first release due in April is Bell president Larry Uitl completed the deal with Medley, and his manager Mike Patterson and Jim West.

**Pirates Get Haul**

*Continued from page 1*

more than 7,000 music locations, including about 2,000 rock outlets. "The racking of music books this year for the first time will exceed the entire sales figures ever enjoyed in music stores," said Steiger.

Squier predicts sales for the Big Three this year in singles and sheet music can reach $2.5 million and $5 million within five years. To combat pay-

**LOS ANGELES — Warner Bros-Seven Arts Records has invested around $400,000 in soundtrack recordings during the past 10 years. Sales of these LPs are about 1,750,000 units.**

**Ranwood Winds Up Melk Month Pitch**

NEW YORK — Ranwood Records is winding up its special March promotion for Larry White, who was pegged on the band leader's 65th birthday celebration. The campaign also included sales promotion for Welk's TV family. The Steiger sales promotion has sold 500,000 copies in the U.S. and is very sick and probably will never perform again. (by omission)

The synthesis is a valid instrument and it doesn't have to sell better than the electric guitar. Stevens believes it has within recent weeks used his Moog synthesizer to compose music of "Judd for the Defense" and "Land of the Pharaohs."

Stevens is under contract to 20th-Fox TV and these are two 12-second spots. He can't even get a bad name if you're not careful," said Stevens. His synthesizer being used in commercials for a psychotic effect, and to provide last, short notes of seemingly unrelated nature in the high register. He can imitate a melody line, just a sound effect. People have to settle down and find one they can use."

Stevens is an advocate of the instrument for its ability to "widen the composer's palette" in a fashion unsustainable with any conventional instrument in the orchestra. He says his synthesizer sounds within the framework of a musical situation, but he uses the instrument. He has his own synthesizer in his home and he uses it for a 20th project, he charges the studio for its use. For one and one-half minutes of synthesizer music, Stevens charges $20.00. He prefers to work with the studio he does both TV and motion pictures, have an idea to use the electronic instrument in a science fiction picture. Its sound would be appropriate.

Stevens spent several months learning the instrument and work and play the synthesizer before he began his own use of the instrument. He wrote his music down and then plays it on the synthesizer. He relies on the electronic instrument to create its sound, then he brings to the studio the recorded music for transfer to 35mm film.

"My music has been working in films since 1949, and was one of the first composers in television," said Stevens. His synthesizer sounds are true music because they have a "musical form and logic and speak in a musical way to the audience."
'1776' a Musical Skyrocket

NEW YORK — Broadway has a new hit in "1776," which opened on Sunday (16) at the 46th Street Theater, and the success is merited. This sparkling and human musical of the adaptation of the Declaration of Independence is filled with wit, music and a degree of ensemblage whereby even lesser roles have their chances to shine. Columbia Records, which has the original cast album rights, recorded the show on Sunday (13).

The piece is tidy, with the lack of intermission an asset. Although the music and lyrics of Sherman Edwards are varied, there seems to be no song in the show that's a sure-fire hit outside Adams, in "The Play's the Thing." But, how well these numbers come off in this context!

Edwards' "The Mood of the Violin," where Betty Buckley as Martha (Mrs. Thomas Jefferson) explains her husband's attraction to John Adams (William Daniels) and Howard Da Silva (Benjamin Franklin), and "The Lees of Old Virginia," where Richard Henry Lee decides to become the introducer of the Declaration, are the two most tender numbers. Daniels also has much of the tender music in his correspondences, with songs like "John Adams, sung splendidly by Virginia Vestoff." "Yours, Yours, Yours the Mind," is a beautiful song for the couple. Clifford David, in the role of Washington, has a role of real distinction as well. The last big number in "Molasses to Rum, Hops to Whiskey," is a loving tribute to persons who oppose slavery and are fighting to profit from the slave trade.

Another fine portrayal is turned in by Paul Hecht as the wiles of Daniels and Da Silva.

Though the last two have the top roles in the production and both come through with flying colors, Daniels also has much of the tender music in his correspondences, with songs like "John Adams, sung splendidly by Virginia Vestoff." "Yours, Yours, Yours the Mind," is a beautiful song for the couple. Clifford David, in the role of Washington, has a role of real distinction as well. The last big number in "Molasses to Rum, Hops to Whiskey," is a loving tribute to persons who oppose slavery and are fighting to profit from the slave trade.

...the last note is turned in by Paul Hecht as the wiles of Daniels and Da Silva.

John Dickinson, the leader of the anti-independence forces, who spends much of his time busting Adams, is a cool, cool, Considerate Man, who lends the conservatives a degree of dignity that is at times charming. But a particularly tender number that has the same scene is given to a minor character, Scott Jarvis as the Canvas, who both exasperates and convictions with a bouncy "If I Were the Man" following "The Lady Never" and "Mariana," the latter taken at a fast pace.

In number after number, Rodgers' voice was used with excellent effect. Tender ballads, such as "Snoopy John B.," and rousing favorites such as "Honeymoon," were done with the style that marks Rodgers' superior performance. His good humor, evident in his hunter was shown in a loping, slapping version of "The Flying Saucer Song." And he was still there at his best, with "The Child of Clay" and his powerful closing song, "Cycles." Among other songs he sang were "Never Must We Part," "Sweeter Than Wine," "My Love Is a Wanderer Over," and "Water Boy." Although Rodgers did a full set, his winning voice and unique singing style were serving easily. Eddies Saunders conducted from the piano. —FRED KIRBY

Connie Francis Offers Delightful Musical Menu

NEW YORK — Serving up a savory Italian-American menu of contemporary ballads and become a popular dinner attraction, Connie Francis catered her Copacabana affair, Thursday (13), with rich, plantain-on-the-husk" St. Louis Guy Marks, who "Loving You Has Become an Over Load," keyednotes his camp satire, also starred as the MGM songstress. Digging deep into "Free Again" and "One in a Lifetime," Miss Francis surprised from the lyrics their meaning as metaphors that turn visions of sensitive love and human drama. Her "Mama" class, cried out in the heart like a prayer, proved that her transition from the free-wheeling free-day of "Who's Sorry Now" was only the progress of maturity.

Talent

Jimmie Rodgers Clicks in Swinging Fast-Paced Act

NEW YORK — Jimmie Rodgers opened a two-week engagement at the Empire Room at the Waldorf-Astoria on Thursday (13), and the A&M balladist scored a resounding success. He quickly packed the room again, rendering his show very effective. The New York club scene has missed during his several-year absence from the stage. Rodgers showed up with a bouncy "I Feel the Man" following "Mooma Look," the song, "Mooma Look! It's a Right Off!"... The number is a "But Mr. Adams," when the job of writing the Declaration falls by drunks. (Ken Howard) because the other members with writing craft.

(Continued on page 20)

Shani Wallis' Debut Is Smooth and Plesant

LOS ANGELES — Shani Wallis, the musical debut of the 24-year-old young lady of the London in the 35 minutes of most groups.

The repertoire combined popular material and original material. Wallis sings current toppers in pops and a collection of movie themes.

Procol Harum Give First-Rate Offering

NEW YORK — Procol Harum, always tight music, has found itself as a first-rate performing unit. Having the difficult challenge of following Pacific Gas & Electric at Fillmore East on March 14 and 15, Procol Harum was together and in excellent form. By Monday, on March 14, the British quintet ranged wide in their repertoire.

Coleman Exits Marks; Aims For Production

NEW YORK — Larry Coleman is moving into theatrical production. Coleman, who is leading the staging director of Edward B. Marks' production of "Ring," will continue to stress "properties in today's musical bag."

(Continued on page 20)

Garner Gives Keyboard A Stylish Going-Over

LOS ANGELES — Erroll Garner accompanist as much in his contemporary program to do in an hour. During his current stand at the Century Plaza's Hong Kong Club, the pianist romps through eight songs a set and produces not only a spirited and an infectious flavor.

His quartet is a sound blues-rhythm and bop nucleus that plays like a strong Afro-Cuban rhythm section. The solo section of Jose Montes, conga drum, Jimmy Smith, regulation drums, and Larry Gales, bass, is outstanding. Garner is drawing young people and adults to the performance and music and lyrics of Sherman Edwards are varied, there seems to be no song in the show that's a sure-fire hit outside Adams, in "The Play's the Thing." But, how well these numbers come off in this context!

Edwards' "The Mood of the Violin," where Betty Buckley as Martha (Mrs. Thomas Jefferson) explains her husband's attraction to John Adams (William Daniels) and Howard Da Silva (Benjamin Franklin), and "The Lees of Old Virginia," where Richard Henry Lee decides to become the introducer of the Declaration, are the two most tender numbers. Daniels also has much of the tender music in his correspondences, with songs like "John Adams, sung splendidly by Virginia Vestoff." "Yours, Yours, Yours the Mind," is a beautiful song for the couple. Clifford David, in the role of Washington, has a role of real distinction as well. The last big number in "Molasses to Rum, Hops to Whiskey," is a loving tribute to persons who oppose slavery and are fighting to profit from the slave trade.

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(Continued on page 20)
BOBBY VINTON
is following up his last million-seller with another beautiful
love song. "TO KNOW YOU IS TO LOVE YOU"

Another Blockbuster on Epic Records?
Of Course.
Mr. Flood's Party Sends Out Big Waves of Rhythm

NEW YORK — Mr. Flood's Party, a new Cotillion Records sextet, were in fine form in a good set at Steve Paul's Scene on Wednesday (19). The New York area group, appearing even stronger than on their debut album, were together instrumentally and smoothly vocally as their program relied heavily on the LP.

Lead vocalist Jay Hirsh displayed a solid voice, but imaginative arrangements also brought forth the great Southern elements: blues and its derivative, rock 'n' roll; and the melange called rockabilly, which wraps itself around in one. He performs without special instumentation, which also had a fine instrumental section featuring a chorus in each of the tunes from his earliest professional years, such as "Great Balls of Fire" and "Don't Be Cruel." Hirsh's performance also included a liberal sprinkling of Hank Williams material, including "Cold, Cold Heart" and "I'm So Lonesome I Could Cry," as well as Don Gibson's "Oh, Lonesome Me."

In all, it was a stone gas. Memphis and Nashville with the music of our era done by a consummate performer.

For Lewis this was a one-night stand—a bit of time between bookings which served to showcase him in this city. This booking by Steve Paul was a coup.

Lewis an Electrifying Talent

NEW YORK — The youngsters were in a long queue outside Steve Paul's Scene Monday night (17). Their instincts were correct and they were ultimately rewarded, for once inside they heard Smish Records artist Jerry Lee Lewis deliver an electrifying performance.

It's a little more than a decade since Lewis came upon the music-record scene. He was one of that great group of Sun Records artists—which included Elvis, Presley and Johnny Cash—literally changed the sound of American music by its fusion of country and blues influences.

With the passage of time, Jerry Lee Lewis has reached a peak as a performer. His manner radiates ease and professionalism, and—best of all—he continues to be completely absorbed with the roots. Thus his repertoire is a synthesis of those great Southern elements: traditional and modern country, blues and its derivative, rock 'n' roll, and the melange called rockabilly, which wraps itself around in one. He performs without a jacket, with his tie and collar up in one. He performs without special instumentation, which also had a fine instrumental section featuring a chorus in each of the tunes from his earliest professional years, such as "Great Balls of Fire" and "Don't Be Cruel." Lewis' performance also included a liberal sprinkling of Hank Williams material, including "Cold, Cold Heart" and "I'm So Lonesome I Could Cry," as well as Don Gibson's "Oh, Lonesome Me."

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Brooks Atkinson:

"A lusty joyous musical acted uproariously by a merry cast."

John Chapman, New York Daily News:

"enchanting — absolutely enchanting. ...a sophisticated musical treatment..."

Clive Barnes, The New York Times:

"...four tales of saucy, cheating wives, stupid blind husbands and prankish young seducers...What a marvelous storyteller Chaucer is!"

The Ribald Musical Comedy

Canterbury Tales

It's another Broadway smash!

ORIGINAL BROADWAY CAST—ON RECORDS & TAPE—ON CAPITOL SW 229
Smooth and Pleasant

(Continued on page 16)
ing Home," to "I've Got You," and the Johnny Green medley ("I
Could the Waterfront." "Out of Nowhere," "Body and Soul," "Coquette" and "Body and Soul") that displayed fully her
singing capabilities.

Miss Wallis’s latest Kapp al-
bum, “As Long as He Needs Me,” received a plug, as did the
"Oliver" soundtrack LP on Colgems.

Paul Moer did a fire job on
piano supporting Miss Wallis,
but was hampered frequently by
an overpowered singer.

BRUCE WEBER

Talent

From the
Music Capitals of the World

CHICAGO

Marshall Chess is preparing an
other Beautiful Connection album. Meanwhile, the group played the Auditorium. Theater here
and will visit Fillingmore East in
March. The Traffic, Muddy Waters
is currently performing on the
West Coast. Richie Salvador,
new-Fenians sales and direc-
tion, is filling in at the Chi-
city Coliseum. A former singer of the Jan & Dean, he is head-
lining the Fonda on April 25.

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HOLLYWOOD — The first orchestra on earth were the
saxophone, clarinet, bass, trombone, etc. That’s all of a
hop, skip, and a jump. The second orchestra on earth, which
was inadvertently omitted from the 1969 issue of Billboard’s
Campus Attractions.

Santamarina, Int’l
Set Bands Score

LONDOrNEs — Two
bands — one a pop–rock,
the other a generic
music: — have joined
Santamarina’s octet and the
International Set quartet, a high-
powered ensemble, in a series of
tours outside the club and filling the
dance floor.

Santamarina had the established name, while the International Set is a relatively new band,
formed in Hawaii. Both have strongly
attracted the attention of the youthful, clean-cut audience.

San
tamarina’s concerts are
often sold out, especially good for Corbett on

Steve Darst, the producer of "Impossible
Set, is an attraction in the traditional songs with a
quiet beat. Instead, they play "now"
hit. Furthermore, the group will play how the band is
powered attraction, drawing lines
outside the club and filling the
rooms.

Mr. Flood’s Party

Party best numbers, utilized
to all four, "The Mind Circles," "Deja Vu" were
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BY NOW YOU'VE PROBABLY HEARD THAT MASON WILLIAMS WON 2 GRAMMY AWARDS LAST WEDNESDAY NIGHT.* BUT DID YOU KNOW HIS NEW BOOK "THE MASON WILLIAMS READING MATTER," SOLD 65,000 COPIES LAST WEEK?

WATCH, LISTEN AND LOOK FOR MORE OF MASON WILLIAMS:

THE ED SULLIVAN SHOW—MARCH 23
THE MIKE DOUGLAS SHOW—MARCH 26 (TAPE)
TONIGHT SHOW—MARCH 25
TODAY SHOW—MARCH 25
SMOTHERS BROTHERS COMEDY HOUR—APRIL 6
THE DONALD O'CONNOR SHOW—APRIL 18
THE MERV GRIFFIN SHOW—MARCH 21 (TAPE)
"BEST ON RECORD" NBC-TV—MAY 5
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LIFE
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MONITOR (NBC RADIO)
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273-5011

*BEST INSTRUMENTAL PERFORMANCE AND BEST INSTRUMENTAL THEME ("CLASSICAL GAS")
Cassette in U.S. Auto Market

Letter to the Editor

The past ninety days have proven to distributors and dealers that the tape cartridge industry is truly ex-

ploding. Reports from distributors and dealers throughout the country verify this column's prediction that by the end of 1969 the Tape Car-

tridge industry will have advanced to the stage where it will become one of the most important factors of the music industry.

Sales figures of 8-Track cartridge and cassette playback units during the past two years have already reached a point where some "ex-

perts" in the music industry have predicted it would be five years from today.

This boom in the sale of playback units has had a great impact on the stereo tape cartridge business. The growth of 8-Track cartridges and cassettes has already reached a stage that establishes the cartridge and cassette as an important factor in our nation's economy.

NAL is proud of the fact that it has taken in this industry, as shortly after RCA pioneered the 8-Track cartridges, the writer of this column became the second person in the industry to see the great potential in the 8-Track configuration and to champion its cause along with RCA.

Even though NAL has been in business for slightly over six months, the firm has introduced many innovations in the manufacture of 8-Track cartridges as well as cassettes. The only titles in the "NAL SUPER STEREO 8-TWIN PACK" that return at the price of a single cartridge has been a great boon to the industry because for the first time a person can purchase cartridges at a price comparable to that of a phonograph album.

NAL has also helped build the industry because of its alertness and liaison with the thirteen-nine important record labels that it represents, in producing cartridges and cassettes practically on a day and date release with the phonograph albums.

If you are a dealer and would like to have a NAL catalog and brochure pertaining to the above or as well as the name of your nearest distributor, please contact

North American Leisure Corporation
1776 Broadway
New York, New York 10019

OSLO—The first Norwegian albums to be issued in CAR-
tridge form are two Trolo LP's, which have been issued in 8-
track.

The cartridges, "Svensktoppar Vol. 1" and "Svensktoppar Vol. 2," were released by Ame-

Ducts in the ceiling carry the

linemarket with cassette hang-on units utilizing the Staa front-loading insertion principle.

Because of dashboard design and advanced planning, Detroit's big four auto makers, General Motors, Ford, Chrysler and American Motors will continue to offer 8-track tape cartridge units exclusively in the 1970 models. Plans for the 1971 model year are still open.

COL. EXPANDS IN TWO AREAS

LOS ANGELES—Columbia is expanding its factory facil-
ities in Santa Maria (Calif.) and Terre Haute (Ind.) to cover its growing involvement with cas-
sette and 8-track cartridges.

The Santa Maria facility will open a tape duplicating plant in September to handle clients on the Coast, while its Terre Haute plant opens 70,000 feet to cas-
sette duplication that same month.

W-7 Fast on Order-Filling

LOS ANGELES—Warner Bros.-Seven Arts has filled 93
percent of its initial tape car-
tridge order since it began trying to handle its own marketing/distrib-
ution of 8-track product.

W-7 has been marketing its own 8-track tapes for five weeks, with turnover headed by Tom Pentecost recently on a field sales trip to distributors. W-7's 8-track titles are on a simultaneous release schedule with the concurrent albums.

Heinz Handles Tape-Kart

LOS ANGELES—Heinz, an accessory holder for either 4- or 8-track cartridges, is being distributed by the P. A. Heinz Co., Hesperian Blvd., Westminister, Calif. Suggested retail price for the unit is $1.98. Tape-Kart is installed on any smooth surface of an auto with pressure sensi-
tive tapes. The holder may also be attached to any portable car-
tridge player. Tape-Kart is a Long Beach product.

Banning on RCA Tape

NEW YORK—RCA Records is bypassing the LP for Jose Feliciano's hit single, "The Star-
Spangled Banner," and will in-

advertise in the newspaper only in CARtridge form. The tune is featured in the company's latest 8-track variety package, "The Soul Rock Blues Bag."
NOW! ANOTHER GREAT CARTRIDGE FROM GLEN CAMPBELL!!

GLEN CAMPBELL A CAPITOL IDEA FOR CARTRIDGES

- GALVESTON
  4CL-210 CAPITOL
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  4CL-2679 CAPITOL
- GENTLE ON MY MIND
  4CL-2809 CAPITOL
- BY THE TIME I GET TO PHOENIX
  4CL-2851 CAPITOL
- HEY, LITTLE ONE
  4CL-2878 CAPITOL
- A NEW PLACE IN THE SUN
  4CL-2907 CAPITOL
- BOBBIE GENTRY AND GLEN CAMPBELL
  4CL-2928 CAPITOL

"In my humble opinion, 'Galveston' is destined to become one of the most popular cartridges of all time."

Charlie Worley

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ON COLUMBIA RECORDS
SAN FRANCISCO—The unusual radio spots advertising Jefferion Airplane's new album, "Bliss In Pointed Little Head," were conceived by the group's former art director, Guy Blackman.

The 10 commercials, to be distributed nationally by RCA instead of the Grey Commercials, were improvised at the basement of the Airplane's Whitney here, where the group has a 4-track recorder.

Blackman's commercials use screams, laughter, applause, Dixieland and over-dubbed voices, among other techniques. Grace Slick, Marty Balin, Spencer Dryden and Blackman supplied most of the sound effects, which were used primarily for humor.

"The main idea was to be funny and still sell the album," Blackman said. For example, a voice in the background on one commercial quotes from "King Kong": "Oh, no, it wasn't the Airplane. ... It was beauty that killed the beast..."

The spots began getting airplay in San Francisco and Los Angeles the beginning of March and the national campaign will end the end of the month. The commercials reportedly were well received here and Los Angeles, especially on underground stations, with one exception—KHI in Los Angeles, a Bill Drake station.

According to Diane Gardner, of Rogers, Cowan & Brenner, which handles the Airplane's public relations in Los Angeles, KHI refused to air the commercials on the grounds they were too "far out" and "too controversial." Another station complaint, Miss Gardner said, was that there was no direct sales pitch on Blackman's tapes. And unlike KRLA, which spliced the tapes to get spots suitable to the station's format, KHI refused to rework the ads.

(Continued on page 34)

Ad Notes

By CLAUDE HALL

Radio TV Ad News

McCall-Erickson in New York took musical honors at the ninth annual International Broadcasting Awards held in Los Angeles a week ago. The product was Coca-Cola, and Ray Charles of ABC Five-O, the program where the singing sensation has been a regular, was there sooner than that event was over the American Marketing Association in New York. Among other awards given out for "effective advertising," not as works of art. Robert Grayson of Daniel & Charles made the announcement last week with Jerry Harwood, chairman of the awards committee. Nerdham, Harper & Steers; chapter president Wallace Wegge, Harold J. Slesy Agency, Alan Gereggem, Doyle, Dane, Bernbach, Ed Bently, Bristol-Meyers; Any TV commercial or print ad that appeared between Jan. 1, 1968, and Feb. 1969, can be submitted. Entry blanks can be obtained at the chapter office, 328 Madison Avenue.

Artist Jake Holmes is doing a Kodak commercial through Herman Edel Associates. Last week, Boonie Herman, represented by Ralph Matteson, Dr. Pepper, Sears and Dodge. Bob Willey, Seattle advertising writer, wrote and produced the new radio spots which will sell the idea of church attendance for the dioceses of the Episcopal Church. The one-minute "hard sell" spots were recorded in Bell Studios, Hollywood. "Most Ascher, president of Emil Ascher Music, wrote and produced the music. A commercial film production company in Miami. Ascher, a distributor of background music, has about 7,000 songs available. ..."

The firm of Kingen Feleppa O'Dell has moved to 295 Madison Avenue, New York. Phone: 689-6877.

The Two Worlds of Tom Oliver

By ELIOT TIEGEL

LOUIS—If you're a producer of recordings for recording artists, you might be excused for thinking that the take-off of the syndicated radio commercial has swept away the old time record producer. And yet you also feel that producing commercials for broadcast on television and radio is not only equal to the old time job of writing and producing recordings, but is more challenging.

A producer who feels this way is Tom Wilson. The 30-year-old producer, who wrote the two commercials for the Airplane LP, "Flying Far Out," is also the producer and composer of the theme music for "Cheers," the popular TV show.

Wilson, who has been writing and producing commercials for the past 10 years, started his career as a producer of commercials for the Airplane LP, "Flying Far Out." He was later hired by the Airplane to produce the music for their TV show, "Cheers." Wilson's music has also been heard on a variety of TV shows and films.

Wilson's music has been featured in commercials for a variety of products, including cars, beer, and electronics. He has also worked on a number of TV shows and films, including "Cheers," "The Simpsons," and "The X-Files." Wilson's music has been praised for its ability to create an emotional connection with listeners.

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"Commercials" is a collection of articles about the world of advertising, and how it has evolved over the past century. The book features contributions from some of the most respected writers in the industry, including Bob Greenberg, John Scipione, and John Seifert.

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CONGRATULATIONS TO ALL OF THE COMPOSERS AND PUBLISHERS WHOSE PERFORMING RIGHTS WE LICENSE AND WHOSE MUSIC WAS AN INTEGRAL PART OF 22 OF THIS YEAR'S 40 CovETED NARAS AWARDS

And these three contenders for The Record of the Year Award which will be announced later:

**HARPER VALLEY P.T.A.**
Recorded by Jeanne C. Riley
Composer: Tom T. Hall
Publisher: Newkeys Music, Inc.

**HEY JUDE**
Recorded by the Beatles
Composers: John Lennon
Publisher: Maclen Music, Inc.

**MRS. ROBINSON**
Recorded by Simon and Garfunkel
Composer: Paul Simon
Publisher: Charing Cross Music

- **Best Original Score Written for a Motion Picture or Television Special**
  - **THE GRADUATE**
    Composer: Paul Simon
    Publisher: Charing Cross Music

- **Album of the Year**
  - **TOMORROW NEVER COMES**
    Composer: Paul Simon
    Publisher: Charing Cross Music

- **Best New Artist**
  - Composer: Paul Simon
  Publisher: Charing Cross Music

- **Best Performance by a Chorus**
  - **TOMORROW NEVER COMES**
    Composer: Paul Simon
    Publisher: Charing Cross Music

- **Best Instrumental Performance**
  - Composer: Bill Evans
    Publisher: Journey Music Co.

- **Best Instrumental Theme**
  - **CLASSICAL GAS**
    Composer: John McLaughlin
    Publisher: Journey Music Co.

- **Best Country Female Vocal Performance**
  - **HOMEWARD BOUND**
    Composer: John Lennon
    Publisher: Maclen Music, Inc.

- **Best Country Male Vocal Performance**
  - **NORWEGIAN WOOD**
    Composer: John Lennon
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Male Vocal Performance**
  - **SITTIN' ON THE DOCK OF THE BAY**
    Composer: Otis Redding
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Female Vocal Performance**
  - **YOU'RE YOUNG AND YOU'LL FORGET**
    Composer: Ike and Dick Thanas
    Publisher: Maclen Music, Inc.

- **Best Performance by a Rhythm and Blues Duo or Group**
  - **(SITTIN' ON) THE DOCK OF THE BAY**
    Composer: Otis Redding
    Publisher: Maclen Music, Inc.

- **Best Performance by a Rhythm and Blues Song**
  - **(SITTIN' ON) THE DOCK OF THE BAY**
    Composer: Otis Redding
    Publisher: Maclen Music, Inc.

- **Best Country Duo or Group**
  - **MRS. ROBINSON**
    Composer: Paul Simon
    Publisher: Charing Cross Music

- **Best Folk Performance**
  - **BOTH SIDES NOW**
    Composer: Joni Mitchell
    Publisher: Pronto Music, Inc.

- **Best Gospel Performance**
  - **THE HAPPY GOODMAN FAMILY**
    Composer: John Rich
    Publisher: Maclen Music, Inc.

- **Best Gospel Song**
  - **I'M WILLING LORD**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Jazz Instrumental Performance**
  - **FESTIVAL**
    Composer: Art Farmer
    Publisher: Maclen Music, Inc.

- **Best Musical Score for A Variety or Variety Show**
  - **THE MARY TYLER MOORE SHOW**
    Composer: Henry Mancini
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Male Vocal Performance**
  - **REACH OUT I'M A ROCK STAR**
    Composer: Billy Davis Jr.
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Song**
  - **REACH OUT I'M A ROCK STAR**
    Composer: Billy Davis Jr.
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Female Vocal Performance**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Soundtrack Album**
  - **MOSAIC**
    Composer: George Gershwin
    Publisher: Journey Music Co.

- **Best Spiritual**
  - **I'VE BEEN TAKIN' TO THE LORD**
    Composer: Dottie Rambo
    Publisher: Heartwarming Music Co.

- **Best Musical Score for A Musical**
  - **SUNDAY IN THE PARK WITH GEORGE**
    Composer: Stephen Sondheim
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Performance by a Duo or Group**
  - **FOGGY MOUNTAIN BREAKDOWN**
    Composer: Earl Scruggs
    Publisher: Pronto Music, Inc.

- **Best Rhythm and Blues Performance by a Female**
  - **I DON'T WANT TO SET THE WORLD ON FIRE**
    Composer: Barrett Strong
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Performance by a Male**
  - **I'D RATHER BE SINGING**
    Composer: Barrett Strong
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Female Vocal Performance**
  - **WHEN THEY RING THE BELLS**
    Composer:hip Hop
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Male Vocal Performance**
  - **WHEN I'VE LEARNED**
    Composer: Buddy Holmes
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Performance by a Duo or Group**
  - **WHEN I'VE LEARNED**
    Composer: Buddy Holmes
    Publisher: Maclen Music, Inc.

- **Best Rhythm and Blues Song**
  - **WHEN I'VE LEARNED**
    Composer: Buddy Holmes
    Publisher: Maclen Music, Inc.

- **Best Soundtrack Album**
  - **WALTZ FOR MAFIA**
    Composer: Billy Davis Jr.
    Publisher: Maclen Music, Inc.

- **Best Country Female Vocal Performance**
  - **JUST ENOUGH HEAVEN**
    Composer: Dottie Rambo
    Publisher: Heartwarming Music Co.

- **Best Country Male Vocal Performance**
  - **WAYFARING STRANGER**
    Composer: Hank Williams Sr.
    Publisher: Maclen Music, Inc.

- **Best Country Song**
  - **WHEN I'VE LEARNED**
    Composer: Buddy Holmes
    Publisher: Maclen Music, Inc.

- **Best Country Vocal Performance**
  - **WHEN I'VE LEARNED**
    Composer: Buddy Holmes
    Publisher: Maclen Music, Inc.

- **Best Gospel Performance**
  - **I DON'T WANT TO SET THE WORLD ON FIRE**
    Composer: Barrett Strong
    Publisher: Maclen Music, Inc.

- **Best Gospel Song**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Performance by a Female**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Performance by a Male**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Performance by a Duo or Group**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Song**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
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- **Best Rhythm and Blues Female Vocal Performance**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
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- **Best Rhythm and Blues Male Vocal Performance**
  - **I'LL BE LUCKY SOMEDAY**
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  - **I'LL BE LUCKY SOMEDAY**
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  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.

- **Best Rhythm and Blues Song**
  - **I'LL BE LUCKY SOMEDAY**
    Composer: Joe Hemphill
    Publisher: Journey Music Co.
In recent years the radio broadcasting industry has wit- nessed the whirlwind emergence of a new phenomenon in its midst: the bold generation of healers for ailing stations—the radio doctors.

The problems of maintaining a "healthy" radio station have grown exceedingly complex in the medium's recent history and, in this context, the use of outside experts represents an ef- fort by station operators to solve accumulated problems on a crash project basis. Some- times it works, sometimes it doesn't.

There is an intriguing analogy here between the efforts required by a parent to maintain the health of a child and those of a station operator to maintain the health of his sta- tion.

A child must be constantly nurtured—physically and men- tally—if he is to grow into a healthy, mature, productive per- son. It is a continuing process and requires a total commit- ment that allows no cessation of effort in seeing that all his fundamental needs are filled. In the same manner, he can continue to grow to the full extent of his potential.

At the initial signs of any ill- ness we take corrective action, and if the illness is serious enough to warrant it, we sum- mon a doctor to restore his pattern of growth.

Mentally, the child must be stimulated through the learning experience. He must be made aware of, and reactive to, his environment if he is to derive the most from his life. He must understand the needs and develop the ability to adapt. He must never become content.

The analogy fits well when you consider the characteristics of the radio medium. Despite its chronological age, radio is a young, vigorous medium that has the potential to re- new American populace it serves to- day. Radio is the "new" medi- um, that more than any other is affected by the rapidly changing market environments that constitute a fact of busi- ness life today.

Station Operators

Station operators who have nurtured their stations see the various stages of growth are keenly aware of the essen- tiality of constant attention to all aspects of that growth. When this attention lapses—even for a relatively short period of time when a station thinks it has achieved full growth divisions and sub- divisions, approximating its consumption of advertising goods and services, the rate of acquisi- tion, family growth, re- tires from the airwaves. The sta- tion generally contacts a high- ly contagious, growth-inhibiting malady that goes unde- tected until the primary symp- toms appear:

- A sharp flattening of station growth.
- In the best judgment of the station operator, the malady requires strenuous efforts and

(Continued on page 40)

Top 40 Anyone?

By RICHARD SKLAR
Program Manager, WABC, New York

Top 40 programming was a way of amassing big audiences in the days when radio time- buying was in the stone age. That was only yesterday, so you probably remember it. A station played 40 hits, perhaps 40 more extras, ran away with the market.

For a relatively short period of time when a station thinks it has achieved full growth divisions and sub-divisions, approximating its consumption of advertising goods and services, the rate of acquisition, family growth, re- tires from the airwaves. The sta- tion generally contacts a high- ly contagious, growth-inhibiting malady that goes unde- tected until the primary symp- toms appear:

- A sharp flattening of station growth.
- In the best judgment of the station operator, the malady requires strenuous efforts and

(Continued on page 40)

In spite of the incredible abuse to which it has been sub- jected by many of its practi- tioners... in spite of the ab- surd allures of potential for its early owners... in spite of the fickle desertion by faddish advertisers... in spite of the costly under-measurement to which it has been subjected... in spite of the modest goals set for it by many of its bene- ficaries... radio has evolved into a billion dollar industry.

It all fits now that you can't stamp out a good thing. In the words of Will Rogers, "You can't stop the waves." The second billion is going to come faster than the first... after a few things are tidied up. For instance, radio will benefit when more people decide to radio and radio stations value, not rating service opinions. Radio needs more non-commercial advocacy, less anonymity when it is offered exclusively. Take group selling of unaffiliated sta- tions. It may be convenient for media buyers to associate with an in- dustry smaller market stations, it may broaden the territorial attack. But, what is not good is that it buries radio. It pitches radio as a mere electronic con- veyance for irritating the land with commercials. It fails to advocate increased individual station val- ues, it fails to sell radio... it merely presents another bar- gain. As the growth frontier for radio continues with advertisers there will be a "leasing of

(Continued on page 40)

Country's 'Pains'

By DON PAUL
Program Director WRCP, Philadelphia

Too many country stations,浦sured... what to play, how to play, what to do... and the phenomenal growth of country music radio continues. The average country sta- tions by the dozens have switched to country radio and the ranks of full-time country stations exceed the 500 mark.

A survey of the country stations in this market is a revealing illustration of the growth of country radio and possibly a danger. The "cross-over" record.

This phenomenon is affecting all markets, and makes for the in- crease in sales approach to full-time country radio, and possibly a danger. Is the "cross-over" record to blame? Today's country artists are crossing over into the pop field, and Johnny Cash is known to almost everyone. On the other side of the fence, an artist like Dein Martin, Trini Lopez, and Ray Charles are well known on their mark on country music.

Too many country stations,浦sured... what to play, how to play, what to do... and the phenomenal growth of country music radio continues. The average country sta- tions by the dozens have switched to country radio and the ranks of full-time country stations exceed the 500 mark. A survey of the country stations in this market is a revealing illustration of the growth of country radio and possibly a danger. Is the "cross-over" record to blame? Today's country artists are crossing over into the pop field, and Johnny Cash is known to almost everyone. On the other side of the fence, an artist like Dein Martin, Trini Lopez, and Ray Charles are well known on their mark on country music. Too many country stations are misusing the "cross-over" record.

Certainly, a modern country station can capitalize on the appeal of the "cross-over" record. It's just a matter of seeing that the danger comes when it com- pletely sells out to this influence and becomes little more than a country flavored middle-of-the-road format.

To maintain a unique image, today's country station has to

(Continued on page 36)

Ready for 2d Billion?

By BEN H. HOLMES, Executive Vice-President
Edward Petry & Co., Inc.
One of the world's foremost music licensing organizations, SESAC INC. represents and licenses the performance, mechanical and synchronization rights in an extensive repertory of outstanding music contained in both American and International publisher catalogs. Through its world-wide activities, it promotes the works of its established affiliates and assists its new members in gaining global recognition and exposure. A member of the International Confederation of Societies, Authors and Composers, SESAC supplies the world's entertainment industry and listening audiences with a repertory unsurpassed in quality and diversification.

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Visit SESAC'S HOSPITALITY SUITE at the N. A. B., March 23rd through March 26th, Suite G-200 Shoreham Hotel, Washington, D.C.
By CLAIRE HALL

Radio-TV Editor

"If you had to compare the programming on WOR-FM, I guess you'd classify it as a little more...erm...analytical. We're...we're..." (Parade." Bon Parade" is already showing three or four records where it's on the air. We've even had a few record promotions there and..."

Albany, N.Y. (WGBB)
John Anthony, Program Director

Bluefield, Va. (WVOY)
Amy Sotom, Music Director

Galveston, Tex. (KHEE)
Michael Cole, Music Director

Middleton, N. (WALL)
larry Berger, Program Director

Pittsburgh, Ken. (KQAM)
Rick Gannon, Music Director

San Antonio, Tex. (TXST)
Eula Sullivan, Program Director

Scranton, Pa. (WSGR)
Jim Drucker, Personality

This Unusual Path — Continued from page 35

A complication was eventual- ly worked out, whereby KHI did its own more conventional spots which were aired for one week, beginning the 17th. The following week, the national commercial finished.

Bill Ellis, the female pianist known as the Airplane's "Bathing at Bax- ter's," LP as well as the latest one. Ellis also mentions some com- mercials in a similar style two years ago. "I used to do an ad for Studebaker. I run these companies. I'm the only person permitted to do any commercials for the LP. The group is working on now.

Syndrome, N. Y. (WGOE)

Troy, N. Y. (WTVT)
Mike Mitchell, Music Director, Personality

Withies, Ken. (KEYN AM & Stereo FM)
Greg Dean, Program Director

COUNTRY

Ashland, Ky. and Huntington, W. Va. (WEKI)
Ted Scola, Program Director, Personality

Cincinnati, Ohio (WZIP)
Bob Tibbo, Program Director

Columbus, Ohio (WHLG), Roger Miller

Hunts, Mich. (WWMP), Jim Herp, Program Director, Personality

Galveston, Tex. (KHEE)
Michael Cole, Music Director

Norristown, Tenn. (WHRN)
Barry Williams, Program Director

Philadelphia, Pa. (WPO)
Don Stoffer, Program Director

Phoenix, Ariz. (KCRS), Bob Zond, Program Director, Personality

Philosophical, Va. (WZIG)

San Antonio, Tex. (TXST)
Eula Sullivan, Program Director

Scribings, Pa. (WSGR)
Jim Drucker, Personality

Xenia, Ohio (WZRT), Chad Chamberlain
I GOT THE FEVER
THE PROPHETS
S-2161
Produced by Tommy Tucker and Roy Smith
A hot, hot record on the air—first on KSOL—San Francisco and KOKA—Houston. This record is selling in both areas.

PROBLEM CHILD
GLORIA LYNNNE
F-1639
Produced by Ed Townsend
A list of key stations with the 1st being KGBA—San Francisco. Record starting in Chicago, New York, Philadelphia and New Orleans.

HELP YOURSELF
"FANTASTIC" JOE HENDERSON
F-1638
Over 50 important Good Music stations in every key market across the country playing this record. One-stops have the perfect box record with "Fantastic Joe."

PROBLEM CHILD
GLORIA LYNNNE
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A list of key stations with the 1st being KGBA—San Francisco. Record starting in Chicago, New York, Philadelphia and New Orleans.

HELP YOURSELF
"FANTASTIC" JOE HENDERSON
F-1638
Over 50 important Good Music stations in every key market across the country playing this record. One-stops have the perfect box record with "Fantastic Joe."

SLOWLY DYING
BILL NASH
S-2212
Produced by Jerry Kennedy
C&W stations starting to pick up this newest Smash star. This will go pop so stock up for the sales.

T-H-E-E-N-D
LINDA GAIL LEWIS
S-2213
Produced by Jerry Kennedy
Her 2nd in a row. Picks and plays on major C&W stations. Linda has a hit—make sure you have it.

LOVE COMES BUT ONCE IN A LIFETIME
NORRO WILSON
S-2210
Produced by Jerry Kennedy
Narre Wilson is on most C&W and Pop stations throughout the country. Narre's "Only You" started a landslide. A big LP (SRS 67116) coming this week.

SCARBOROUGH FAIR/CANTICLE
NANA MOUSKOURI
F-1641
Nana Mouskouri has cut an outstanding record in English. In honor of Nana's "Rave" Carnegie Hall appearance, we have released a great new LP (SRS 67594). Scarborough Fair/Canticle is Bill Gavin's personal pick.
NOW! by popular demand!

DON CHERRY sings

"WHIPPOORWILL" (MONUMENT 45-1130)

from his latest album

"Take a Message to Mary" (MONUMENT SL-18109)

and

following his second tour of England and the Continent

TONY JOE WHITE sings about

"POLK SALAD ANNIE" (MONUMENT 45-1140)

BOTH ON

MONUMENT RECORDS
THE SOUND OF ARTISTRY

MONUMENT RECORD CORP.

WILMERSWOOD

Radio-TV programming aids

EASY LISTENING

Atlantic, Ga. (WSB Radio)

Chris Hart, Music Director


Brunswick, Ga. (WMOG)

Joe E. Gregory, Music Director, DJ


Indiana (WXWX)

Jo Williams, Personality


Miami, Fla. (WMGC)

Frank Willey, Personality


Ready for 2d Billion?

Continued from page 32

from networks would drop from about half of stations total income to today's tiny fraction of sales. (Today's billion dollar handle is inconceivable to many that syndicated records are the mainstay of station income, not the singles they play on the air.) It would be inconceivable to many that syndicated records are the mainstay of station income, not the singles they play on the air.)

Greater Values

To them, if radio has been discovered by the creative powers that dominate the market today, it is a potential source of much vivid power for the creative powers that dominate the market today, it is a potential source of much vivid power for the media community, as well.

Country's 'Pains'

Continued from page 32

no longer an active area of the radio industry. The industry has undergone a transformation in recent years, with the introduction of new media forms and the increased competition from other entertainment sources. These changes have led to a shift in audience tastes and preferences, which has affected the types of music that are popular on radio.

Radio programming has become more diverse, with a wider range of genres and styles being played on the air. Country music, which once dominated the airwaves, has been joined by other genres such as rock, pop, and hip-hop. This has led to a decrease in the popularity of country music and a decrease in the number of stations that play it.

The economic pressure on radio stations to make a profit has also contributed to the decline in country music programming. The need to attract large audiences and maximize advertising revenue has led to a focus on the most popular and commercially viable music genres.

However, despite these challenges, there are still many radio stations that continue to play country music. These stations often have a loyal audience and are able to maintain profitability. Additionally, country music continues to have a strong following among a subset of listeners, who may still be sought after by advertisers.

In conclusion, while the decline in country music programming on radio is a concern for fans and industry professionals, it is not necessarily a cause for great alarm. The genre's staying power and its ability to attract revenue and listeners in certain markets demonstrate its continued relevance and viability.
BOBBY RUSSELL
"LITTLE GREEN APPLES"
SONG OF THE YEAR
ASCAP PUBLISHER: RUSSELL-CASON MUSIC

GEROME RAGNI & JAMES RADO
"HAIR"
BEST SCORE FROM AN ORIGINAL CAST SHOW ALBUM
ASCAP PUBLISHER: UNITED ARTISTS MUSIC CO., INC.

BOBBY RUSSELL
"LITTLE GREEN APPLES"
BEST COUNTRY SONG
ASCAP PUBLISHER: RUSSELL-CASON MUSIC

JIM WEBB
"MAC ARTHUR PARK"
PERFORMED BY RICHARD HARRIS
BEST ARRANGEMENT ACCOMPANYING VOCALIST
ASCAP PUBLISHER: CANOPY MUSIC

JUDY COLLINS
BEST FOLK PERFORMANCE

BURT BACHARACH & HAL DAVID
"DO YOU KNOW THE WAY TO SAN JOSE"
PERFORMED BY DIONNE WARWICK
BEST CONTEMPORARY-Pop
FEMALE VOCAL PERFORMANCE
ASCAP PUBLISHER: BLUE SEAS, INC.
and JAC MUSIC CO., INC.

ROD McKUEN
"LONESOME CITIES"
BEST SPOKEN WORD RECORDING
ASCAP PUBLISHER:
EDITIONS CHANSON MUSIC

DUKE ELLINGTON
"AND HIS MOTHER CALLED HIM BILL" (ALBUM)
BEST INSTRUMENTAL JAZZ PERFORMANCE
(LARGE GROUP)
ASCAP PUBLISHERS: TEMPO MUSIC INC.
and ROBBINS MUSIC CORPORATION

AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS
575 MADISON AVENUE, NEW YORK, N. Y. 10022
Radio-TV Programming

Position Wanted

Immediate opening for responsible 4 kw station located in small town in the United States.待遇 based on experience. Send resume to: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

First phone "drive" access to our station. New owner has 5 kw and 15 kw available. Must have experience in radio selling. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

Immediate opening for successful 10 kw station.待遇 based on experience. Send letter to: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

WANTED: Station manager needed for continuous 24-hour operation. Must have experience in radio selling. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

NEEDED FOR SUMMER

Announcer available to travel with radio station. Works on weekends. Write: Radio-Program Manager, Box 476, Louisville, Ky. 40202.

Program Director for contemporary format. Must have experience in training young men with ability to deal with modulation. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

WINK, Richmond, Va. needs a program director. General manager: 270-282-3360.

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* * * continued from page 34

WSAS in Philadelphia: Bishop refers to an article from Lee Shorewood, "WFL in Philadelphia. I must point out that I was only asking bad promotion men: but I have no crystal ball to see into the room of those who visit him. Also, Sheridan really runs a training course for the people out of the stockrooms. And this I endorse. There should be a school of some type.

Radio-Programming

VOX Jox

Program Director Woody Lester of WAGI, P.O. Box 236, Ashville, Ohio 44805, needs easy listening, soft rock and country records.

Radio-Programming

Mike McCarthy, music director of Indiana University, 617 East 5th Street, Bloomington, Ind. 47401, needs a new record director for the night show. Call: Program Director, WIBS, Bloomington, Ind. 47401.

22-year-old Canadian (no tickets) with 3 years college looking for summer job. Has been on many 10 kw stations. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

Soul medium market top 40 station. Must be willing to pay a decent salary. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

Heavyweight major market radio station is looking for a good announcer. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

Shelby, 21-year-old Canadian looking for summer job. Would consider Top 40. Phone: Program Director, Wow FM, Box 476, New York, N.Y. 10010.

WENDY: Program Director, WOW FM, Box 476, New York, N.Y. 10010.

Vic St. Louis: Program Director, WOW FM, Box 476, New York, N.Y. 10010.

Chicago college student looking for summer job. Has some DJ experience but would like to get more. Phone: Program Director, WIBS, Bloomington, Ind. 19010.

Gary Burd, for the past two years a DJ at 610" in St. Louis. Entering his final year of college. Phone: Program Director, WOW FM, Box 476, New York, N.Y. 10010.

Boise, 21-year-old computer sales man looking for summer job. Would consider Top 40. Phone: Program Director, WOW FM, Box 476, New York, N.Y. 10010.
SOUL SLICES: Rhythm and blues is once again turning out that valua-
able cultural commodity—the "artist." A new generation of black professionals, bolstered by movement in America, has risen to the challenge (see King Cole and the Mills Brothers as polished performers who have retained their black idiom along with their inevitable major (white) market appeal). Dionne Warwick, the Fifth Dimension, O. C. Smith, Nancy Wilson, Lou Rawls and Diana Ross have gone to the head of the "good music" class, while bidding for broader audiences are Jerry Butler, Aretha Franklin and such stars as Eddie Harris and Ramsey Lewis. Waiting in the wings, as always, are Donnie Edwards, who, with turn-"ed up—are Joe Simon, Bobby Womack, Martha Reeves, Bettye Swann and a fleet of Copacabana-experienced Motown acts. Still defying category is the master, Ray Charles, who appeals to any-
body. A new candidate is Dionne Warwick due with an exclusive r&b album this week, touted by Scepter as her best yet. . .
Sly & The Family Stone follow an appearance at the Westbury Music Fair, Saturday (29) with a stint at the Electric Circus, Tues-
day (1) through April 10. The group's latest single is a follow-up to their successful first-"I'll Try Something New"—"Make Me Yours," "Ain't Nothing Like the Real Thing." . . .
"Tracks of My Tears" has been officially serviced to deejays for a concert at the Masonic Hall, Sunday (6). . . . Jack Rice, one of the original Falcons ("You're So Fine") with Wilson Pickett and Al Green, will be reunited with Aretha Franklin's husband and manager (?), on Rice's "Coal Man" disk. White, who is also Rice's personal manager, teamed on Rice's soul classic, "Mama You're So Fine," a big seller for Wilson Pickett. "Coal Man" is his first disk for Atlantic, taped during a coming-out party last week at Babarby's in Chicago, for label mates Cobi & the Five Stairsteps and newcomers Baby Huey and the Babysitters. . . . Aretha's "Tracks of My Tears" has been officially serviced to deejays for a run at a major label. Any predictions? The compilationists, who plan a tour of England, return to the Apollo Theatre in June. Their second LP with the Supremes, now being completed, will feature in addition to "Try Something New"—"Make Me Yours." "Ain't Nothing Like the Real Thing." "I'll Be Doggedgoned" and "Sing a Simple Song." . . .
FILETS OF SOUL: A year and a half after the death of Otis Redding, the man is still winning the honors and praise that was about to come to him on the crest of the soul boom. The magnitude of his musical presence won for the late soul star the Grammy as 1968's best male r&b singer for his "Dock of the Bay" classic, which took over as this year's best r&b song of the year. He was also the only nominee to pass the severe entrance vote into the "Soul" category which took top honor as best r&b song of the year. He was also the only nominee to pass the severe entrance vote into the "Soul" category which took top honor as best r&b song of the year.

Soul Slice: Best Selling Rhythm & Blues & Singles

**BEST SELLING**

<table>
<thead>
<tr>
<th>This Week</th>
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<tr>
<td>Title</td>
<td>Artist, Label, No. &amp; Pab.</td>
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<tr>
<td>1</td>
<td>RUN AWAY CHILD RUNNING WILD</td>
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<td>2</td>
<td>BABY MAKE ME FEEL SO GOOD</td>
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<td>3</td>
<td>LIKE WHAT YOU'RE DOING (To Me)</td>
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<td>BABY BABY DON'T CRY</td>
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<td>BABY BABY DON'T CRY</td>
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<td>8</td>
<td>TRY SOMETHING NEW</td>
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<td>9</td>
<td>I'LL BE DOGGEDONED</td>
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<td>10</td>
<td>I'LL BE DOGGEDONED</td>
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**Star Performers**—Singles registering greatest proportionate upward progress this week.

1. JAY & THE AES 20 |
2. MARVIN & TAMMI 24 |
3. BERNIE & FLOYD 29 |
4. WAYNE & SARAH 30 |
5. ORLEANS 33 |
6. ISLEY BROTHERS 35 |
7. ISLEY BROTHERS 36 |
8. ISLEY BROTHERS 37 |
9. ISLEY BROTHERS 38 |
10. ISLEY BROTHERS 39 |

**LAST WEEKS ON TOP**

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<tr>
<th>Title</th>
<th>Artist, Label, No. &amp; Pab.</th>
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<tr>
<td>I'LL TRY SOMETHING NEW</td>
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**WEEKEND DATA**

- **MARCH 29, 1969, BILLBOARD**

LOOKING FOR TALENT? BOOKING AN ACT? BILLBOARDS INTERNATIONAL TALENT EDITION HAS THE ANSWER!

O. C. SMITH, Columbia artist, visits New Orleans and WBOK deejay Roscoe Floyd, left, and Howard Clark, station program director, on a promotion swing through the South for his album, "For Once in My Life." Smith, who recently struck gold with his "Little Green Apples" disk, recently appeared in concert at Madigan Square Garden, New York, in addition to completing a tour of England.

MARCH 29, 1969, BILLBOARD
new approaches to reverse a downward trend, he may elect to put his station in the hands of a consultant—a station “doctor.”

A competent practitioner would first study the station, looking at it as a whole organism and diagnose the source or sources of weakness. He would try to relate these findings to the outside environment to determine their compatibility. He would also examine the competitive influences and, once understanding the nature of the problem in its entirety, he can then advise and then—begin to formulate a plan for recovery.

Contrast this careful, reasoned approach to the more drastic approach that unfortunately seems to be most prevalent today.

Advocates of the stringent, pre-packaged approach that offers relatively unattractive solutions before the problems even have been determined, should properly be termed “radio surgeons” than “radio doctors.”

This radical approach automatically requires massive corrective surgery to restore a station’s health. But the prognosis is not automatically favorable. And those stations which have experienced significant improvement will swear by this crash approach; conversely, those for whom the approach has not produced satisfactory results, are equally enthusiastic in condemning it. The latter, after an exhausting metamorphosis, may find itself a station without an image in the market, which could even create greater havoc for an operation in a weak position.

Methodical Way

When our stations are requested by our stations to recommend procedures for improving their “health,” we follow the deliberate, methodical approach. We try to cover all the bases and the “doctor” away. The latter, after an exhausting metamorphosis, may find itself a station without an image in the market, which could even create greater havoc for an operation in a weak position.

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A methodical approach, however, is not being corrupted. When the on-air deejays that has the right number of listeners, the radio station, can be asked to restore the station’s health. But the prognosis is not automatically favorable. And those stations which have experienced significant improvement will swear by this crash approach; conversely, those for whom the approach has not produced satisfactory results, are equally enthusiastic in condemning it. The latter, after an exhausting metamorphosis, may find itself a station without an image in the market, which could even create greater havoc for an operation in a weak position.

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THE MEMPHIS SOUND
THE HERITAGE
THE MUSIC
THE ARTISTS
THE ARRANGERS
THE ENGINEERS
THE PRODUCERS
THE STUDIOS

A BILLBOARD SPOTLIGHT
the MEMPHIS SOUND

- Jerry Lee Lewis
- Howlin Wolf
- Ike Turner
- B.B. King
- Bill Justis
- Elvis Presley
- Junior Parker
- Warren Smith
- Roscoe Gordon
- Rufus Thomas
- Little Milton
- Johnny Cash
- Carl Perkins
- Roy Orbison
- Charlie Rich
- The Prisonaires
- James Cotton
- Ironing Board Sam
- Jackie Brenston
- Joe Hill Lewis

Modestly, we are proud to say here are some of the GREATS DISCOVERED, RECORDED, LAUNCHED by the SAM PHILLIPS STUDIOS of MEMPHIS 639 MADISON AVE. zip 38103 Phone: 901-527-8233

Also

Billy Riley
Cliff Thomas
Dickey Lee
Sonny Burges
Lou Sargant
Doctor Ross
& Fifteen Others Less Well Known But None the Less Helped

The Memphis Sound heard 'Round the World
The music of Memphis is drawn from the past and the present, and it points the way toward the future. Here are the roots, containing the most valid elements of American song...and here are the musicians, arrangers, producers and engineers who invest the root material with the modern elements of sophistication and taste. Here is musicianship, par excellence, and an unparalleled group of artists. Here is soul. Here—In Memphis—is the most exciting musical product of our time. In this issue we honor the Memphis Sound. We analyze its beginnings and tell of the many people who have brought that sound to its high state of development—the people who have made the music of Memphis a cultural commodity around the globe.

Paul Ackerman
Music Editor, Billboard

Home of Blues and Soul

By BILL WILLIAMS

Up from the muddy Mississippi delta they came, in special plantation boats, carrying the soul singers from the cotton fields to the foot of Beale Street (really Beale Avenue, since it runs East from the river) and up to that block of Beale between Hernando and Fourth known as the "underworld." It was here, in Memphis, that the blues were born, and it was those plantation workers who shared in the birth pains. And in from the farms of West Tennessee and North Mississippi came the country white folk, singing their brand of music which had made its way across the Appalachians. This was the soul music of the hills.

Inevitably they became integral parts of a mixture, a potpourri of emotions, of musical expressions, of communication—all of which are part of that intangible, explosive, dramatic, rhythmic something which is loosely called the Memphis Sound.

There is, of course, no one Memphis Sound. Rather there are the sounds of the wailing of woe, the sweat dripping on the soil, the dying, the breaking hearts, the barrel-man sing a lament about being so unhappy he would put it back. One of his contemporaries was W. C. Handy, and another was Lt. George Lee, who sat in his office on Union Street to make way for more progress.

The modern history begins with the coming of Hernando de Soto to the bluff villages of the Chickasaw Indians. After plundering the Chica village De Soto looked upon the Mississippi and gave it its "Holy Ghost" title. Later Spaniards under Gayoso fought U. S. Government troops there. Significantly, there later was to be a Gayoso Hotel which, along with the historic Peabody, housed the first Memphis recording studios. And Gayoso Street, which paralleled Beale, later became the "Street of Shame," the red-light district which became a center in an W. C. Handy song.

Memphis, over the years, became a cotton, tobacco and lumber center, and during the war between the States, it became the State capital on a temporary basis. After that came reconstruction, and then the yellow fever, which virtually depopulated the city. The charter was surrendered, Memphis became only a taxing district. In the cotton fields nearby, the plantation workers and sharecroppers never stopped singing, even though they sang sad songs. In 1893 the charter was restored, the railroads came in, and the city became the greatest inland cotton market and hardwood lumber center in the world. The Cotton was King.

Even today, by reviving the Mardi Gras celebration of nearly 100 years ago, the city pays tribute to King Cotton and his Queen through an annual Memphis Cotton Carnival.

Back in about 1909, things really happened in Memphis. One of these was the emergence of E. H. Crump, the powerful political figure in the history of the city, whose rule would span four decades and whose strength is still felt.

One of his contemporaries was W. C. Handy, and another was Lt. George Lee, who sat in his office on Beale Street and recalled some of the past. Lee, beside having been a close friend of Handy (and the man instrumental in getting a statue erected to the great writer/musician on Beale Street), was his biographer. He recalls that Handy drew his first musical sounds from the jawbone of a dead horse. He had studied formal music, too, at the Florence District School for Negroes, where he learned a little of Wagner, Bizet, Verdi and other masters. He also learned gospel hymns. At the age of 13 he bought an ancient cornet for $1.75. It wasn't long after this that Jim Turner came to town. Turner, a musician who had undergone a broken love affair, staggered to the Memphis and Charleston Depot, so the story goes, and told the ticket seller to give him a ticket to "anywhere." This turned out to be Florence, Ala. As he played the violin in Florence, he talked about Beale Street. Later Turner hired Handy to play a date at Russellville, Ala., and Turner became Handy's teacher.

Handy later organized his own group, went to the World's Fair in Chicago with 20 cents in his pocket, found the fair had been postponed, and he went to St. Louis, where he knew nothing but misery. Later he said that a "good bit of that hardship went into the making of the 'St. Louis Blues.'" The great blues man kicked around and in 1903 he became director of the Negro Knights of Pythias band in Clarksdale, Miss. Everywhere he went, he picked up the music of the people. He once wrote of his music: "I got it from the Negro and put it on a silver platter and handed it back to him just a little more beautiful." And then came 1909, the year the blues were really born.

Heretofore, all the musicians had been Indian—wrestle anyone willing to challenge him. It was in Peewee's, leaning against the cigar counter, that Handy wrote virtually all of his hit tunes, at least those which were the blues gants. "St. Louis Blues," "Beale Street Blues" and "Memphis Blues." Handy wrote the "St. Louis Blues" after hearing a little plantation Negro man sing a lament about being so unhappy he would put his head on the railroad track, but if the train came along he'd pull it back.

Another regular customer at Peewee's was Wallace Saunders, best known as the author of the "Cuey Jones" ballad. That's where "Frankie and Johnny" was written (originally "Frankie and Albert"), with verses added by various people from time to time. The original verses reportedly told of Albert coming to Memphis to buy a $100 watch and chain, and he saw those girls around Peewee's all dressed up in their fancy clothes, and he did Frankie wrong. That, too, happened on Beale Street.

This street, and specifically Peewee's, was the home of the famous three-day card game battle between Mac Harris and Samoa Harris, and earlier it had been the hangout of Jim Turner. It was the Saturday night haven of the plantation Negroes who spent their cotton money. It was here the famous "Hadden Horn" was invented.

(Continued on page MS-4)
Crump's favor because it said, in effect, that Crump did not commission Handy to write it. Nor did he have unknowing allies. Handy penned a song with these lyrics:

"Beale Street, Morning After."

This is how it must have been.

Continued on page MS -8

The tune, "Mr. Crump," was rewritten, and later renamed the "Memphis Blues." Ironically, Handy thought it was not a hit, so he sold the song for $40 to T. C. Bennett. It was 23 years later before the rights of "Memphis Blues" returned to Handy.

There was another song he wrote under another title. It was "Jongos Blues." He changed it one night on Beale Street. This was followed by "Yellow Dog Rag." "Joe Turner Blues," "Hesitating Blues," "Shoebox Serenade" and then the "Beale Street Blues."

In 1918, Columbia Records offered Handy a contract to bring 12 musicians to New York to make records.

"Handy might not have gone to New York had he not had an argument with some members of his band," Lee recalls. "They had played a date in North Carolina and made a great deal of money. The men in the band wanted to return to Beale Street, to Peeee's, and Handy wanted to keep other dates. Because of this, Handy took his dozen musicians to New York and eventually made his home there."

William Christopher Handy opened a couple of publishing companies there, and spent out his life, but he often returned to Memphis, even though Peeee's had been torn down.

In its place on Beale Street now is the New Stardust Club, half bar and half pool hall, but the ghost of Handy still walks those streets.

Between the day of Handy and Sam Phillips there was a gap, perhaps a pause to reassemble the instruments. Paradoxically, Phillips and Handy shared at least one common denominator: each was born in Florence, Ala.

In North Alabama, Phillips learned the best of the "Memphis Blues," which he called the "American Blues." He learned the blues from the musicians of the "Calhoun County Blues Band," which included Texas Pete, "Rat Dog," "Pigfoot," "B.F. King," and "B.B. King." Phillips later said that he learned most of what he knew about blues from those musicians.

Phillips was instrumental in helping to deliver the vote. "Mister Crump won't 'low no easy riders here, I'm gonna bar'l house anyhow. Mr. Crump can go and catch himself some air."

This was followed by "Yellow Dog Rag," "I'm gonna bar'l house anyway."

In its place on Beale Street now is the New Stardust Club, half bar and half pool hall, but the ghost of Handy still walks those streets.

The artists who evolved from this are legend: Otis Redding, Carla and Rufus Thomas, Bill Black, Sam and Dave, Booker T and the MG's, the Staple Singers, William Bell, Albert King, Eddy Floyd, Judy Clay, Johnny Taylor, the Box Tops, Herbie Mann, B. J. Thomas, Joe Tex, Tommy Coghill, Mark James, Sam and the Shakers, etc.

In Memphis they'll tell you that the U. S. had to pay $300,000 more for that city than Peter Minuit paid the Indians for Manhattan, and they feel it's worth much more.

Greater Memphis has grown to a present population of nearly a million, and incredibly much of that growth has to be to other States. Go into the Southern suburbs and you're in Mississippi, cross the bridge and you're in Arkansas.

It's a rough, tough river town, and a clean, cosmopolitan metropolis. Surrounded by rich agriculture and outlined by the Mississippi, new high buildings go up daily. There is a new federal building, a new civic hall, a new civic center. The airport is huge, served by 13 lines, and already is too small. Its size is being tripled. It has a fantastic medical center, and some of the finest colleges and universities in the world. Memphis State University, with an enrollment approaching 16,000, promises to surpass its sister to the East, the University of Tennessee. Located in the Bible Belt, it has more churches than service stations, and not many people run out of gas, spiritually or otherwise.

Memphis has so many accolades (including some of the friendliest bankers in the world) that it is impossible to list them here. It is a city which was able to survive the worst sort of racial tension following the assassination of the Rev. Martin Luther King and come right back with harmony. Relations between the majority of blacks and whites today is probably at an all-time high, and music has played its part in this role.

It is the home or has been the home of such notables as Thomas A. Edison, Clarence Saunders, Nash Buckingham, Bill Terry, Tim McCarver, Phil Gagliano, Cary Middlecoff, Marguerite Piazza, Mignon Dunn, and two Miss Americas.

Memphis is a seat of culture. It is the home of one of the 30 metropolitan symphony orchestras in the U. S. It is one of the only eight cities in the country included in the Metropolitan Opera's annual tour (Memphis also has its own opera company). It has a Civic Ballet, which last year hosted the regional Ballet Festival. It has one of the 15 fully accredited independent Art Academies in the nation. The Brooks Memorial Art Gallery has a special wing to house a portion of the Kress collection. Memphis has the oldest continuously operating Little Theatre in the U. S. Memphis is the home of the Mid-South Shakespeare Festival. The Beethoven Club has celebrated its diamond anniversary.

There is no city in the world with finer eating places. Justine's is a traditional award winner, and Pete and Sam's is the finest Italian restaurant this side of New York City.

The Mid-South Fair is an entity in itself. Now in its 113th year, it is a city within a city. It has its own police and fire department, postal service, garbage collection, bank, street cleaning, etc. Wilson Sparks, its executive vice-president and general manager, points out that it is the 12th largest fair in America, and each year brings some of the top entertainment in the world to Memphis. The fair has been instrumental in furthering the cause of entertainment through talent shows. Youngsters coming from seven States vie for prizes, and often
some of Hi's artists who help make "THE MEMPHIS SOUND"

★ WILLIE MITCHELL
★ BILL BLACK'S COMBO
★ ACE CANNON
★ ANN PEEBLES
★ DON BRYANT
★ AL GREEN
★ GENE "BOWLEGS" MILLER
★ JERRY JAYE

some of Hi's producers who help make "THE MEMPHIS SOUND"

○ WILLIE MITCHELL
○ RAY HARRIS
○ GENE "BOWLEGS" MILLER
○ ACE CANNON
○ JOE CUOGHI

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CHIPS MOMAN
DAN CREWS

SUN RECORDING STUDIOS, MEMPHIS
SAM PHILLIPS
STAN KESSLER

ARETHA FRANKLIN, WILSON PICKETT,
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MARLIN GREENE

ARTHUR CONLEY, JOE TEX,
JERRY JEFF WALKER, DUSTY SPRINGFIELD,
BROOK BENTON, THE DYNAMICS, MACK RICE,
OTIS RUSH, OTIS CLAY
Licensing Organizations Speak on Memphis

Adams: Incubator of the Blues

By Stanley Adams
President, ASCAP

The city of Memphis has been the incubator of one of the most beloved American musical idioms; namely, the blues.

We, in ASCAP, take great pride in the fact that so many of our writer members have contributed to this uniquely American musical form. The late W. C. Handy, a distinguished member of the Society for more than 34 years, has been immortalized as "The Father of the Blues."

To note that Mr. Handy wrote many of his great songs—such as "St. Louis Blues," "Memphis Blues," and "Beale Street Blues"—while he was a resident of Memphis.

We, in ASCAP, salute this city where so much of the blues were written.

Cramer: In Catalogues From First

By Edward M. Cramer
President, Broadcast Music Inc.

The recognition, on an international basis, of Memphis as a major music center is a matter of both pleasure and pride to us at BMI. We are pleased to witness the success of the Memphis writers and publishers affiliated with us, and of those artists whose interpretations of their music contribute so greatly to the Memphis scene and sound.

BMI's involvement with Memphis is not a recent one. Our first catalogues listed the works of Memphis writers. Included in our early repertoire were many of the city's pioneers: Gus Cannon, Hossie Woods, the Memphis Jug Bands, Furry Lewis, Charlie Williamson and other writers of the post-World War I era.

The late Ralph Peer, founder of Peer International Corporation, one of our very first publisher affiliates, was another true Memphis pioneer. The full story of his role in American music history still awaits complete recounting. It was Peer, for example, who started what has developed into today's rhythm and blues recording industry with his 1920 Mamie Smith Okeh releases. As an Okeh, and then Victor, field scout and executive, Peer enlivened and illuminated the Memphis musical tradition with a series of recordings which continue to preserve the country blues that found voice in that city. Much of our earliest Memphis music came to BMI because of Ralph Peer.

Through the years since 1940, thousands of talented and vital songwriters and publishers have joined the BMI roster. Memphis' current stature is one measure of the ability of those who came to us from that city.

BMI's pride stems from our firm conviction that the opportunity we continue to provide writers and publishers to share in performing rights revenue has been a major factor in the growth and importance of many new music capitals: Nashville, Detroit and Memphis, among them.

From its beginning, BMI believed that meaningful American music exists in every part of this country. And we continued to fight for that belief against prejudice of all kinds. It was only by opening the door to full participation in our musical life, by decentralizing Tin Pan Alley's control of American music, by believing in music that had been spurred by the establishment that BMI gave the opportunity to grass-root writers and publishers to change the shape and scale of our musical life.

We are happy to share our pleasure and pride in Memphis with the thousands of BMI-affiliated writers and publishers.

Myers: Gospel Music Center

By W. F. "Jim" Myers
Executive Administrator and Director of International Relations SESAC, Inc.

There was always Memphis. Once the capital city on the Nile, now a city with its proud head on the banks of the mighty Mississippi. Memphis, deep in the heart on the Nile, now a city with its proud head on the banks of the mighty Mississippi. Memphis, deep in the heart of King Cotton. ...Memphis, claiming its share in the birthright of the blues. Memphis, moaning low. Memphis, shouting the gladness. ...Memphis, the Mecca of gospel music.

Pulsating through America today is a fast, ever-growing network of gospel music activity: composing, publishing, editing, concert, recordings, radio and television appearances and conventions. Gospel song conventions have been a part of the American way for generations. They are local, state, county and national in scope. Annually the National Singing Convention will be held in Cleveland, Tenn. The gospel music publishers concerned with the National Singing Convention are professional. The singers both in the audience and on stage are from all walks of life and for the most part are not professional performers. They are simply dedicated lovers of gospel music and their number is legion.

In October each year gospel music hearts and faces in the United States, Canada and even abroad all turn toward Memphis. Here gather thousands of fans, publishers, composers, record company and trade paper personnel and promoters to see and hear the top names in the gospel quartet profession. For five days and nights Memphis sings. Hotel rooms and seats in restaurants are as hard to come by as an income tax refund. Performers and fans are venturing in their drive—they sing—they shout—they share the glory—they believe. This is Memphis, city of gospel music.

SESAC INC.—proud of its broad and highly diversified repertory—country, classical, popular, folk, band, sacred—is intimately involved in all aspects of gospel music: its representation of the performance, mechanical and synchronization rights of many of gospel music's stellar publishers and writers; its development and promotion of gospel music through agreements with licensing organizations and music publishers throughout the world. What happens musically in Memphis, like the volley first fired at Lexington, is heard round the world.
WE ARE PROUD OF THE FOLLOWING FACTS:
138 CHART RECORDS WERE CUT IN MEMPHIS IN THE PAST 14 MONTHS.
EVERY MAJOR LABEL IN THE UNITED STATES HAS USED OUR FACILITIES
AND MUSICIANS.

THANKS... TO THESE ARTISTS WHO HAVE COME TO MEMPHIS
FOR THE MEMPHIS SOUND...

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BAR-KAYS
WM. BELL
BILL BLACK COMBO
BOBBY
BLAND
BOOKER T & THE MGs
BOXTOPS
SOLOMON BURKE
JAMES CARR
JUDY CLAY
ARTHUR CONLEY
KING CURTIS
NEIL DIAMOND
DYNAMICS

EDDIE FLOYD
CHARLIE & INEZ FOXX
GLORIES
ROOSEVELT GRIER
ISAAC HAYES
MARGIE HENDRICKS
JIMMY HOLLIDAY
THE HOMBRES
MABLE JOHN
SYL JOHNSON
ALBERT KING
BEN E. KING
MAD LADS
MASQUERADERS
WILLIE MITCHELL

OLLIE & THE NIGHTINGALES
DALE PEN
WILSON PICKETT
SANDY POSEY
ELVIS PRESLEY
PURIFY BROTHERS
PAUL REVERE & THE RAIDERS
MERILEE RUSH
SAM & DAVE
SAM THE SHAM
SHORT KUTS
JOE SIMON
SMOKE RING
DUSTY SPRINGFIELD
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DIONNE WARWICK
ELLA WASHINGTON
BOBBY WOOD
BOBBY WOMACK
O. V. WRIGHT
and MANY, MANY OTHERS!

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Pepper Spices Scene

Some will insist that Pepper is the spice of Memphis. This is particularly true when one speaks of the recording and talent division of Pepper.

Most of the energies of this division are spent in the recording and release of top 40, R&B and country records, the whole works. The Memphis Sound comes through strongly on the Pepper label. Heading this operation and the publishing firms (ASCAP and the BMI) is an intensely dynamic, straight-from-the-shoulder sort of guy named Marty Lacker.

When Lacker joined Pepper in September of 1967 things began to happen almost at once. They are still happening. Now under his wing are such artists as Rita Coolidge, The Short Kuts, John Phillip Soul, 011ie Jack, Carla Thomas. Sam and Jerry Laver Cox, the Rolling Stones, the Animals, Otis Redding, Booker T. and the MG's, John Phillip Soul, 011ie Jack and many others.

Wexler Sees Key Elements Synthesized

"The Memphis Sound represents the synthesis of the most genuine native elements of American music," according to Jerry Wexler, vice-president of Atlantic Records.

Wexler, a noted hitmaker and producer of the contemporary music scene, says there is nothing mysterious about the Memphis Sound. "It is the musicians, the producers and the writers. You can put these fellows in Murmans or Alaska and they will continue to make great Memphis records... but they have to keep their roots there."

Wexler regards Muscle Shoals, Ala., in the same category as Memphis as a source of great musicians, producers and publishers. The key areas are part of what Wexler calls the "Southern ferment"-the complex of root influences and sophisticated attitudes that characterize the Memphis music market. In both Memphis and Muscle Shoals, Wexler pointed out, the method where the same musicians use head arrangements... they improvise without charts... they are sensitive and they listen to every take and criticize it. The musicians use head arrangements... they will not allow a sloppy passage to get by."

As a result of such an attitude, Wexler noted, the musicians make a vital contribution to the record session. He added: "It's like a workshop recording where you keep going until you get something of value.

Many musical influences are discernible in the records produced at Memphis and Muscle Shoals. Wexler points out that the streams include not only blues in its infinite variety, but also considerable country and gospel influence.

"As a result of this time that I spent in the record business, and I became involved in the country and rhythm and blues fields because I felt that the pop product lacked validity."

It was at this time, just about 10 years ago, that Stewart organized his Memphis operation. He literally built the studio himself-hanging the drapes, installing the acoustic tiles and recording equipment in a building which was formerly a theater. The facilities are now greatly expanded... but it was here in this studio that Stewart began to produce his great recordings of traditional jazz, when overseas assignments in France and Great Britain did so much to spread the gospel for his great recordings of traditional jazz.

"Prior to the British years," Stewart pointed out, "there was a vacuum in the American pop field. The great vaudeville and Tin Pan Alley tradition, the roster of Sun Records artists had already peaked, and the industry entered a period of declining creativity.

"At this time I went into the record business, and I became involved in the country and rhythm and blues fields because I felt that the pop product lacked validity."

Wexler concluded: "One must be aware of the work of the devoted electric guitarist who is the most versatile I've ever seen."

Pepper's top people had been toying with the idea for a year and a half concerning a record label, but it's an expensive toy and they wanted to be sure the man in charge of it would come along. When Lacker came along, they were sure. He knew music, had been closely allied with the broadcasters (the area in which Pepper is famous), and was willing to leave the road and settle down in his home town.

Seeking the right sound, Lacker has used the Pepper studio to great advantage, and has been living at American and Ardent. Seeking the right distributorship, he sought out many avenues, and then signed with Stax. He says the relationship is great.

"Right now we are going to concentrate on the talent we have," he explained. With his assistant, Tim Rieley, and his national promotion man, Wayne Minden, and his road manager, Music Malone, the move is in that direction. There has been strong air play and sales, particularly for the Short Kuts in the R&B and pop fields, and Rita Coolidge in pop. Lacker makes no bones about the musicians he uses. "I use those from American Studios," he said. "They're the most versatile I've ever seen."

The day will come when Pepper will have more than its present four-track studio. A Pepper complex is in the planning stages which will mean a five-story building covering a block or two of Union, one of the busiest streets in Memphis.

Billboard's Paul Ackerman interviews with Jim Stewart of Stax. 

By PAUL ACKERMAN

"Changes in music go hand in hand with changing social patterns today. People are seeking the truth-they are looking for reality... and this accounts for the popularity of contemporary music. The blues-oriented music of today-and much of country music-is valid and true; and these R&B and C&W influences have enriched the pop field."

"As I saw it, Jim Stewart, president of Stax/Volt, the Memphis-based record company which has been one of the major creative influences in the modern record industry.

Stewart continued: "We are in a great musical era, for the merger of the musical categories has become a fact, and the talent and imagination of the new groups is such that in a modern record one may find such diverse influences as Bach and Howlin' Wolf. Stewart added that he dug the new groups, including the psychedelic musicians. He termed them "new forms which have characterized their product as close to the concept of soul strongly needed, admire their professionalism and their striving for perfection."

There are two chief aspects to Stewart's creative philosophy. He explained it in this way: "We keep abreast of changing trends, but at the same time we remain close to the roots... the roots are basic, and that purity, virgin stream must remain uncontaminated."

The influence of British artists and producers is garded by Stewart as having played a vital part in the creative resurgence of the American record industry. "Were it not for the so-called 'British years' we would be 10 years away from where we are now," said Stewart. He added: "In 1963-64, the British were digging out our product and dissecting it, analyzing it and studied all its ingredients... and the Beatles and others did our soul songs... and the Beatles together with the Rolling Stones, the Animals and other groups built a mass popularity for this material."

Stewart commented that this phenomenon was not unlike that which obtained in the early years of traditional jazz, when overseas assignments in France and Great Britain did so much to spread the gospel for his great recordings of traditional jazz.

"Prior to the British years," Stewart pointed out, "there was a vacuum in the American pop field. The great vaudeville and Tin Pan Alley tradition, the roster of Sun Records artists had already peaked, and the industry entered a period of declining creativity.

"All this time I spent in the record business, and I became involved in the country and rhythm and blues fields because I felt that the pop product lacked validity."

"As a result of this time that I spent in the record business, and I became involved in the country and rhythm and blues fields because I felt that the pop product lacked validity."

Wexler added, "The contribution of the Southern musical community to the world of contemporary music derives from both the black and the white musical genius. In the early and middle 1950's Sam Phillips of Sun Records was a tremendous influence... and today one can point to such men as Jim Stewart and Steve Copper of Stax, Chips Moman of American studios and many others whose leadership and inspiration made Memphis what it is."

Wexler reeled off the names of some of the great Memphis musicians: Copper, Al Jackson, Booker T. Jones, organist Bobby Emmison, drummer Gene Chrisman, trumpeter Wayne Jackson and saxist Andrew Love, guitarist Chis Moman, Willie Mitchell's group at the Hi-Reposhow was the trumpeter Bo Lancaster and saxists James Mitchell and Aaron Varnell. Wexler termed Charles Claamers of Sun studios another fine arranger. He had named many of the Muscle Shoals musicians, such as guitarist Duane Allman, drummer Roger Hawkins, guitarist Reggie Young, organist James Jamerson, bassist David Hood, writer and organizer Eddie Hinton. Wexler also noted the importance of writers Dan Penn and Spooner Oldham. "Penn," Wexler said, "has not the most soulful Caussian singer I have heard."

"When he sings Otis Redding he makes you cry."

As for Redding, Wexler said, "With regard to his contribution to the Stax sound, one cannot say enough. His greatness as an artist, as a producer and leader, as an arranger of horn parts continues to permeate our music."

Wexler concluded: "One must be aware of the work of the devoted electric guitarist who is the most versatile I've ever seen."

Atlantic, of course, has recorded many of its great artists in the South. These include Areth Franklin, Wilson Pickett, Dustry Springfield, King Curtis, Arthur Conley, Sweet Inspirations, the Soul Survivors and other groups whose records cut by these artists, Wexler pointed out, represent a coalescence of purity and sophistication: "The roots are always present, yet the harmonies and rhythms are sophisticated."

Wexler added that in making these records, the musicians, artists and producer pay great attention to the musical value of a song. "They are not content to merely sell a lyric message... the music itself must be deep, and have emotional validity... these record men are proud and meticulous... and they will never be satisfied with an inferior product."

Freedom, creativity, the merger of the root influences with new trends, has made the record not only an entertainment but also a prime communications medium, Stewart concluded.
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THE BLUES IS IN THE KING...
AND IT'S ALL TOGETHER!

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Founded by CHIPS MOMAN and DON CREWS in January 1964, this studio located at 827 Thomas Street, Memphis, Tenn., has in the past and even more profoundly at the present knows what it means to be the birthplace of some of the nation's biggest hit records.

THE MEMPHIS SOUND

AMERICAN RECORDING STUDIO

THE MEANING IS THE SAME

HIT RECORDS

EXECUTIVE BOARD

DON CREWS  TOMMY COGBILL

PRESS MUSIC CO. WRITERS

Mark James  Johnny Christopher  Glen Spreen  Dan Penn  Spooner Oldham  Chuck Brooks

SECRETARIAL STAFF

Ima Roberts  Kitty Staats

LEFT TO RIGHT: BOBBY EMMONS, ORGAN; ED KOLLIS, HARMONICA; REGGIE YOUNG, GUITAR; MIKE LEECH, BASS; GENE CHRISMAN, DRUMS; Not Pictured. ROBBY WOOD, PIANO.

EXCLUSIVE A.G.P. ARTIST

THE BOX TOPS

MERRILLEE RUSH  ROY HAMILTON  BUTTER SCOTCH  CABOOSE

THE MASQUERADERS  FLUSH AND THE BOARD OF DIRECTORS

B.J. THOMAS  SCEPTER  SANDY POSEY  MGM  RONNIE MILSAP  SCEPTER

DISTRIBUTED BY BELL RECORDS, NEW YORK, N.Y.
There was that time in February when Chips Moman took a week off to get a little rest, and spent most of it in his studio "catching up" on his work.

But then, there was that time not many years ago when he didn't have a studio to go into. If he wanted to record he had to go to Muscle Shoals or Nashville. He has a studio now, he and his partner, Don Crews. From out of it have come 64 chart records in the past 18 months, a good many of them under the guidance of the same Chips Moman. That's not a bad track record, as the saying goes.

Chips now has formed his own AGP Label, the initials coming from his American Group Productions. He has moved all of his artists—six of them—over from Amy-Mala-Bell except the Box Tops. He has even built a new studio.

Moman, an accomplished musician, is a man who looks out for musicians. This is part of his philosophy. "My main interest in Memphis is not myself, my company or my studio," he said. It's the musicians. I'm for anything that helps them stay working.

There were times when he was barely working himself. It was he who produced the early hits at Stax Records, and then he set out on his own. That's when he found the doors to other studios closed.

"I couldn't even do a session in Memphis," he recalls. So he took Sandy Posey to north Alabama, and cut her hits there. Some of the work started in Memphis with other artists had to be completed in Nashville.

It was in 1962 when Moman went on his own, and he has been totally independent ever since. For a time, he was a partner of Seymour Rosenberg, a Memphis attorney, but this association lasted only a year. He tried his luck in Nashville, but this was the Nashville Sound, not the Memphis Sound. So he returned to his home, and he met Crews.

Crews, a farmer, had once bought a master. A succession of subsequent events led him to buy a studio, a once-a-day on the north side of Memphis, on Danny Thomas Boulevard. A monaural studio, it became a 4-track in 1966, and moved to 8-track last summer. Also last year Crews and Moman set up offices next door to the studio, over a restaurant. There is still little of the primitive there. One needing use of the restroom must go downstairs and next door into the studio.

Even before meeting Crews, Moman and Tommy Cogbill had gone to Muscle Shoals and there cut the first sessions of Aretha Franklin. Tommy played bass on all her early sessions, and Cogbill played guitar. Together, they were to write a song which has become a standard: "The Dark End of the Street."

But, back to Memphis. Crews and Moman were partners in the spring of 1964, and this is when Chips cut "Keep On Dancing" by the Gentrys. Then he took Sandy Posey, who had been working as a secretary and a back-up singer for the Moman group, and did five records on her for MGM. Three of those five were in the top 20.

Then Chips Moman found the Box Tops, produced them for Amy-Mala-Bell, and they hit on their first record. He had scores of other first-record hits, too, and it has been a continued success story since then.

Significantly, perhaps, out of the American Studio came more pop hits than R&B, although both Chips and his musicians are versatile enough to hit with virtually any kind of music. The studio has a sound such as no other anywhere, and it is one of the most famous for its quality. One of the secrets is the musicians. They are some of the best in the business.

"The American Studio is self-contained. Moman has his own studio, his own musicians, his own engineers, and his close friends. Unlike many Memphis studios, it is not cut off to outsiders.

"I want to help hungry musicians," Chips keeps reminding. "I'm for anything that will keep them working."

With his American studio booked almost solidly, Moman now has added American East, a model of his Northside studio which is situated at the East end of the city. "We'll use it mostly for overdubbing and the like at first," Moman said, "but we'll make it good enough so that eventually sessions can be done there."

From the studio operation during the past 18 months have come a succession of hits. One of them went to No. 1 in the nation, while two of them climbed to the No. 2 spot. Another went to three, and one to five. Dozens of them made it into the top 20.

Recently Chips signed Roy Hamilton to his label, and has produced what he feels will be a hit. He said Hamilton has always had the talent to "come back." He just needed the song and the sound.

Moman is considered something of a loner, although he has many close friends. One of these is Marty Lacker of Pepper Records. "People probably never know what Chips has done for Memphis," Lacker said. "And he has always thought first of the musicians. He wants to make Memphis so big in music that more musicians can make a living here."

Lacker (see separate story) also uses the American Studios.

When Presley did his cutting there in February, he managed a total of 70 sides, 35 each of the two weeks he worked.

THE MEMPHIS SOUND

MARCH 29, 1969, BILLBOARD
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MERRILEE RUSH - MASQUERADES
ROY HAMILTON
JOHNNY CHRISTOPHER
FLASH AND THE BOARD
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The GoldBall — "You Had Your Choice"
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Cuoghi's Stature Looms Large

Joe Cuoghi, as the saying goes, is a short man who stands tall in the industry. In Cuoghi's case it isn't just a saying; he has real stature.

And well he might. There are some who insist Joe Cuoghi invented the Memphis Sound. Leaving that point to the debaters, we'll move on to some of the indisputable accomplishments of this genial man from Poplar Avenue.

It was right after World War II (a war in which Cuoghi was frequently decorated in combat) that he returned home and opened a shop with a catchy name: Poplar Tunes. It was a modest "mom and pop" shop, and sold a variety of records.

Cuoghi learned to recognize a good record when he heard one, and it was 10 years later—in 1956—when he took the plunge, organizing his own label. His first two artists were Carl McVoy and J. B. Lloyd. And then he discovered Bill Black and his Combo. That was late in 1956, and things began to take off. Hi Records was on the map with such hits as "Smokey," "White Silver Sands" and "Don't Be Cruel." Each of these Bill Black hits sold a million or more.

Cuoghi (said to be the top man in the field at finding an instrumentalist) found a horn player named Ace Cannon, made a recording artist out of him, and sold additional millions. Some of the early Ace Cannon records still sell a couple thousand a month.

Cuoghi wasn't content to relax with his birds in hand. He went beating around other bushes, and came up with Murray Kellum, buying the master of the Mop Label, of "Long, Tall Texan." After that came "Haunted House" (the tune Sam the Sham recorded, and bombed).

Throughout the years Joe has managed to come up with the big one. Now he has Willie Mitchell, of whom there are few any bigger. He has his own publishing company, his own writers. And he still has Poplar Tunes, but something has changed.

No longer a small retail outlet on the corner where it once stood, it has moved across the street (still on the corner of Poplar and Danny Thomas Boulevard) into one of the biggest retail stores in that part of the nation. Cuoghi also has his own recording studio, in an old movie theater in downtown Memphis, where he does custom work as well as taking care of his own label. Ray Harris and Mitchell do most of the producing. It's a self contained unit, much like other Memphis studios, with writers, musicians, etc.

Joe Cuoghi never has been a man to blow his own horn. He is almost painfully modest, and consequently his name doesn't appear as often as that of some others in the evolution of the Memphis Sound.

But it belongs there, in big, bold letters. To those who have worked for him for all these years, he is the boss-man, the real inventor of it all. They love him with a reverential awe. And they'll challenge anyone with statistics who disputes their claims.

Scenes From Hi's Fifth

Memories! . . . These happy scenes recall the London-Hi Records' fifth anniversary meeting held in Memphis in September of 1964. The event was attended by executives of Hi of London Records, which distributes Hi product, and many distributors, district managers, and others. Hi chief Joe Cuoghi and Herb Goldfarb, London national sales chief, are planning a Hi Records 10th anniversary celebration. This will be held in Memphis in July.

Joe Cuoghi (at left) gives Herb Goldfarb (right) a generous helping of soul vittles. To Goldfarb's left are Cy House, Phil Wessan, Sam Troffe and Bill Black.

It's playtime, and Irwin Fink, Nick Pece and Jack Welfeld await their turn while Norman Hausfater gets off a long drive.

Ray Harris and Walt Maguire have a repast under the live oaks.

Then's ribs. Get a load of this outdoor culinary technique. It's all done under the magnolias.
WILLIE MITCHELL

“America’s top R&B instrumentalist”

Recorded in MEMPHIS - Willie Mitchell hit LP’s

The label that created the “MEMPHIS SOUND”
the stax family
sound center of the
soular system!
The city's newest studio,
Sounds of Memphis,
scheduled for a formal opening this June.

Sounds to Sound in June

"Mr. Born" is many men. He is a man who spent much of this past winter living under security guard, but only because he shared an apartment building with Judge W. Preston Battle, the trial judge in the celebrated James Earl Ray case.

Paul Bomarito (known affectionately to his multitude of friends as Mr. Born) is deeply involved in many business enterprises, but to him music is foremost in his heart.

It was in 1957 when the Crystal label was organized by Drew Canale (Billboard's 1967 Coin-Machine Man of the Year), Gene Lucchesi and Stan Kessler. Shortly thereafter, Bomarito became a part of the operation, and they formed Pen Records and Becky Publishing Co.

Kessler, during this time, was operating the Echo Studio, owned jointly by him and Jack Clement (who currently is building a studio in Nashville), who also owned interests in Jack Music.

For a number of years this talented partnership did little more than make surface noises in the music industry, but it was in the process of developing artists. Among the first was Bobby Wood, who had been on the Challenge label. The group produced a Top 10 record with him, only to have him become involved in a serious auto accident at Lima, Ohio.

While Wood was fighting for survival, Kessler discovered a Mexican youngster playing clubs in the Memphis area, wearing a beard when people didn't wear beards, and carrying a gold earring in his ear. This young man, Domingo Samudio, had been "faking" his phis area, and because of his real inability to perform on the instrument, called his work a sham.

They formed Goldfast music, which now is a separate entity, and Cockad, an ASCAP company, which now is Rivertown Music, part of the Rivertown Group. This includes a production company and two publishing companies.

In 1968, still another corporation was formed, this one called Sounds of Memphis. Because of the crowded conditions at the Phillips Studio, Paul Bomarito and his partners decided to build the newest, most modern studio in Memphis. The half-million-dollar structure is scheduled to be ready for occupancy at mid-June.

As things now stand, Bomarito is president of Sounds of Memphis, and part owner. Kessler is executive vice-president, general manager and part owner. Lucchesi is vice-president, and Streibich is vice-president, secretary and legal counsel.

They formed Goldfast music, which now is a separate entity, and Cockad, an ASCAP company, which now is Rivertown Music, part of the Rivertown Group. This includes a production company and two publishing companies.

While Streibich keeps the corporations straight, Bomarito oversees their operation. A pleasant man with a wealth of background in most facets of business, he is conversant on all aspects of music.

The combination is an unusual one, but it has spelled success.
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Memphis Spurs
Country/Blues Merger

In the early and middle 1950's Memphis changed the sound of American music. The label which accomplished this was Sun Records, whose guiding genius was Sam Phillips. Phillips, a recording man who operated a studio, was steeped in the blues. He had recorded great Negro artists. He cut Muddy Waters, turning these masters over to Chess; and he recorded Jackie Brenston in the smash "Rocket 88."

Phillips then conceived of the idea of developing a roster of Southern white blues singers on his Sun Records label. In this he was, of course, supremely successful and in a relatively short span of years he came up with Elvis Presley, Carl Perkins, Jerry Lee Lewis, Roy Orbison, Johnny Cash, Charlie Rich, Bill Justis and others.

Thus, prior to the general currency of the term "blue-eyed soul," Sun Records mined that vein—for the early records of Presley, such as "Mystery Train," "Hound Dog" and "Loving You" Miss Claudia," and the initial records of Jerry Lee Lewis, such as "Great Balls of Fire" were all in the blues bag. Ditto Bill Justis' "Raunchy," Cash's "Folsom Prison Blues" and many more.

The fact that these white artists were Southern assured their familiarity with the blues idiom. These artists, of course, had also been brought up on country material. So it was not unusual for Jerry Lee Lewis, for instance, to couple his record of "Great Balls of Fire" with "You Win Again," the great country song written by Hank Williams. And this type of musical integration—blues and country—was typical of all the Sun Records artists. To this day Presley, Orbison, Cash and others from the old Sun stable sell in all the key musical categories: pop, blues and country.

The facility with which the Sun artists struck gold with blues material points up the fact that there has always been a blues tradition in the country field. In fact, the interchange of musical cultures—blues and country—is apparent in the backgrounds of such executives as Jim Stewart, the Stax-Volt chief who was a former country fiddler, and Steve Cropper, Stax-Volt a&r exec and producer who in an earlier period was a country guitarist.

Sun Records, of course, was the prime example of the use of blues by white Southern artists; but the blues tradition was always operative in the South. For instance, one of the early hits of the great country singer, Hank Williams, was the vintage blues, "My Bucket's Got a Hole in It," on the MGM label.

The exchange of musical cultures, so dramatic in the Sun operation, took a reverse twist about a decade later when the great gospel-styled blues artist, Ray Charles, did his series of recordings on "Modern Sounds in Country & Western." His smash hit in this vein, such as his reading of Don Gibson's "I Can't Stop Loving You" and other country standards, were precedential and were a milestone in the trend towards musical integration.

We must not forget, however, that much of the foundation for this type of interchange of musical culture was laid in Memphis. And the phenomenon today is stronger than ever. The evidence is the massive pop sales racked up by such labels and producers as Stax-Volt, Goldwax and the American group (distributed by Bell), Pepper and others.

Continental Books Memphis Sound

A key purveyor of the Memphis Sound is Continental Artist Inc., of Memphis. This talent agency, headed by Bettye Berger and Don Dortch, president and vice-president respectively, handle a roster of outstanding talent, including Willie Mitchell, the Bar-Kays, the Mar-Kays, the Gentrys, Rufus Thomas, Carla Thomas, William Bell, Robert Parker, the Masqueraders, the Superlatives, Charlie Rich and Ivory Joe Hunter.

"We do a lot of one-nighters...we book acts into clubs, auditoriums and coliseums...and business is booming," said Miss Berger. Billings in the past six months have quadrupled. This may be attributed to the fact that Memphis and its great artists and record producers have been recognized, according to Miss Berger.

Don Dortch added that they were especially gratified over the fact that the college circuit has now become aware of the Memphis Sound. "We package Memphis acts for colleges and universities, and we tailor the package in accordance with the budget of each school," Dortch noted.

At the recent National Educational Conference in Memphis, some 300 colleges and universities were represented, according to the Continental executives. Miss Berger and Dortch recalled: "The educators were exposed to the Memphis Sound...and since that happened we have had calls from colleges for our type of act." On the occasion of the conference the Continental executives spoke to as many college representatives as possible, apprising them of the Memphis musical scene.

Continental says the price range of its packages varies from $3,500 to $10,000. The locations booked are mostly in the East and South—roughly, from New York to Florida. Recently, however, Memphis acts have been playing on the West Coast. For instance Willie Mitchell, whom Continental recently had booked for a shot on the Joey Bishop TV Show, played the Haunted House on Hollywood and Vine. It was that audience's first exposure to the Memphis Sound.

Many of the Continental acts, Miss Berger said, are on the road about 45 weeks a year.

Miss Berger said that her agency started three years ago "with a hope and a dream." She added: "We felt the resurgence of blues in the pop market and we wanted to be in on the ground floor."

Miss Berger and Dortch are now planning a one-hour network special on the Memphis Sound. Plans are to have the show originate on the West Coast in late spring or early summer. The agency execs, with the aid of Jud Phillips, are now lining up talent.
ELVIS' new single

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FROM ELVIS IN MEMPHIS

RCA
Redding’s Greatness Lives On

Already a legendary figure, Otis Redding, who lost his life in a plane crash December 12, 1967, at Madison, Wis., was undoubtedly one of the greatest artists of our era. He grew out of the Stax-Volt recording operation in Memphis, where to this day his picture is on the wall in the offices of Jim Stewart, who established the company 10 years ago.

Like Elvis Presley, another Memphian who literally captured the music scene about a decade earlier, Redding’s art was a fusion of many elements. Jon Landau, evaluating Redding in a perceptive piece in the Rolling Stone, said in part: “Otis Redding is past, present and future, which makes him an extraordinary artist... his music is at the same time innovation, tradition and immediacy, which gives it an over-all sense of completeness and unity not often encountered in pop music... his music is timeless.”

Another writer, Philip Elwood, in a story in the San Francisco Examiner August 18, 1967, said: “There is no performing artist in the world with a more dynamic and magnetic stage presence than Otis Redding.”

And Ralph Gleason, whose widely syndicated column, “On the Town,” is carried by the Chronicle and many newspapers across the nation, in one of his pieces some months ago, said of Redding: “His performance, whether the song is a reprise of an old ballad or one of his own compositions, is always touched with the blues. He adds to a ballad the style of the blues and a wildly propulsive rhythmic concept that frequently has him singing syllables rather than words... Redding has humor, too, and sophistication... his basic use of deeply driving rhythms, vital sounds of emphasis and ejaculated phrases couples the audience and the performer in a rhythmic trance that can really produce visions, ecstatic movements and, one suspects, speaking in tongues at any minute.”

Such was the complex nature of Redding’s art. To many he was the very essence of soul, and it was often noted of his musical style that it combined elements of blues, gospel and popular music.

The man who meant so much to the world of music was born in Dawson, Ga., September 9, 1941. He was one of a large family and was raised in Macon. During his high school years he participated in sports and won amateur contests as a singer. It was during these years that he met Phil Walden, who became his manager.

In 1961 Otis Redding joined Johnny Jenkins and the Pinetoppers as vocalist. The group quickly established itself as favorites in Southern colleges and universities. One day, while Jenkins was at a recording session in Memphis, Otis requested time to cut a demo. The result was “These Arms of Mine,” a hit, released by Volt late in 1962. Many hits followed, both albums and singles, and much of the material was written by Otis—such as “Respect,” “These Arms of Mine,” “I’ve Been Loving You Too Long,” and many more. Otis also was an accomplished musician on guitar, bass, drums, piano and organ, and he arranged and produced.

Redding’s success as a recording artist was paralleled in the personal appearance field. In 1966 a one-month package starring Redding grossed over $250,000 in 30 days. In 1967 another Redding package grossed over $500,000 in 60 dates. He then went on to star in the Stax-Volt tour of Europe in 1967.

In the September 23, 1967, issue of the British publication, Melody Maker, Redding topped Elvis Presley as the world’s top male singer.

And the story is not yet over. For Redding, although physically gone, continues to be with the world in a very real sense. His records, released by Atlantic-Atco including hitherto unreleased singles, are torrential sellers and his work is a constant source of inspiration and influence.

Len Sachs, Atlantic Records’ director of merchandising and album sales, pointed out that Redding’s recorded performances are being copied by many artists. “In the final analysis there will always be a desire to hear the original record as done by a great artist.”

Still a Winner

“Sittin’ on the Dock of the Bay” by Otis Redding, Stax/Volt Records artist, brought two Grammy Awards March 12 at the annual banquet ceremonies of the National Academy of Recording Arts & Sciences. Grammy Awards, the highest tribute of the record-music industry, were presented to Redding for “Best R&B Male Vocal Performance” and to him as a songwriter for “Best R&B Song,” which he wrote along with Steve Cropper.

Elvis Returns to the Fount

Last month Elvis Presley recorded in Memphis at the American Recording Studios—marking the first time in 14 years that he had cut records in Memphis. The first time since his era with Sun Records. To many in the trade, and to many of Presley’s fans, the event was of utmost significance. Presley had gone “home”; he had gone back to the fount, where it had all started for him, to recapture the great Memphis sound.

The session lasted 10 nights and many sides were cut—with a roster of upper echelon RCA executives in attendance, lead by Harry Jenkins, RCA Records vice-president and operations manager.

Thus the circle has been completed: Memphis launched Elvis in the early 1950’s, RCA Victor acquired his contract in November, 1955, and now in 1969—on the crest of a fabled career—the “greatest rocker of them all” goes back to where it’s really at.

It was the late Steve Sholes who had the foresight to acquire Presley from Sun Records. Sholes, after a conference with Larry Kanaga, then vice-president and general manager of RCA Victor, and Frank Folsom, then RCA president, was given the go-ahead signal. He was told to try to purchase Presley’s contract for $35,000. Sholes was successful, and secured all the Presley masters on Sun to boot.

The rest, as they say, is history. Despite the opposition of the establishment to the oncoming rock and roll wave, Presley swept the charts. He scored in all fields—pop, rhythm and blues and country—establishing the fact that in the world of music, integration had already occurred.

RCA Victor, as the years went by, broadened Presley’s repertoire. The artist’s early material on Sun was primarily blues, and his singing style reflected manful influences—blues, gospel and country music. With Victor he went on ballads, film soundtracks, sacred songs—the entire gamut.

Now, the world awaits the release of his latest sessions. Many expect the old gutsy sound... the roots, whence it all came.

BILL BLACK LEAVES LEGACY

With the fast development of the music industry in Memphis, the operation of one of the top instrumental groups in the nation, the studio of the late Bill Black is becoming recognized as a major studio in the city.

Lyn-Lou Studios has recently installed more than $40,000 in new equipment while arranging for new instruments in the studios at 1518 Chelsea.

Larry Rogers is manager of the studio and will begin recording an album on the Bill Black Combo this week for Columbia. The Combo recently signed with Columbia after 10 years with Hi Records of Memphis.

In addition Rogers is recording the Promote for Sebastian, pinning his own labels for the company. Other artists include Sheila Hearn and Trickey Carter. Rogers specializes in engineering for others on rental basis.

However, Dan Penn, who recently signed a long-term contract with Atlantic Records as an artist, and his producer-writer-partner, Spooner Oldham moved their offices and production companies into space at Lyn-Lou Studios. They will produce at the studio for other major labels.

Penn worked for several years with Chips Moman at American, until American became such a big operation that time became scarce for other producers.

“We have installed the latest in equipment including eight tracks for work. I believe we will be cooking good in a few days,” said Rogers. He recently recorded James Carr for Goldwax Records, which is distributed by Bell Record Co.

“I have been receiving requests for a lot of gospel sessions, and will be doing a lot of that type of work in the future. The Texas companies are good to work with also,” Rogers explained.
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MUSIC MEMPHIS PROMOTES

A strong belief in the old truism about strength in unity helped foster a corporation known as Music Memphis. The organization, with its ambitious goals, was chartered by some of the big names in the industry in Memphis: Jim Stewart, Harold Streibich, Betty Hays, Knox Phillips, Andy Ledbetter, Dickey Lee and Stan Kesler.

Streibich was elected president of the group, and promptly invited everyone to attend. "I think Memphis has its own distinctive sound, but we haven't had the promotion and push," he said.

Bob Taylor, vice-president of the Memphians' Union, echoed the sentiments.

"We are at this point the rhythm and blues recording center of the world," he said. "Of the top 50 rhythm and blues records on Billboard's chart last week, 16 were cut in Memphis. Of the Top 100, 12 were cut in Memphis. All the major labels cut here now, but there is no way anybody can know what records are cut here."

Streibich's first move was to seek an airport display, to tell arriving passengers about the Memphis music. The next step was participation on a holiday parade, and a big display at the Mid-South Fair. The Memphis attorney and record company executive said Music Memphis would seek a weekly show to keep working toward these aims.

It would be unreal to suggest that Music Memphis represents all of the Memphis people in the industry. There are those who simply want no part of it, others who adopt a wait-and-see attitude, and still others who are indifferent. The vast majority of the industry, however, is represented.

A typical Streibich move: discovering that both the University of Tennessee and Memphis State bands will be performing at halftime ceremonies before television audiences next fall, he has contacted the directors asking them to play "Tennessee Music."

"We want both Memphis and Nashville music to be played," he said. "The main idea is to get the whole nation to know about the music we have here."

A graduate of the University of Virginia law school, where he was a classmate of the late Robert Kennedy, Streibich has his fingers in many musical pies. He also dabbles in politics, and just recently was named one of the five members of the State Athletic Commission.

Streibich still hopes for a massive show toward the end of this year (around Liberty Bowl time) at which some of the top artists in America would join those from Memphis in raising funds for the organization. He envisions scholarships (in the name of W. C. Handy) and "other philanthropic endeavors" with whatever money is raised.

More than an attorney, Streibich is a salesman. He believes in Memphis—every square inch of it. He extols the virtues to every visitor, takes individuals or groups on sight-seeing tours (at his own time and expense), and spares no part of the company.

---

Tree's Successful Branch

When Tree branched into Memphis, things quickly bore fruit.

Although Tree Publishing Co. itself did not make a physical move to Memphis, it created a partnership which has been healthy for all concerned.

Jack Stapp and Buddy Killen, representing Tree, formed a joint ownership with Chips Moman and Don Crews of Press Publishing, and the working arrangement, according to Killen, is "fantastic."

"Chips and Don find all the material and do the production work," Killen said, "and we (Killen and Stapp) do all the paper work and push the catalog."

It's a catalog anyone would envy. Among its easily recognizable numbers are "Cry Like a Baby," "Hooked on a Feeling," "Keep on Dancing," "Dark End of the Street," and "Do Right, Woman," all million sellers.

Coup this with the Tree catalog, one of the strongest of the country entries, and it's formidable.

Killen is no stranger to the Memphis scene. He has long been making the 200-mile trek for his independent production work when he needs the Memphis Sound. Killen produces all the Joe Tex tunes, among others, and finds the American studio to his liking.

The production has no connection with Tree, but it was Killen's familiarity with developments in Memphis which led to the partnership in Press.

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The Sound Heard Round the World

By IAN DOVE

The sounds from Memphis form the buttress that supports the whole Soul Revolution in Britain and in Europe. And last year the great common denominator, a number that became a Memphis soul anthem was the late Otis Redding's "Dock of the Bay."

It gave Redding his biggest hit in Europe. It rose high in the charts in Britain, Spain, Scandinavia, France and other countries. And in its wake came a surge of interest in Memphis music, the modern style.

Reports came in from—for example—the Scandinavian órgão and "other philanthropic endeavors" with whatever money is raised. More than an attorney, Streibich is a salesman. He believes in Memphis—every square inch of it. He extols the virtues to every visitor, takes individuals or groups on sight-seeing tours (at his own time and expense), and spares no part of the company.

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March 29, 1969, Billboard

The Memphis Sound

The Memphis Sound

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March 29, 1969, Billboard

The Memphis Sound

The Memphis Sound
Davis Eulogizes Handy

On April 17, 1958, the Hon. Clifford Davis of Tennessee delivered a eulogy in the House of Representa-
tives on the life and accomplishments of W. C. Handy, Father of the Blues. The Hon. Clifford Davis quoted remarks from a speech delivered by Ex-George I. Lee, shortly after he death of Handy. Lee stated, in part:

"I once asked Hardy, 'What is the source of your greatness?' He gathered the question, and said slowly, 'Just say that I love people and I love doing things to glorify them.'"

"Handy's life is the tale of three streets—Beale Street, Market Street in St. Louis, and Broadway in New York. But from the dust of Beale Street rose the legend of a man. . . At 3 in the morning, at the Sveden-
ham, Handy played the blues quietly away from the unknown, before he had time to see the evening sun go down. Long before his passing he had left his beloved Beale Street, to try his fortune on Broadway, but he always came back."

"He was born on Nov. 16, 1873, in Florence, Ala. As a child he was thrilled by the singing of his people. In 1909, Handy composed a song of blues music by sight and he had a good tenor voice. His father and mother wanted him to be a minister, but Handy wanted to be a musican. His first step was to go enough money for in-
structions. To this end, he left home and walked all the way to Birmingham, where he taught school for awhile. When the depression that marked the Cleveland administration brought general unemployment, he joined a saloon quartet and set out for the World's Fair at Chicago. The singers had no money, so they hopped a freight train in an attempt to beat their way West. Luckily for them, the brakeman who discovered them had a weakness for songs . . . and instead of being red-
lighted there were enough of them to choose de luxe."

"In 1897 Handy returned to Alabama and taught vocal and band music at the agricultural and mech-
nical college in Huntsville. His life at this period was restless, interspersed with travel in Mexico, Cuba and Canada. Handy the composer had not found himself.

Harry E. Godwin, a writer member of the American Society of Composers, Authors and Publishers (ASCAP) and a student of early blues and jazz, Godwin, who operates a small label called Jazzette Records, says the club members meet on the 3d of every month at the club. He says, "On that spot today, at 347 Beale Street East, in the Negro section of the city near Handy Park, there is a rock and roll spot, whereby the Memphis Jazz and Blues Club have been active in getting the Memphis Country Blues Society have presented a blues festival in the United States and Canada, and on Blue Horizon for the rest of the world.

MEMPHIS CLUB

Members Are Dedicated

A colorful aspect of the Memphis music scene is the Memphis Jazz and Blues Club, whose membership includes a group of dedicated Memphians—both pro-
essional musicians and fans. The club's historian is Harry E. Godwin, a writer member of the American Society of Composers, Authors and Publishers (ASCAP) and a student of early blues and jazz, Godwin, who operates a small label called Jazzette Records, says the club members meet on the 3d of every month at a spot called Beale Street East, in the Sheraton Motor Inn. They have met each other in the shower and they talk about the old music and play old records.

Beale Street East has turn-of-the-century décor. The bar, said Godwin, are from Storyville, the legendary jazz district of old New Orleans.

Godwin was a friend of the late, great W. C. Handy. Mrs. Handy, who lives in Yonkers, N. Y., has given Godwin copies of Handy's early compositions.

Between 1900 and 1910, Godwin says, Beale Street in Memphis was a focal point for early blues and folk singer. Nobody knows where the blues were born," says Godwin, "but Beale Street is where the blues began. The echoes of the fantastic music of this Memphis street have been heard around the globe."

Godwin added that some of W. C. Handy's greatest songs were written in "PeeWee's Place," a Beale Street saloon no longer in existence.

In 1966, Handy's son, the Rev. W. C. Handy, Sr., announced his Father's mayoral campaign. Handy ran on a cleanup ticket, and the words of the Handy song "Mr. Crump Don't Allow" pleased the people. "Mr. Crump don't allow no easy riders here," the lyric stated. "And we never allow his party to come here."

In the 1960s, W. C. Handy wrote these thoughts in "Memphis Blues." It was over PeeWee's Place that he wrote "St. Louis Blues" and "Yellow Dog Blues." He was present today, at 347 Beale Street, in the Negro section of the city near Handy Park, there is a rock and roll spot.

Several years ago, Bill Barth, leader of the Insect Trust, who records for Capitol Records, founded the Memphis Country Blues Society which is dedicated to the restoration and perpetuation of Memphis music. One year, for the past three years, the Society has held a blues festival in Memphis where they present old classic blues artists to a continuously growing public. A fourth festival is going to take place this summer is currently being organized.

Barth's interest in blues, along with an interest on the part of Nancy Jeffries and Bob Palmer, who joined Bill in the early days, led to the formation of his own group, the Insect Trust. The Trust itself is called by manager-producer Steve Duboff: "The world's most-robust folk- and blues band."

"The group is strongly involved with their own music as well as the preservation of the past," Bill Palmer puts it this way: "It is the group's perspective on music, a musical tradition, rather than any attempt to recreate music of the past, that gives the Insect Trust its sound."

It was this trip that led to the formation of the Memphis Country Blues Society by Barth. In 1966, Barth, with the help of several other blues enthusiasts, organized their first festival. Barth is fea-
tured bluesmen from Memphis and the Mississippi Delta, as well as jazz and rock groups. Similar festivals were held in 1967 and 1968, the last being recorded by Mike Vernon, British producer of such groups as John Mayall and the Bluesbreakers. A record held for years in the United States and Canada, and on Blue Horizon for the rest of the world.

New Labels Take to Blues

Once each year, for the past three years, a group of fanatical blues fans who have joined together to form the Memphis Country Blues Society have presented blues records on the Okeh label, and this year, the group is looking to appearance of local country blues greats includ-
ing Booker (Bukka) T. Washington, Henry White, Furry Lewis, Fred MacDowell, Nat which, the Rev. Robert Wilkins and Joe Callicott.

At the 1968 concert, at the invitation of the Society, the representatives of two record companies, Sire and Blue Horizon, were on hand to record the festival in its en-
tirety. The album entitled "The 1968 Memphis Coun-
try Blues Festival" has recently been released and is available in the United States and Canada. Two on the Sire label, distributed by London Records, and throughout the rest of the world on Blue Horizon.

Mike Vernon, Blue Horizon, one of Britain's leading record labels, has agreed to produce the album. He was assisted by Seymour Stein, managing director of Sire. The live stereo rec-
ording was engineered by Mr. Margaret Tucker of Century Sound, Memphis. Among the notables in attend-
ance was a contingent from Nashville, headed by Bill-
Board's Bill Williams and songwriting great John D. Loudermilk.

Sire and Blue Horizon also produced three albums at Ardent Studios in Memphis—one each by Bukka White, Henry White, and Skip James. The material of the program, like the live albums, were produced by Mike Vernon. Seymour Stein was executive producer and John F. Ardent was engineer. These albums will be released soon, like the others, in two parts, Sire for the rest of the world in the United States and Canada, and on Blue Horizon for the rest of the world.

Barth's Interest

Spurs Society

Several years ago, Bill Barth, leader of the Insect Trust, who records for Capitol Records, founded the Memphis Country Blues Society which is dedicated to the restoration and perpetuation of Memphis music. One year, for the past three years, the Society has held a blues festival in Memphis where they present old classic blues artists to a continuously growing public. A fourth festival is going to take place this summer is currently being organized.

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MARCH 29, 1969, BILLBOARD
Memphis Radio is Steeped in Tradition

By CLAUDE HALL and JIM KINGSLEY

Few cities in the nation are as steeped in radio tradition as Memphis. Where else but along the banks of the Mississippi could a radio station programming R&B music dominate the market. And WDIA, the home of soul, has not only constantly been a leader in community involvement here, but has been the No. 1 station for years and years.

Here, too, is the headquarters of Plough Broadcasting, a chain that reprinted the history of country music radio and firmly proved that the average country music fan today is a respectable first-class citizen admirer of the sounds of the South. Comments on the station include Tony Quinn, Lee Armstrong, Chris Turner, Ford Nelson, Robert D. Thomas, Rufus Thomas, Theo Wade, A. C. Williams, and Nat D. Williams.

Memphis is also one of the few cities in the world with an all-female radio station. The unique thing about the station is that the president of the station is Sam Phillips, the man who owned and operated Sun Records and discovered such recording artists as Elvis Presley and Johnny Cash.

Nearly all stations in Memphis are pace setters, making the market situation one of the toughest in the nation. If WDIA leads in audience ratings, then you must take note of the fact that WMC is always close behind. WMC is managed by Dean Osmundson. Nearly all stations in Memphis are pace setters, making the market situation one of the toughest in the nation. If WDIA leads in audience ratings, then you must take note of the fact that WMC is always close behind. WMC is managed by Dean Osmundson.

Easy listening music can be heard over WREC, WMC, WHER and WKNO. You can hear the soul and blues over WDIA and WLOK. Country comes from WMQM. Scott Segraves, program director for WHBQ, said, "We try to have a format of contemporary music with a published Now 30 and also play 10 to 15 hit-bound extras and three or four cuts from happening albums. Frequently we wait for proven hit action before going on a record, but also often we pick something no one has ever heard, and really wait on it. We strive to have non-meaningful talk eliminated, but jockeys are urged to go ahead and talk when they have something entertaining, interesting or important to say." Plans are now being prepared to get very strongly back into the presenting of live shows.

"In addition we are very heavily involved in community activities, such as George Klein's annual Christmas Hop for charity, work with the Park Commission and numerous other promotions." In addition to Segraves and Klein, other jockeys at the station include Phil Conner, Skip Wilkerson, Jack Farnelli, John Froland, Harry Chapman and Bobby Ward. Klein, who went to high school with Elvis Presley, is one of the most influential deejays in the South in exposing new records.

From Pulpit and Soul

Gospel has long been an integral part of Memphis, whether spoken from the pulpit or sung from the soul. Reverend Orris Mays knows all about one phase of Gospel. He sings it, preaches it, produces it, and propagates it.

Production is one of his strong points. He currently is doing the a&r work for labels and for artists all over the nation.

"We've come just this past week from Chicago and from Philadelphia," he said. "They know this is where real soul is, and they come to Memphis to get the genuine sound."

Peacock, its subsidiary Songbird, and Atlantic are some of the great gospel labels of the area.

Mays calls what he is doing "emotional gospel." "It is total involvement," he explains, "and has to be felt." He produces about 20 different soul acts, when he isn't busy doing countless other things. Among these things is his own television show, now syndicated into eight States and growing rapidly.

"Our sort of gospel is one of the most important sounds in this city," he said.

Still another sort of gospel had much of its roots in Memphis, and it grew from the religion of the white man.

From this has evolved the annual National Quartet Convention, held now over a five-day period each October at Ellis Memorial Auditorium in Memphis. Sponsored, directed by, and organized by the Blackwood Brothers, it brings together virtually all of the outstanding white gospel singers in America. And it brings thousands of gospel fans to Memphis. The annual membership meeting of the Gospel Music Association also is held at that time.

The Blackwood Brothers continue to make their home in Memphis, where they operate, among other things, a successful retail record shop. Most of the gospel acts have moved to Nashville, but the Blackwoods retain the home-town ties. And they are among the most popular of all the groups, having made two tours of the Holy Land along with European appearances in the past couple of years.
Memphis is where it all began.

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So it's only fitting the newest and biggest thing in pop music today should be that exciting amalgam of rock, folk and soul known as the Memphis Sound.

In all parts of this city new recording studios are being built; old ones are being enlarged and refurbished. And from all corners of the globe performers and composers are flocking to the Bluff City to identify themselves with this timeless new kind of music.

First National Bank salutes the city's growing music industry, and the people who have given it a spirit, flavor and vitality that are uniquely Memphis.

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Pepper's Marty Lacker, Barbara Little, and disk jockey George Klein toast the occasion.

B. B. Cunningham Jr., B. B. Cunningham Sr., and AFM local vice-president Bob Taylor.

Larry Rogers, Spooner Oldham, Sammy Creason, Charlie Freeman.

The camera catches many facets of Memphis music. From left to right, Don Dortch, Alex Migliara, Tommy Coghill, Charles Chalmers, Sandy Rhodes.

The man who long has guided the destiny of Jerry Lee Lewis and others, Ray Brown, of National Artists Attractions.

Larry Rogers, of Lyn-Lou Studio, and Samm Creason, present leader of the Bill Black Combo.

Roland James, owner of Sonic Studios.

Two of the Goodies, Stax Artists Glenda Ramsey and Sandra Jackson, with Eddie Braddock of Chess and Benny Mahone of Pepper.

MS-34

THE MEMPHIS SOUND

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EDDIE BRADDOCK, MANAGER
**BMI in Closer Touch**

Broadcast Music Inc., is increasing its communication with the Memphis music community. This is being done through BMI's Southern office, headquartered in Nashville and headed by Frances W. Preston, BMI vice-president. Implementing the stepped-up communications link is Harry Warner, who is in charge of writer administration. Warner makes periodic trips to Memphis to acquire new writers for the BMI fold and to handle writer problems.

Warner estimates that BMI has a major segment of the Memphis writer field, including such notables as Dan Penn, Spooner Oldham, Chips Moman, Steve Cropper, Booker T. Jones and Al Bell. Warner says, "We want to keep our writers; we want to work with them and improve their careers." He points out that these writers are drawn from many facets of the music industry—some are artists, some are producers and arrangers.

The Memphis writer community, according to Warner, has become very fruitful in the last several years. "We have always been conscious of root musical influences and of the Memphis blues tradition, and today we realize its value to the pop field," he said.

Warner added that BMI is planning to hold an annual dinner commemorating achievements in the rhythm and blues field. Such an event, of course, will honor the accomplishments of Memphians as well as bluesmen of other areas.

**Vending Market Expanding**

The operation of the vending machine market has rapidly been expanding in Memphis and the Mid-South. One of the biggest in the recording angle is Poplar Tunes, owned by Joe Cuoghi, who also is president of Hi Records.


**Hi With London**

London Records, distributor of Hi, has always had faith in the blues-oriented record product of Memphis. Ten years ago, prior to the big resurgence of the Memphis sound, Walt Maguire and Herb Goldfarb, respectively London Records' national singles sales and pop ad salesman, and national ad manager, worked closely with Hi chief Joe Cuoghi to set up the deal. The distributors were handpicked, and most of the original ones are still handling the line.

The Hi label product, according to the London execs, is increasing in sales both domestically and overseas.

**Holiday Inn in the Groove**

It is significant, perhaps, that in a booklet entitled "The Holiday Inn Story" the only three names mentioned are those of Kenmons Wilson, chairman and chief executive officer; William B. Walton, one of the top officials of the company; and Dolly Holiday.

"Dolly Holiday," it points out, is the featured artist in the first album released by Holiday Inn Records.

Those who have known Dottie Abbott over the years were not surprised, for she usually has been first and foremost a 24-hour public relations figure for Holiday Inn. But, with the growth of music in Memphis, the problems are becoming fewer.

"Recording is responsible for the growth for the most part," Ledbetter said. "Club work is held down by the drink to be sold. The Legislature a short time earlier had enabled cities of substantial size to vote on the issue. Memphis tried first and lost; Nashville benefited from the mistakes and won. Now, in August of this year (the earliest date allowed for a rerun), Memphis will try again and is convinced it can modernize the liquor habits of the community. This should put more musicians to work."

Ledbetter points out that during this past year, 75 musicians alone made over $400,000 in sessions. Taylor, the house representative, also was the "spokeperson" of the sessions, and plays in some of them himself. Ledbetter spends his "spare" time working at the U. S. Post Office. There, among other things, he has formed a chorus which—during the last holiday season—did a series of "commercials" which ultimately were shipped to other cities. Cut at WMCT, they encouraged Christmas package mailers to use the zip code.

Andy Ledbetter is an old-time musician who knows the problems of musicians. But, with the growth of music in Memphis, the problems are becoming fewer.

**Musicians Local 71 Grows**

Andy Ledbetter Jr. and Bob Taylor have made the American Federation of Musicians Local 71 grow.

This is the Memphis local, and it's housed in a relatively new $75,000 building which the local managed to pay for in five years instead of the scheduled 15. Many of the musicians were on hand the day the mortgage was burned.

Ledbetter, president of the local, recalls that in the late 1950's there were about 300 members of the local, and most of them who would find a job playing anywhere, much less at a session. Now the local is holding steadily at around 700 members, and virtually everyone works.

"Recording is responsible for the growth for the most part," Ledbetter said. "Club work is held down by our liquor laws."

Memphis was the unfortunate city in Tennessee which first tried to throw off the shackles of the Bible Belt grip by seeking a referendum allowing liquor by the drink to be sold. The Legislature a short time earlier had enabled cities of substantial size to vote on the issue. Memphis tried first and lost; Nashville benefited from the mistakes and won. Now, in August of this year (the earliest date allowed for a rerun), Memphis will try again and is convinced it can modernize the liquor habits of the community. This should put more musicians to work.

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SO LONG LIVE THE KING, AND FATHER OF THE BLUES
THE NAME OF W.C. HANDY, WILL FOREVER BE NEWS.

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"ATLANTA BLUES (MAKE ME A PALLETTE ON YOUR FLOOR)"
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Musicians' Hiring Agency Formed by Ohio Woman

NASHVILLE — An Ohio woman with a promotional and managerial background has formed a musicians' placement company here.

Lola Wager announced the formation of Wager Enterprises, which will include four full-time bands.

Miss Wager, who has managed Ronnie Blake for the past three years, said there is a need here for musician's placement.

"If a promoter needs a band to back an act on the road, he needs only call here and we can provide it," she said. "Bookers constantly get calls and can't provide the service; now they can refer such calls to me."

The lady manager said her musicians would be available for road shows, as long-term house bands, or for sessions. She plans to screen union musicians to determine their capability and then establish her groups.

A native of Akron, Ohio, where she was a promoter for 10 years, she said there would be no charge to the musicians. Her fee would come from the individual or company seeking the services of the band.

Additionally, she plans to place individual musicians. "If a session calls for a single drummer, I may manage him," she stated.

Miss Wager also noted that it would help many artists by relieving them of the responsibility of maintaining their own bands. "If they get a show which warrants a band we'll have one available," she pointed out. "On the other hand, if it's a one-nighter with a house-band available, the artist still can take the booking without worrying about his own group."

Miss Wager also will have a publishing firm called Big Country, also under Wager Enterprises. She also may manage other artists. She plans to have a service there for musician's placement.

CMA Membership Drive in Full Steam

NASHVILLE — More than 25 per cent of the United States is now represented by state membership chairmen for the Country Music Association's 1969 membership drive.

Tandy Rice, vice-president of Show Biz, Inc., and over all chairman, said 37 state leaders had accepted assignments for the recruitment of others in the country music industry.

He pointed out that Gladys Hart of Colorado, Mary Hall of Ohio and Wally Mullinax of South Carolina each had solicited the interest of some 30 people within the first month of activity.

The list of state chairmen is impressing, ranging from artists to radio and television personalities.

Among the state and Canadian province chairmen are these: Maxine Brown, Arkansas; Larry Scott, California; Gladys Hart, Colorado; William T. Anderson (editor of Country Song Roundup), Connecticut; Donald E. Lyons, Delaware; Mac Curtis, Florida; Dorothy Kuhlman, Georgia; Ralph Frazer, Idaho; Bill Robinson, Indiana; Slim Jim Lengyl, Iowa; Mike Oatman, Kansas; Pee Wee King, Kentucky; Frank Page, Louisiana; James Rasmussen, Maine; George Dale, Maryland; Lee Roberts, Massachusetts; Jack Dillon, Minnesota; F. M. Smith, Mississippi; Johnny Daume, Missouri; Al Donohue, Montana; Johnny Gunn, Nevada; Lee Arnold, New Jersey; Little Richie Johnson, New Mexico; Ramblin' Lou Shriver, New York; James Martinson, North Carolina; Mary Hall, Ohio; Rodney Johnson, Oregon; Bob Englar, Pennsylvania; Murray Green, Rhode Island; Wally Mullinax, South Carolina; Buddy Meredith, South Dakota; Bob Jennings, Tennessee; Jack Gardner, Texas; Hank Hilton, Utah; Gus Thomas, West Virginia; Chuck Davis, Western Canada, and Ian Cook, Eastern Canada.

It also was announced that Maggie Caveiner, associated with Shelby Singleton Productions, has become membership recruitment chairman for the city of Nashville.

Bob Lominac

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SOME AREAS STILL OPEN.
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NASHVILLE — Lester Flatt will continue to function with the Foggy Mountain Boys and will be booked by Jimmy Key if plans now underway work out.

Flatt, who broke last week with Earl Scruggs, his partner of 26 years, said he and the band will continue to do the Martha White-sponsored television shows, and that banjoist Vic Jordan will join the group.


"I am now trying to void the contract I have with Mrs. Earl (Louise) Scruggs," Flatt said. "I hope it can be done amicably and in a friendly way." The legal to contract calls for appearances of the two men. It now is in the hands of the American Federation of Musicians. Flatt said that since the tie is broken bookings will begin again, handled by Key, and the act will be booked as Lester Flatt and the Foggy Mountain Boys.

Meanwhile, Flatt and the group, utilizing Jordan, will continue to videotape the TV shows and to tape a morning radio show, both sponsored by Martha White.

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Columbia Pact

As far as the contract with Columbia Records is concerned, Flatt said he would meet with company officials and "try to work something out." He said there might be no recording at all for a while. Columbia has several of their recordings in the can. There has been no word from Columbia producers here as to what avenues might be followed.

Scruggs was not available for comment as to his plans, although Mrs. Scruggs has indicated she will try to hold Flatt to the signed contract.

It has generally been known in the industry that there was dissension for some time between the two members of the famous act, and between Flatt and Mrs. Scruggs. A few weeks ago, at the Inaugural Parade in Washington, the two first refused to appear together on the "Grand Ole Opry" float. However, intervention on the

(Continued on page 47)

How about you?

Ride a bike with The Two Mile Pike

"THE UNINHIBITED BICYCLE RIDER"

How about you?

Ride a bike with The Two Mile Pike

"THE UNINHIBITED BICYCLE RIDER"

Published Pamper Music, inc. (BMI)
119 Two Mile Pike. Ph. (615) 859-1345
Goodlettsville, Tenn. 37072

MARCH 29, 1969, BILLBOARD
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<thead>
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<th>No.</th>
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<td>SWEETHEART OF THE YEAR</td>
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LYNN'S BIGGEST HIT REALLY HITS HOME!

Lynn Anderson

"OUR HOUSE IS NOT A HOME"

CHART RECORD # 59-5001
distributed by RCA

Written By Curly Putman and Shirley Mayo

PUBLISHED BY GREEN GRASS MUSIC
Mr. Walker "It's All Over" (I Don't Like the New York Secretaries Life)  
Capitol Records 2436

From an extended tour. After this stint, he leaves for a four-month tour with Bob Hope. Sounds of Music Distributing at Helen, N. M., says it is taking on distribution for several new labels.

The "Country Music Sales" Arts week's coming up at West Atlanta. The scene is again looking for items of apparel and the like from artists to auction in raise money for the Atlanta Music Club. Disk jockey has appointed Clintona Moon as director of project. Johnnie Copeland has just signed a long-term contract with the Golden Nugget in Los Angeles after recently having been held over for two extra weeks to replace an ailing Wayon Jenkins and for Dottie West when her home burned. Featured on all his shows are Larry Good and the Countrymen. K- Ark Records has signed Dr. Charles Pruett of Bluefield, W. Va., for an immediate session. The doctor is an M.D. at the Rivertown Sanitarium.

Wilma Lee and Stoney Cooper have recorded together for the first time in 18 months. Although Wilma Lee has recorded periodic singles for Decca, Stoney has not been able to record because of his health. However, now in the way to mending, he did the session, produced by Harry Silverstein. The tune, soon to be released, is "My Georgia Moon." The pair will leave shortly on a European tour.

Jeanie C. Riley is in town for five consecutive days of sessions working on both singles and another Shelby Singleton LP. John Ryles L moving quickly for a young man, headlining Nashville's home show. In April he heads for London. Johnny Duncan has cut another Cedarmont song. Porter Wagoner, in the hospital for some minor matters, was pinch hit at the "Opry" by Hank Snow. In turn, Ray Pillow filled in for Hank.

Artie Campbell and Loren Mann do their thing at some food shows toward the end of April. Jim and Jenny are doing an album of old Louvin Brothers songs. Tex Clark of Blake Star Promotions off to Detroit to set up a new office to handle country and pop product for Atlanta Productions, formerly of Boston. Johnny Caps of K-Ark has moved Joe Love, Shell Hicks and Howie Clinger to his roster. The Academy of Country and Western Music has had its preliminary round of balloting for the April 28 presentation at the Hollywood Palladium. The One Wheeler show is about to go overseas, taking along Country artist Barbara Dale Garrett, Entrance artist Ann Baker, and A. J. Nelson, Earnest Thompson and Jimmy Lunceford. Epic artist Slim Hitchcock has top-notch artists lined up for his TV show, including Bob Luman, Jimmie Davis, Skeeter Davis, George Hamilton IV, Connie Smith, Del Reeves and Bobby Goldsboro. He is currently syndicated in 37 markets.

Jody Miller having finished her Hawaii tour, moves on the West Coast and then moves to the Midwest in April. A new release from Virgo Records, "Themes Like Old Times," inspired KRAK's program department to present an old themes contest to listeners near Sacramento. Michael Parker is now news director of KBBQ, Burbank. Ronnie Urrigdon of Argo, Ill., is the new president of the Billy Goat Club. He records for Stop Records. ... Cy Cohn, still writing strong material, has praised on the other veterans who "adapt to the changes of the times." Among them he lists Cindy Walker, Vic McAlpin, and Leone Payne. Jimmy Peppers, Husky Music executive has signed a recording agreement (Continued on page 47)

Billboard SPECIAL SURVEY
This Week Ending 3/29/69

**STARR Performances—LP's receiving proportionate square percent report this week.**

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<td>Glen Campbell, Capitol ST 103 (S)</td>
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<td>STAND BY YOUR MAN</td>
<td>Tammy Wynette, Epic DN 2461 (S)</td>
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<td>CHARLEY PRIDE ... IN PERSON</td>
<td>Charley Pride, Capitol 31099 (S)</td>
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<td>GENTLE ON MY MIND</td>
<td>Glen Campbell, Capitol 31099 (S)</td>
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<td>HUMOR ALONE</td>
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<td>SHE WEARS MY RING</td>
<td>Ray Price, Columbia CS 9793 (S)</td>
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<td>JUST THE TWO OF US</td>
<td>Duane Eddy &amp; Tony Perkins, RCA Victor LPM 3093 (S)</td>
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<td>YOUR SQUAW IS ON THE WARPATH</td>
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<td>NASHVILLE BRASS PLAY THE NASHVILLE SOUND</td>
<td>RCA Victor LSP 4094 (S)</td>
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Billboard Scene

Continued from page 43
Jerry Inman

"MISSISSIPPI WOMAN"

COLUMBIA
#44474

Published by TREE PUBLISHING CO.
Exclusively on COLUMBIA RECORDS

Country Music

CONWAY Twitty and his "LONELY BLUE BOYS" are among those scheduled to appear at the Country Festival at Wembley Pool in London, on Easter Saturday. The talent will be primarily from the Huber Long and Bob Neal stables.

Leann Ashley and Don Bowman has switched to the Jimmie Key agency. Charlie Tallent is installing a new 4 track studio in the recently constructed building of Hubert Long. Among other things, the building houses Moss Rose Publishing, Eddy Polo of Springfield, Mo., an exclusive writer with Cedarwood Publishing, was in for a demo cutting session. RCA's Skeeter Davis shed 25 pounds in two months. Leon Van Dyke, who completed a successful engagement at the Sahara in Las Vegas, has his option picked up for another four weeks later this year.

CONNIE SMITH is shown signing her new RCA recording contract as her personal manager, Bob Neal, left, and her executive producer, Bob Ferguson, look on.

Nashville Scene

• Continued from page 46

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MOSCOW — Two leading Scriabin specialists here have transmitted their comments on a new Scriabin recording by pianist Mstislav Rostropovich, including criticism of the liner notes.

Their comments, in turn, have been answered by Joe Bott, director of Mercury's Classical Division, who notes that the eventual source of the liner notes material was from Scriabin's own composer.

T. G. Shaborinika, director of the Scriabin Museum here, and Professor A. V. Kashperov, noted the remarkable musical interpretations and the truth of the respective pieces, not mentioning the order of pieces, which did not follow chronological sequence.

The liner notes went into the merits of the respective pieces, noting that some were closer to acoustically interpretations than others. Shaborinika and Kashperov, according to Mercury, considered compositions in its C. E. S. U. as evidence by the album, which the first devoted completely to Scriabin American by an American label, but questioned the order of pieces, which did not follow chronological sequence.

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MOA, Exhibitors Set To Tackle Show Rules
By RON SCHLACHTER

CHICAGO — "Open-mindedness" will be the attitude of the Music Operators of America (MOA) when it hosts meetings here Monday and Tuesday (24-25) with exhibitors from last year's show.

According to MOA executive vice-president Fred Granger, the purpose of the meetings is to review and revise ground rules for the 1969 show, which is scheduled for Sept. 5-7 at the Sherman House.

"Our attitude is that we want to do everything we can to make this a trade show the exhibitor wants," explained Granger. "We are completely open-minded about this. The exhibitors are our customers. Without them you don't have a trade show."

"Exhibitors have told us about some objectionable things concerning last year's show and these will be discussed. Two items in question are offensive films that were shown in hotel rooms and liquor being served on the premises."

Representing the MOA at the Sherman House meetings will be president Howard Ellis, secretary Lou Piacek, treasurer Les Montooth, board chairman Bill Cannon and Granger. Monday's meeting will be with phonograph manufacturers, while Tuesday's will be with game manufacturers.

Those scheduled to attend Monday are A. D. Palmer, Wurlitzer; Les Rieck, Rock-Ola; Bill Blumberg and John Dumm, Searle; Jim Newlander and Ray Tabor, Howe and Henry Leyser, Associated Coin Amusement Co.

Tuesday's meeting will be with jukebox manufacturers, Bill Galuppi to begin exploitation of Bilotta Enterprises, Inc.

"Merry Go Round of Love," by Roberta Quinlan, conceived, written and produced by Mills Novelty. The 40-year-old firm loaded with such titles as "Music of the Night," "Love Me Tender," "Gonna Dance," and "Dry" by Roberta Quinlan, is a hit.

REMEMBER TROUBADOR? Not during a recent company party. Japan, enjoying a ski boom now, "Music Life Sweet," "Jealous" and other songs were performed. The company's president, Tony Jones, said, "Our Hot Comedians" will be the attitude of the firm.

"Only after a sufficient number of people have been checked into the building will an international understanding, according to Bally Manufacturing Corp., advertising manager Herb Jones. His firm here regularly fills requests for "Blossoms on Broadway," "Ain't Life Sweet," "Jealous" and other 1937 vintage records.

TAC Programmers Carry Instant Location Inventory
By EARL PAIGE

NEW ORLEANS — Record department personnel here at TAC Amusement Corp. have worked an "instant inventory" system enabling them to tell at a glance the exact programming line-up on each jukebox in the hundreds of locations the firm services. The refinement is part of the over-all programming science said to be so far unrivaled for the growth of the 30-year-old firm that catalogs close to one million records in its library.

Joseph Caruso and Harold Giarrusso, both 20-year veterans of the famous operation founded by the late Warren Atherton, described their system "as a sort of miniature wall box in a plastic folder." It is exactly: a loose-leaf folder holding the exact title strip bound on a corresponding jukebox.

Caruso and Giarrusso, who are assisted by Henry Holmes, that, Lynda Kolb and Ann Springer, said the folder has at least three advantages:• "We use a lot of wall boxes here. If a location loses another wall box we simply pull the location's folder and duplicate the strips in it. We deliver the wall box in less than an hour."
• The folder settles arguments.

"We will begin our legislation contact program immediately. With this, we will contact every operator in the State and ask them to contact or write letters to their legislators."

"Although not a bill yet, a report just released by the Governor's Revenue Study Committee recommends expansion of the State tax to cover all forms of commercial recreation including golf clubs, theaters, pool and bowling. In addition, it calls for a flat rate income tax on individuals and corporations plus a 335% per cent increase in taxes on alcohol, wine and beer, plus a hike from 9 cents to 12 cents in cigarette tax."

"We have a question of key programmers to present their views in by-lined articles and present the first of the series this week."

Distribution Tomorrow

Distributors of coin-operated equipment face many perplexing problems today. Many are concerned about the implications of national operating firms now acquiring jukebox routes and how this may affect traditional distributor-owner relations. Other problems are how to finance promotions, shortages of personal, service and equipment, direct-to-location sales and many other subjects.

The word, "merchandising" to them as just like examining the jukebox or wall box. It means inventorying."

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Game Law in Legislature

Continued from page 49

But a newer coalition of legislators combining pinball interests with other special interests, is working to get pinball and slot bills to the floor for vote, by making deals to support each other's interests. A proposed amendment to a pinball bill would phase out the machines in three years—thereby in effect permitting them legality over that period. Some declared opponents of pinball machine legislation also voted for the amendment, to have a weaker bill ready in case a floor fight bring a test vote on pinball and/or slots legislation, they say.

A THREE DAY WURLITZER SERVICING SCHOOL was recently held at Southern Music, Ltd., in Calgary, Alta. Leonard Hicks shown here standing at left, conducted the sessions for 25 of Southern's servicemen and technicians.

Distribution Tomorrow

Continued from page 49

manufacturers toward acquiring their own distribution outlets. These factories got into the distribution phase because of different reasons. In at least one instance, it was part of a deliberate program, in other cases, it arose because of the business difficulties of various independent distributors. What is the significance of this and what does it mean and how far will it go?

If it continues, and it appears at this point that it will, it could mean the end of the independent distributor. A manufacturer can (and allegedly does) use factory-owned outlets to "dump" merchandise at prices below retail prices. There are possible anti-trust implications involved here. The fact is that such "isolated" pricing forces the independent competing distributor to compete with price structure he cannot meet if he is to stay in business. The factory branch does not have to operate at a profit as long as it breaks even. The idea is to "move the merchandise" and this is reflected in higher factory or corporate earnings.

How does the independent compete with this? Well, if he has a substantial operation, he can concentrate on this and relegate his distribution function to a secondary status. He can cut down, in other words, in his distribution functions, services and expenses. If he is not operating and depends on a "pure distribution" set up, then he can be in big trouble and, at this time, nobody has the answer or anecdote to the problems involved.

Certainly, in the long run, the industry must either be serviced by factory owned branches completely, or by independent distributors completely. At least, and with the usual exception, that is the essence.

Rock-Ola is the only major manufacturer of phonographs without factory owned branches or a policy so directed. Can this policy continue (Ed note: Empire is a Rock-Ola distributor)? It all depends on how far the "factory owned" trend continues. Distributor problems are dangerously low. There are many distributors, now in existence, who are on the verge of elimination for one reason or another. There are areas now, that as regards certain manufacturers, are without any distribution in the actual sense of the term.

There cannot be a dual system of distribution. The economics of competition make it impossible. What or who will survive as the ultimate system?

In view of the uncertainty, the independent distributor rests uneasily these days. He is troubled from within and from without. The future direction of his business cannot be accurately charted. There are too many questions.

On the Street

By RON SCHLACHTER

Wurlitzer sales manager Bob Bear is back north from headquarters after making a swing through the southwest. Bear visited Pete Bloom in Wichita, Shorts Co., Oklahoma City; Raymond Williams, Dallas, and L. C. Butler, Houston. Gene Wagner reports that Dallas Industries, Ltd., is anticipating a "new exciting approach for the amusement operator." Meanwhile, Nutting has formed Modec, a subsidiary involved in industrial education. President of the new subsidiary is Gordon Ralph. Millie McCarthy continues to make weekly trips to Miami from the New York headquarters. Mrs. McCarthy hopes to have some good news to report by the end of the month.

Howard Kaye reports that the big news at Irving Kaye is the company's new line of Apollo tables. The Oklahoma Area 8-Ball Tournament is under way at 128 locations in the State. Participating operators are Larry's Amusement and Find Vending, Enid; North-west Amusement, Woodward; Robby's Music, Clinton; B. M. Music, Boyle Amusement and Patterson Music, Oklahoma City; Vending, Magee and City Vending and R. M. Music, Tulsa. The tournament is under the direction of Culp Distributing Co., Oklahoma City. A visitor last week to Culp Distributing was Carl Johnson of the Wurlitzer engineering department.

Sam Hastings of Hastings Distributing to Milwaukee is enjoying a month of fishing in Florida. Twelve operators from throughout the Connecticut territory of the Wurlitzer Co. recently attended a one-day service school at East Hartford headquarters of the Wurlitzer Co. They included Rose and Chris Wilson, R. H. Distributing, New London; Charles Done, Nicholas Urso, Russell Bogdon and Walter Dugas, Commercial Music, New Britain; Ray Hefter, R. H. Hefter Co., Simsbury; Dale Say, Rode Music, Terryville; George Dugan, J. Resnick & Sons, Hartford; Paul Meier.

(Continued on page 53)
LOOKING FOR HIGHER YIELD?

TRY THIS BLUE CHIP INVESTMENT

WURLITZER

AMERICANA III

For operators, a phonograph is an important investment. Its price-earnings ratio either marks it speculative or a blue chip investment.

Your best buy, the AMERICANA III has proved that its combination of eye-riveting animation, colorful beauty and soul-thrilling sound is producing the highest yield in automatic music history.

Want specifics? See your Wurlitzer Distributor.

INVESTMENT FOR MUSIC OPERATORS

THE WURLITZER COMPANY

113 Years of Musical Experience
North Tonawanda, N.Y.
ROGER FOLZ  

**Tax Laws Threat to Penny Vending**

OCEANSIDE, N. Y. — Bulk vendors do not develop a definitive legislative program to protect their interests. This is the view of Roger Folz, who pointed out that “taxes” against penny vending are still an issue. Folz, who heads up a legislative committee of the National Vendors Association (NVA), said taxes would be the biggest problem confronting the national trade group when it convenes in April and speak about 1-cent vending. Folz also said vendors may have to set up separate companies for handling the sales of quarter capsules where sales tax laws exempt sales of 10 cents and under.

"But quarter vending is a continuation of penny merchandising. The addition of a quarter unit in a store may add more total revenue, but again, you would not expect to have a quarter vending machine with a tax exemption." Folz also said vendors may have to set up separate companies for handling the sales of quarter capsules where sales tax laws exempt sales of 10 cents and under.

**Bulk Vending News**

Vincent Schiro Strong Believer in 1c Vending

NEW ORLEANS — Vincent (Buddy) Schiro has a very effective method of demonstrating the importance of the penny in bulk vending. One-half of the father-son distributor and operator team at Schiro Vending Supply here, he often takes new operators into the firm’s vault and shows them stacks of bigended pennies.

Young Schiro, who will address the National Vendors Association workshop session in April and speak about 1-cent vending, said, “Many times new operators will tell me they want machines with nickel, dime and quarter coin mechanisms, some even talk about half dollars.”

-windows and doors are unopened, and the machine is well maintained.

The NWA has been engaged in a licensing program in Florida and recently the city of Buffalo, N. Y., has given some relief to bulk vendors by exempting penny sales from tax laws. Folz and his brother, Harold, operate Folz Vending here with installations in all 50 states and some foreign countries.

Folz would like to see bulk vending machines exempted per state and it is hoped that an NVA definition of bulk units can be helpful in dealing with legislators. "We have to get away from taxing bases and licenses on coin denominations.

"The denominations of coins are no indication of the volume generated or the ability to pay taxes on the receipts," he said. A penny, nickel or dime machine can only generate $50 to $70 in a whole year and cannot be compared with a soft drink or candy machine, which also sells products for 10 cents. "I think legislators are favorable to laws that will protect penny vending. I don't think they want to knock it out. But we have to draw up a definite program to present to lawmakers.

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The Merchandising Void

Most of the better play-stimulator promotions have emanated from the manufacturing level. First, the machines themselves have been made to catch impulsive patronage with modern styling and lighting. Animation is frequently added for improved attention grabbing. Title strip arrangements are improved to further stimulate play, and special pricing promotions are offered to induce still more patronage. Scores of other on-the-machine merchandising ideas have rolled from the assembly lines over the years. They are commendable. They have boosted play. But they are not enough.

Jukeboxes and game income continues to remain static. The industry is sustaining itself, but not expanding. While entertainment expenditures increase at a fantastic annual rate, jukeboxes and games aren't collecting their share. And the merchandising void is to blame, in the main, for this disturbing state of affairs.

- The need is for the industry's sharpest minds at all levels to apply themselves to the problem of merchandising, advertising and promotion of our entertainment product to the ultimate consumer. Special emphasis on this neglected area of the business could well be made at the next Music Operators of America (MOA) convention.

- It would appear that one of the primary areas of promotional potential to be explored is that of cooperation with the record labels. For example, it is probable that a number of labels (particularly large independents) would eagerly seize the opportunity to promote "National Jukebox Month" in their national, regional and local advertising in return for assurances that certain advertised titles will be on most of the nation's jukeboxes during that period.

At the local level—the level where merchandising ideas are best conceived and carried out—there is tremendous potential for promotional cooperation between jukebox operators and radio. For example, when a local station launches "a month of oldies," it might gladly plug jukebox play over the air if all Penny Vending Threat

- Continued from page 52

large vending machine dispensing sandwiches or pasty for 25 cents.

Folz said the subject of slugs will also be discussed in Florida, but that recent sophistication of machines may prove to be the solution.

"Our local association saw a demonstration of the new Northwestern machine, which has a slug rejector. We were very impressed. It rejects at least 85 to 90 per cent of all slugs, the exception being slugs made of the same substance as money. "Now if slug rejectors can be adapted for penny, nickel and dime units we might solve the problem posed by plastic bingo chips."

The local jukeboxes, well stocked with the titles on the station's playlist, carry banners promoting the station's oldie month.

Here and there operators are initiating such promotions, but more—much more—of the same is needed. And centralized impetus, such as that MOA is giving to public relations, is indicated.

Billboard's International Coin-Machine World Directory 1969-'70

7th annual Buying Guide—the original and only complete directory prepared exclusively for the entire coin industry, MANUFACTURERS, DISTRIBUTORS, SUPPLIERS and ASSOCIATIONS, etc.—if you're doing business with the coin machine industry, this directory is especially important to you and your product story.

Current ▶ Concise ▶ Complete
Instant Inventory

* Continued from page 49

them where to find it on the box. "Right now, there's four versions of 'Gentle on My Mind,' by Dean Martin, Glen Campbell, Patti Page and Boots Randolph. We can very simply avoid putting on two versions by referring to the folder."

Giarrusso claims a record can be found in the 800,000 plus title inventory "in less than 10 seconds." Each music category is kept in individual color-coded boxes. Within each category artists are arranged alphabetically by name and their records are arranged alphabetically by title. As many as 100 copies of some records are inventoried. In the case of such artists as James Brown, Ray Charles and Aretha Franklin, Giarrusso said, "virtually every recording they ever made is in stock."

New Little LP's

CHICAGO—Five new Little LP's were released by Garwin Sales last week. The artists consist of Guy Lombardo, Lettermen, Willie Mitchell, Bill Black's Combo and Beck Owens.

when answering ads . . .

Say You Saw It in Billboard

What's Playing?

A weekly programming profile of current and oldie selections from locations around the country.

Baton Rouge, La., Location: Adult (Over 30)-Lounge


Crete, Neb., Location: Adult (Over 30)-Tavern


Glendale, Calif., Location: Young Adult-Night Club


Haddonfield, N. J., Location: C&W-Tavern

Current releases: "I Don't Want to Feel Lonely," Sonny James, Capitol-2428; "I'm a Woman of the World," Leroy Lyon, Decca-3243; "Gallivancin'," Glen Campbell, Capitol-2428.

Indianapolis, Ind., Location: R&B-Tavern

Current releases: "I've Seen a Light," The Dynamics, Capitol-4424; "I Married the Girl," Roy Orbison, Mercury-7289.

Poooria, Ill., Location: R&B-Restaurant

Current releases: "I'm A Fool," Jimmy Wynn, Mercury-7289; "Stand By Your Man," Tammy Wynette.

Coming Events

April 12—Alabama Automatic Merchandising Council, Governors House, Montgomery.
April 12-13—Kansas Automatic Merchandising & Music Association, Hutchinson.
April 15-19—National Vendors Association, annual convention and trade exhibit, Hollywood Beach Hotel, Miami.
April 18-19—Wisconsin Automatic Merchandising Council, Bi- loit's Forum, Green Bay.
April 18-19—National Automatic Merchandising Association, spring management conference, Sharon Springs Hotel, Atlantic City, N. J.
April 25-26—Indiana Vending Council, Inc., annual meeting, Speedway Motel, Indianapolis.
May 1-4—Illinois Automatic Merchandising Council, Like Lawn Lodge, Delavan, Wis.
May 2-3—Canadian Automatic Merchandising Association, annual convention and trade show, Hotel Bonaventure, Montreal.
May 9-10—National Automatic Merchandising Association, spring management conference, Broadmoor Hotel, Colorado Springs, Colo.
May 9-10—Ohio Automatic Merchandising Association, annual meeting, Sheraton Columbus Hotel, Columbus.
May 15-18—Florida Amusement & Music Association, Port-O-Cull, Tierre Village, North Palm Beach, Fla.
May 16-17—New Jersey Automatic Merchandising Council, Holiday Inn on the Turnpike, North Port Reading, N. J.
June 6—Minnesota Automatic Merchandising Association, Madden's Resort, Milaca Lake, Minn.
June 13-15—New York Automatic Merchandising Association, Pines Hotel, South Fallsburg, N. Y.
CHICAGO—A total of 205 companies are included on the first exhibitor list to be released by the National Association of Music Merchants, Inc. (NAMM) for its upcoming Music Show here, set for June 22-26 at the Conrad Hilton Hotel.

There will be an increase of 11,000 square feet of exhibit space for this year's show and according to NAMM staff director, Dr. Robert G. Foster, Lee, "open space" will be utilized to a greater extent than at any other show.

"We have a lot more space in the Avenue Rooms, the International, East and West Halls," said Lee. "All but a few booths have been sold. We have 18 new exhibitors this year in the Avenue Rooms, East and West in the Pick Congress Hotel.

Exhibitors for the 1969 show are:

- AIR AMPLIFIERS
- ACCORGAN CORPORATION
- ACTIVITY ELECTRONIC CORPORATION
- AMERICAN BASS INSTRUMENT COMPANY
- ALEXANDER BASS INSTRUMENT COMPANY
- GENERAL MUSIC STRINGS, LTD.
- GENERAL ELECTRO MUSIC

...Continued on page 57

Unusual Instruments Push for Exposure

By ELIOT TIEGEL

LOS ANGELES—The need for unusual sounds in both contemporary recordings and for use in radio-televisions is sending composer George Roumanis far afield. The result could figure in fashions, and hence, dealers, searching for such items as the cunetary, tubula, clavinet, roxachord, clavichord, cornovius and synthesizer.

Commenting on the retail possibilities of unusual instruments, Roumanis, who composes for Future Music here, said, "Ke- member, it took a long time be- before the electric piano was dis- covered and people began to buy it for their homes." Some instru- ments Roumanis uses, the cu- netary for example, are not even available through manufacturers.

The casus, Roumanis explained, is a one-finger keyboard instrument with two octave range which looks like a toy. It derives its name from its exclu- sive ability to play in the high register. It is not manufactured for the commercial market, but is available on a rental basis to musicians.

"This seems to be the present state of things regarding many of these usually named instru- ments; they are rentable but not manufactured for musical instru- ment stores."

"These instruments sound good when played with a lot of other instruments," said Roumanis, "but you wouldn't want to play any one of them alone."

"The tubula is a percussion in- strument which sounds like low register harps and is made of cardboard tubes hit with a wooden spoon device. "It sounds like a tympany drum," explained Roumanis. "It's like playing a vibes part on a drum."

"The roxachord from a singer. There is only one in the Los Angeles area who has not yet gotten into mass manufacturing. Usually the way Roumanis and other musicians hear about new instruments is (or someone to call up and say: "Hey, I've got a new instrument. Do you want to hear it?"

Roumanis hears about the roxachord from a singer. There are many people who have not been heard yet."

...Continued on page 56

What are the odds of finding a great new sound if you use Electro-Voice SRO speakers?

By RON SCHLACHTER

M. HOFFER, INC.
JAMES HOUR INDUSTRIES
HANES & BERG MANUFACTURING CO., INC.
MACGILL INSTRUMENTS COMPANY
DANLEDGER CORPORATION
A E C R HICKEL COMPANY
A & A MUSIC ARMOUR COMPANY
JANJER PIANO
S. C. JENKINS
JENSEN MANUFACTURING DIV., M. S.
KAYRAH PIANO JAMERIAL CORPORATION
KAYKHAN PIANO & ORGAN COMPANY
KING MUSICAL INSTRUMENTS
JOHN KNAPP & COMPANY
ALFRED KNIGHT
AUSTIN BROTHERS
KRAMERET & BENNINGHOFEN, INC.
KRIEGER BASSON COMPANY
KROGER ELECTRONICS
JAMES LANGDON SINGING SNOOZE
R. R. LUXER COMPANY
N L M ANSON COMPANY
G. L. MANSON COMPANY
C. A. MELFORD M. CO.
B. W. MELFORD M. CO.
MELFORD M. CO., INC.
MELFORD M. CO.
BUNN M. CO.
M. CO.
B. W. MELFORD M. CO.
C. G. MELFORD M. CO.
M. CO.
B. W. MELFORD M. CO.
C. G. MELFORD M. CO.
M. CO.
B. W. MELFORD M. CO.
C. G. MELFORD M. CO.
M. CO.
B. W. MELFORD M. CO.
C. G. MELFORD M. CO.
M. CO.
Airline Tapes Find It Nice to Be Grounded

By RON SCHLACTER

ELK GROVE VILLAGE, I1._ Good taste, good programming and a good price are the three major factors that have contributed to the continuing demand for American Airlines stereo tapes, according to Bill Johnson, manager of marketing administration, Ampex Stereo Tapes.

As the distributor for American, Ampex has increased the current catalog to 42 tapes. All are on regular 7-inch reels with a playback speed of 3.5-inch-per-second. The growing inductive polyester-based tape holds from three to three and one-half hours of music.

"Normally, a tape holds 60 to 64 songs, so that playing albums," explained Johnson. "Needless to say, this opens up the reason for its appeal. With a suggested list of $24, the tape would probably have a discount price of $17.96 or so, which is quite a value.

"Usually one record company or a family of record companies will be on one album. Billboard programs for us and all of the music is in excellent taste. While most of the music is of the easy listening popular type, we also have classical albums. We use the same sort of approach with classical.

"For the most part, you find these tapes in specialty stores, where the more serious music fanatic spends his money. Newman-Marcus in Dallas was one of our first customers and bought quite a selection of each tape. The interesting part about it was that they didn't carry any other tape. They have done very well.

"In view of the nature of the product, there is no "push" involved in selling the tapes. Johnson explained. "I think our clientele has grown to a point where they want and shop for these tapes. It's a loyal following, a very stable clientele. I feel the tapes appeal to the people because all of the selections are chosen with good taste, the programming is excellent and the tape is at a good price. The people are paying.

Symphonic Rep

UNION, N.J.—Martin Friedman Associates, with offices here at 4257 Chestnut Ave, has been appointed a representative for Ampex Radio & Electronic Corp. for the 14 counties of northern New Jersey, Rockland County and Staten Island, N.Y.

H. H. SCOTT, INC., has come up with the Scottie, a compact stereo system that should appeal to vacationing drivers. The AM/FM unit, which comes complete with two Scottie speaker systems, operates off a 12-volt battery for use in a car or boat. With suggested list of $199.95, the Scottie also operates on 110-volt current at home.

Unusual Instruments

Push for Exposure

Continued from page 55

Roumanns likes the little electric pipe organ, which is rented and produces a sound close to its big brother. The claviachord is one of the few new instruments made by a commercial company, Holmer in this instance. It looks like an electric piano, has four stops and the organist can play up to six notes in both hands.

The cordovox is old in comparison to the other instruments. It is similar to an accordion with electrical groups which allow it to sound like an organ.

The claviachord, Roumanns believes, is the closest manufacturer has come to producing the instrument on which Bach composed. It is a keyboard machine in which strings are plucked when keys are pressed, not struck by a hammer.

Roumanns is delighted with all the research and development into new instrumentation (EIA) approved a plan for reorganizing the association at the recent EIA spring conference here.

According to a recommendation by the Organization Study Committee, headed by former EIA president L. Berkley Davis, the new structure would feature retention of the present divisional arrangement, provision for groupings of divisions having mutual interests with group boards of directors and provisions for inter-divisional flexibility to accommodate new technologies, markets and products under "common interest panels.

The reorganization plan also calls for the establishment of a congressional-legislative service department, a 52-member board of governors elected by divisions or group boards of directors and a new basic dues proposal aimed at providing for a distribution of association "overhead" costs among member-companies in relation to the number of divisions in which they participate and the expenditure budget of each division.

(Continued on page 57)

Questions

needle dealers

Q. If I can buy cheap needles why should I pay more for Fidelitone? You don't make money by buying needles—profits.

A. If I can buy cheap needles for my store, why should I pay more for Fidelitone needles? You don't make money by buying needles—profits. Fidelitone offers you a full line of quality replacement phonograph needles and we are paying for the best needles available. If you can buy cheap needles, why should you buy from Fidelitone?

Your Fidelitone Distributor is a trained specialist who takes the work out of the buying process. In return he gets the most work out of his time. He gets the profit into handling needles by increasing your sales and profits.

If your business is buying phonograph needles, go anywhere. If your business is selling needles, Fidelitone is your one source for sales and profits.
NAMM Exhibitors For Wide, Open Spaces

- Continued from page 55

MARCH 29, 1969, BILLBOARD 57

**ORGAN CONCERT**

AKRON, Ohio—Grenzi Mfg. Co., Inc., here recently present- ed the second of the two-concert series here recently presented in the Akron area by Arlene Pierson and the Akron Symphony Orchestra.

LINDSAY SERVES AS ACCORDION CHAIRMAN

NEW YORK — The 1969 "Coup Mondiale," world accord- ion competition which is set to take place Aug. 6-9 here Aug. 6-9, has been announced as the event of the year by the World Accordion Federation. The competition will be held in the auditorium of the Manhattan Center, New York City.

TRUMPET TREATS" NEW YORK—Ten Sub- mitted concert program has been introduced for this year by the Trumpet Committee of the American Association of Music Teachers.

SECRET HONORED

WASHINGTON—James S. Scott, president of the Electric Industries Association (EIA), was presented with the EIA's Medal of Honor for his contributions to the electric industry.

FENDER CAMPAIGN

LOS ANGELES—Fender has announced that the company's new electric guitar line is now available for immediate delivery. The line includes the Fender Deluxe, a 10-string instrument, and the Fender Stratocaster, a 6-string instrument.

EIA APPROVES PLAN

- Continued from page 56

As for the goal of the com- mittee, the small instrument builders are intending to give the association more flexibility and allow it to expand as needed to provide a home for new electronic tech- nologies and markets. To become a member of the association, one must petition to be admitted.
Marianne Faithfull
SOMETHING BETTER
c/w SISTER MORPHINE
Produced by Mick Jagger

45-1022
Manufactured by Abkco Records
A Division of Abkco Industries, Inc.

Distributed by
From the Music Capitals of the World

ATLANTIC City group the Rascals touring here.

Finland, festivals, an organization created last year, is setting up six important music festivals this summer which will be promoted by the international organizations of the Finnish Travel Bureau. The festivals, with preliminary dates, are: June 1-3, Turku; June 3-5, Helsinki; June 6-13, Turku; June 6-12, Tampere; June 7-13, Jyvaskyla; July 11-20, Jyvaskyla; August 16-20, Porvoo Jazz Festival.

BARCELONA

Belter has released three singles by Sublime, in Catalan and one or two are said to be EP. Window's has released its first album from the American label,ills. Internationally, under the pseudonym of "Nakakorobato," starring TV production in Finland, "Mikkola" will release a Disney song from the American movie "Don Quixote Kajat," as a single.

FINLAND

Scriabin, backed by the Novello, has released another single for Soviet with local versions of "Nakakorobato," starring TV production in Finland, "Mikkola" will release a Disney song from the American movie "Don Quixote Kajat," as a single.

PHILADELPHIA

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The offer is for an outright sale, which would involve a no purchase price was announced. The sale is of course subject to the approval of the Canadian Radio-Television Commission. Included in the proposed sale are CKWS-TV and CKWS-AM/FM radio in Kingston, opposition was raised by the Canadian Radio-Television Commission. The Russian-style "Casatschok" dance craze is making a strong impact on Finland this summer which will be promoted by the international organizations of the Finnish Travel Bureau. The festivals, with preliminary dates, are: June 1-3, Turku; June 3-5, Helsinki; June 6-13, Turku; June 6-12, Tampere; June 7-13, Jyvaskyla; July 11-20, Jyvaskyla; August 16-20, Porvoo Jazz Festival.

ED LAWSON, left, merchandising manager, albums division, Quality Records, Toronto, at A&M Records studios on Los Angeles, with Dave Hovis, jack of advertising and merchandising, A&M Promotion, future releases and personal appearances were discussed during Lawson's visit.

MP MEMBER URGES BAN OF "TWO VIRGINS" ALBUM

OTTAWA—A member of Parliament in the House of Commons here has raised the possibility of obtaining the nude photos of John Lennon and Yoko Ono and demanded they be removed from Canada as obscene and anti-Christian. The Virgin Box, released by Rytmi, is the first single written and produced by Paul McCartney, and is banned from the country.

"The pictures alone are not only obscene," stated Mr. Cruse, "but the wording on this particular piece of pornographic literature reads:-'When two great Saints meet, it is a true experience.' This, interpreted Cruse, 'made the LP anti-Christian.'

Kawarthah Broadcasting Ltd., operated by Mike B., operated by Tel-Aud Broadcasting Ltd., CKWS-FM radio in Timmins, operated by Profile Records Ltd., CHEX-TV and CHEX-AM-FM radio in Peterborough, operated by

Kathleen begin with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has begun with local versions of "Nathalie" by Keiski, backed by the Soulset, has beg
Dutch Trade Riding Prosperity Crest

**By MIKE HENNESSEY**

As the high birth-rate period immediately following the war, "Their first interest," says Oord, "was in rock 'n' roll. But now they have reached the 25-35 age group and are settling down to an appreciation of middle-of-the-road album repertoire. Although they remain record lovers but they switch from classical product or to middle category recordings. The proof of this is seen in the decline in singles sales. A few years ago a single which sold more than 100,000 copies was a relatively frequent occurrence but today a sale of that magnitude is exceptional."

Countries—notably Italy, Spain and the Scandinavian nations—have recently, and in various ways, endeavored to inhibit the flow of Anglo-American product onto the market in order to promote native productions, the Dutch—for years the most susceptible to transatlantic pop trends—have cheerfully accepted a situation in which it is almost "old hat" to make or enjoy records in the English tongue.

Says Wienneke: "Our exports are increasing all the time. One of the first groups to penetrate the U.S. market was the Golden Earnings, released there on Capitol. Although the established Dutch songwriters are still writing in Dutch, most of the new groups coming up are writing their own material in English—and the funny thing is that even kids of 16 are able to write better lyrics in English than they can in Dutch."

Similarly, Bovema's Gerry Oord is convinced that much current Dutch product has immense international potential. "At present," he says, "only about 25 per cent of our output comes from local production, but I expect to see this increase considerably. We have artists coming up who are really internationally oriented, and now Dutch pop writers have a better chance of achieving international hits than they have ever had."

Oord said that many opportunities for Dutch songs and artists to attain international status had been lost in the past because "people really didn't take the trouble to listen to the music, let alone promote it. If you do things for a record, you'll never sell it, no matter how good it is. But if you put everything behind the record you believe in, then, if there is really something in the music, it will sell well."

Oord quoted the case of the MCA artist John Rowles, then relatively unknown in Holland, who came to Amsterdam for three days to promote "If I Only Had Time. "Because of that promotion," said Oord, "he scored a big hit here."

**World Potential**

Groups such as the Bovema stable which Oord cites as having international potential are the Cats, who will be released in the U.S. on Sire, the Brain Box, the Buffoons, and Gloria. Undoubtedly the artist who has made the biggest single contribution to the current prosperity of the Dutch record industry is Heintje, the 14-year-old boy singer who, says Wienneke "is the biggest act in Holland and Germany after the Beatles."

"CNR is negotiating for the release of Heintje records in the U.S. where the singer has had three straight No. 1 TV slots but are not present his biggest success has come from Germany. As in most other countries, album sales are increasing in Holland at a dramatic rate and this, says Gerry Oord, is a reflection of the changing tastes of the "gramophone generation."

The gramophone generation are part of that section of the population which was born during the high birth-rate period immediately following the war. "Their first interest," says Oord, "was in rock 'n' roll. But now they have reached the 25-35 age group and are settling down to an appreciation of middle-of-the-road album repertoire. Although they remain record lovers but they switch from classical product or to middle category recordings. The proof of this is seen in the decline in singles sales. A few years ago a single which sold more than 100,000 copies was a relatively frequent occurrence but today a sale of that magnitude is exceptional."

**Countries**

<table>
<thead>
<tr>
<th>Country</th>
<th>Song</th>
<th>Writer(s)</th>
<th>Sinner</th>
<th>Publisher</th>
<th>Record Company</th>
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<tbody>
<tr>
<td>Belgium</td>
<td>&quot;Jennifer Jennings&quot;</td>
<td>Paul Quellet</td>
<td>Louis Noels</td>
<td>Chappell</td>
<td>Gramophone</td>
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<td>Britain</td>
<td>&quot;Brom Bong a Bing&quot;</td>
<td>Alan Moorhouse</td>
<td>Lulu</td>
<td>Chappell</td>
<td>Columbia</td>
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<td>France</td>
<td>&quot;Oh Jour, Un Enfant&quot;</td>
<td>Emile Starn</td>
<td>April Music</td>
<td>E-Savel</td>
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<td>Germany</td>
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<td>Hans Blum</td>
<td>Siw Malekvist</td>
<td>Intro</td>
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<td>&quot;Due Grosse Lacrime&quot;</td>
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<td>Iva Zenzichi</td>
<td>Ri-Fi/E</td>
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<td>Paul Maurit</td>
<td>Bomuld</td>
<td>Radio Music</td>
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<td>&quot;Manzari&quot;</td>
<td>Andra Don</td>
<td>Jean-Jacques</td>
<td>Trempin/Christian</td>
<td>Dis/AZ</td>
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<tr>
<td>Norway</td>
<td>&quot;O, oj, oj san glad jeg skal bi&quot;</td>
<td>Arne Bendiksen</td>
<td>Kirsco Sparhoe</td>
<td>Aare Bendiksen</td>
<td>Trilla</td>
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<tr>
<td>Portugal</td>
<td>&quot;Deodhada&quot;</td>
<td>Jose Carlos Aary dos Santos</td>
<td>Simao de Oliveira</td>
<td>Valentin de Carvalho</td>
<td>Decca</td>
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<td>Spain</td>
<td>&quot;Vuo Cantando&quot;</td>
<td>Maria Jose de Cerato</td>
<td>Salome</td>
<td>Beller</td>
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<td>Sweden</td>
<td>&quot;Judy, min sade&quot;</td>
<td>Roger Wallis</td>
<td>Tommy Koeborg</td>
<td>Sonet</td>
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<td>Switzerland</td>
<td>&quot;Bonjour, Bonjour&quot;</td>
<td>Henry Meyer</td>
<td>Paolo</td>
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<td>Yugoslavia</td>
<td>&quot;Podvragasync&quot;</td>
<td>Milan Lentic</td>
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**MARCH 29, 1969, BILLBOARD 61**
Anderson to Expand To Copenhagen, Oslo

STOCKHOLM — Swedish music publisher and record manufacturer Sig Anderson will open branch offices of Swedish Music and Polar Records in Copenhagen and Oslo on May 1.

Managing Swedish Music and Polar Records in Copenhagen will be Joergen Mortensen and the Oslo chief will be Sverre A. Ellertsen. Ellertsen is at present head of his own independent company, Tril Records in Oslo.

"The expansion is necessary," Anderson told Billboard, "to secure better promotion and sales in Denmark and Norway, where local production is becoming increasingly important and accounting for a growing percentage of total turnover each year."

We have been successful lately in the publishing field with three local records reaching No. 1 spot in Norway in 1968 and having similar successes in Denmark." Anderson recently concluded a deal with Les Reed Records for Scandinavia distribution and the new of music for the promotion of the two labels.

Anderson's publishing company, which has Scandinavian representation of Swedish and American Artists among others and the group also includes Benn Music, Polar Music and Palace Music.

Page One Inks Sandy Coast For Disks Outside Holland

LONDON — Dutch group the Sandy Coast, which has a chart entry in Holland with "Capital Punishment," has been signed for all countries outside Holland by Jockey Records chief Larry Page.

Page has also signed the Dutch girl group, Hearts of Soul, and will be bringing them to London to record.

The Sandy Coast, whose records are released in Holland by Ernatz, will have an album, "From the Studio Workshop," released here in May.

Page has talked in London with Ennio Paratore, head of Ferrata, Brazil, to discuss plans to bring the Brazilian jazz-bossa nova group to Europe for a tour in June. This time Page plans to release a third album by the Trio.

Page One has signed Blake Barrington, who will co-star with Betty Grable in the musical "Philadelphia," due to open here in April, and has also signed the German Global Records group, the German Trio Hit Kids, who will have a name change for their first release in June.

On May 27, Page goes to Madrid, Spain, with Brian Hall, now international sales and marketing manager for Page One, for a special reception given by Sonoplay to launch Page One Records in Spain.

On April 7, Page leaves London for business talks in New York before flying to Nassau to attend the Billboard-Record Retailer International Music Industry Conference April 20-23.

White Pushes Disk in Europe

BERLIN — Monument artist Tony Joe White followed a successful two-week tour of U. S. bases in West Germany with a concert at Wiesbaden through key cities in Europe and Britain to promote his latest single "Polk. Sandy Santorini."

White appeared at the Cheetham discotheque and made a special appearance on television at the U. S. Club 50 night spot in the city. He also guested on radio and TV shows.

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EUROVISION SONG CONTEST 1969

TEATRO REAL
Madrid

SPAIN
PRESENTS THE SONGS:

VIVO CANTANDO
LONG LIVE THE FEELING OF LOVE
MON AMOUR CHANTE
SINGEND DURCHS LEBEN

(BY A. ALCALDE - M.ª JOSE DE CERATTO)

Published by
EDICIONES MUSICALES BELTER, S. L.
GOMIS, 1 BARCELONA-6

cable: BELTERDISC phone: 211-55-00

sung by
SALOME'
exclusively on
BELTER records
Riding Prosperity Crest

Says Wienneke: "The Beatles can still sell 100,000 but even when a Dutch group makes No. 1, sales are usually between 60,000 and 70,000."

And while album sales continue to mount, the Dutch industry is gearing itself for greater exploitation of other outlets for recorded material - pre-recorded tape, rack-jobbing and record clubs.

The cassette market, though still slow, is well established in Holland and Oord sees tremendous potential in the stereo 8 configuration.

CBC-TV Bowing A Music Series

TORONTO — The CBC-TV network has scheduled a music series to debut across Canada following the top-rated National Hockey League game on Saturdays.

The series will be co-hosted by well-known Canadian and American leaders Peter Appleyard and Gary Brown who will play, narrate, give vibes and trumpet. Series title is "Mallets and Brass." The series will feature mostly mainstream sounds, with guests on the initial programs including Boss Brass (RCA Victor) and vocalists Diane Brooks, newly signed by Ray Charles' Tangerine label in the U. S.
From The Music Capitals of the World

MILAN

EMI Balboa prepared a promotional campaign in Italy for British singer Cliff Richard. Richard was given a press cocktail at the Palace Hotel in Milan and appeared on RAI TV's "Seconda Notizia" with a 15-minute show to be seen on Italian TV. Richard is a guest appearance on four radio programs. Claude Francois' release is that one-night appearance at Milan's Teatro Nove with his orchestra, backing vocals and dancers.

Chris Farlowe's (Immediate) debut in Italy with an appearance on the RAI TV show "Chica chi la sa" to coincide with the release of his single "Dawn." Gabriella Farinon, Italian TV personality of "Rebus" fame, has been seen at the Four Flamingos TV show. Mango Santamaria, Columbia 4-44740 (United Artists, ASCAP) signed "Lily the Pink" on two TV shows. "Rai4: human music, "Renaissance," and "The Beat Goes On" was recorded in Milan.

MADRID

Francisco de Miquel's (Fonogram) first Spanish version of "Time" has appeared in Spain. Augusto Algarin's third album for Fonogram has been included among its 12 instrumental titles written by Spanish composers and orchestras. "Street" was recorded in Madrid. "El Giov al di" was written by Jonny "S" and "Lily the Pink" was written by Judy Collins and Nick DeCaro, A&M 1037 (Miller, ASCAP).

 Judy Collins makes her debut in the Spanish market with "Lily the Pink." Ray Conniffe released singles by the Stan Getz Quartet and the Modern Jazz Quartet in Madrid. The third album by the Vanilla Fudge is distributed by CEM.

Romeo Waschko

MAJOR CONCERTS

JULY 15, 1969, MILAN - The Polish song and dance company Mazowsze leaves Poland. Other French artists who participated were the German song and dance company "Tango" to coincide with the 1969 European Song Contest in the middle-of-the-road category. The Polish song and dance company "Tango" to coincide with the 1969 European Song Contest in the middle-of-the-road category.

Romeo Waschko

MARCH 29, 1969, BILLBOARD

Tokyo

Andy Williams will arrive in Japan in April for short tour. Philip Connick, who is under contract with singer Scott Walker is set for Japan in July. The album "CARNABY" makes its debut in Tokyo. The Glen Campbell & Bobbie Gentry, Reprise 0813 (Budd, ASCAP) have "The Way It Used to Be" as their single. The Vogues, Reprise 0813 (Budd, ASCAP) have "No Not Much" as their single. Brenda Lee, Decca 32428 (Hill & Range/ASCAP) have "You Gave Me a Mountain." The First Edition, BMI have "With Pen in Hand." The Stan Getz Quartet have "Corduroyman." The Modern Jazz Quartet have "Calderon's own" as their single. The Tangerine Four have "Both Sides, the Stan Getz Quartet have "Calderon's own" as their single. The Tangerine Four have "Both Sides, the Stan Getz Quartet have "Calderon's own" as their single.

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ALWAYS KEEP ME IN YOUR HEART
BY RUSSELL FAITH

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THE FOUR ACES

10,000 RECORDS...
GOING ON 23
OBLITERATING THE GENERATION GAP.
FIRST 30 STATIONS RECEIVED, LIKED, PLAYED, RAVED!

RADNOR RECORDS, INC.
301 CITY LINE AVENUE • BALA CYNWYD, PENNSYLVANIA 19004
Ain't What They Used Tothe

This, the second album done by the Bur-      have made this debut LP as a trio        pipe. Can't miss.

This commerical package of recent top tunes       on with warm soul readings, offers her spark-

The key, the very basic appeal of any         for his warm and impressive skill is at its       it to envision. Too,

Even though Gary McFarland's symphony     the heroine as portrayed on "Love of a Gentle Woman,"       and authority. This two-LP set with a jacket      its range that

This featured symphony is so logically      her songs. The orchestra is rich and the  noise

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The trio is a programming must.

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FREEDOM SUITE / THE RASCALS

AMERICA THE BEAUTIFUL • ME & MY FRIENDS • ANY DANCE’LL DO
LOOK AROUND • A RAY OF HOPE • ISLAND OF LOVE • OF COURSE
LOVE WAS SO EASY TO GIVE • PEOPLE GOT TO BE FREE • BABY I’M BLUE
HEAVEN • ADRIAN’S BIRTHDAY • BOOM • CUTE

Management: SID BERNSTEIN
We are now recording and acquiring masters from the industry's top producers. Watch for our new releases soon.

NORTH AMERICAN LEISURE CORP.
1776 Broadway, New York 10018
A subsidiary of Omega Equities Corporation

distributed by
**Album Reviews**

**Soundtrack**

The promotion behind this movie and the soundtrack should get a lot of substantial sales. The film was shot by Richard A. Erb, who has handled some major pictures, and the music is by the well-known composer, Richard Strauss. The theme song, "Tobey's Theme," is one of the most memorable numbers in the movie, and it fits perfectly with the action. The other songs, such as "Good Morning, Good Afternoon," "Here I Am," and "Calvary," are also well-written and well-recorded. The album includes some of the best songs from the film, and it is sure to please fans of the movie.

**QuickSilver Messenger Service**

This LP offers a good cross-section of the group's material, from the gutsy blues of "I'm On My Way," to the melodic "Never a Filly." The instrumental "Lifting a Tune" is a nice touch, and "Easy, Baby." is a bit more commercial, but it still has its moments. The album is well-recorded and offers a good introduction to the group's style.

**UnderCurrent Strings**

Richard Hayman has taken some of the most innovative and challenging material and turned it into beautiful music. The arrangements are complex and the playing is first-rate. The LP offers some of the best of the group's work, and it is sure to please fans of modern jazz.

**Country**

Vince Warner & Sue Jane Johnson

This is another superb LP from the Warner-Tillotson Record Co. It features some of the best songs from the group's repertoire, and it is well-recorded. The vocal harmonies are excellent, and the instrumental work is first-rate. This is one of the best LPs from this group, and it is sure to please fans of country music.

**Surprise Package**

This album offers a variety of material, from the bluesy "Blues in the Night," to the more pop-oriented "Never a Filly." The album is well-recorded, and it offers a good introduction to the group's style.

**The Best of Pete Fountain**

This album features some of the best songs from Fountain's career, and it is well-recorded. The album includes some of the group's most popular songs, such as "When I'm Dreaming," and "Here I Am." This is one of the best LPs from this group, and it is sure to please fans of traditional jazz.

**Flyin' Burrito Brothers**

One of the most difficult things today is to find a good LP that sounds really different, but this one does. It is a unique blend of country and rock, and it is sure to please fans of both genres.

**The Best of Charlie Haden**

This LP offers a good introduction to the group's material, from the bluesy "Blue Bean," to the more pop-oriented "Never a Filly." The album is well-recorded, and it offers a good introduction to the group's style.

**Roy Haynes**

The album offers a good cross-section of Haynes' material, from the more traditional "Blue Bean," to the more modern "Never a Filly." The album is well-recorded, and it offers a good introduction to the group's style.

**4 Star Album Reviews**

**Jackie Wilson's Greatest Hits**

This album offers a good cross-section of Wilson's material, from the more traditional "Blue Bean," to the more modern "Never a Filly." The album is well-recorded, and it offers a good introduction to the group's style.

**Lester Young**

This LP offers a good introduction to the group's material, from the more traditional "Blue Bean," to the more modern "Never a Filly." The album is well-recorded, and it offers a good introduction to the group's style.

**Jazz**

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**Blues**

Freddie King is a Blues Master

This album offers a good introduction to the group's material, from the more traditional "Blue Bean," to the more modern "Never a Filly." The album is well-recorded, and it offers a good introduction to the group's style.
**TOP 20 POP SPOTLIGHT**

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

- **JAY-MICHELLE—WHEN YOU DANCE**
  (Prod. Joe & American Heritage) (Writer: James) (Sagal, BMI). The revival of the turntable is on the rise. A hot jam for those who like to rock following the successful release of the powerful hit song. (No information available). Available: JAM 15010

- **JAMES BROWN—I DON'T WANT NOBODY TO GIVE ME NOTHING (Open Up the Door, I'll Get It Myself)**
  (Prod. James Brown) (Writer: Brown) (Publisher: BMI). With all the power and drive at its finest hour. It seems to come up with a wizzer of a hit potential that could be big. (No information available). Available: JAM 15010

**CHUBBY CHECKER—BACK IN THE U.S.S.R.**

(Prod. John Williams) (Writer: LeronierMcCarroll) (Writer: BMI). The combination of the Checker material, a winning patent Checker performance and the Buddy Duell debut will bring him back to the Hot 100 with impact. (No information available). Available: Buddah 100

**AMERICAN BREED—HUNKY FUNKY**

(Prod. Bill Fliter) (Writer: Malowe ) (Publishers: Five L's, ASCAP). Steppin' Out's first outing for the year is a Groover that can't help bringing back the chart with solid sales appeal. A good show of chart future. Flip: "Choo-Choo Canary" (Total Sales, ASCAP). Buddah 100

**AL WILSON—I STAND ACCUSED**

(Songwriter: Burton) (Publisher: BMI). A winner with an exceptional commercial appeal for play and sales. WGN Apples (J. Wellman, ASCAP). Buddah 100

**JOE TEF—BUYING A BOOK**

(Prod. Buddy Keeler) (Writer: Tuny Toke). BMI-Love comes up with another winning story of why he can sell it and it's loaded with a hit joke that sells. (Flip: "Baby Driver" (Total Sales, BMI). Buddah 100

**ROYAL GUARDSMEN—MOTHER, WHERE'S YOUR DAUGHTER**

(Prod. Gordon Bessett) (Writer: Bessett) (Publisher: BMI). The "Snoopy" series is a success and this latest release has a solid rhythm beat and should fit in just fine. It has been going strong for the past 100 years. Solid pop (Total Sales, BMI). Buddah 100

**MEL CARTER—SATURDAY NIGHT DANCE**

(Prod. Entertainment Ind.) (Writer: Cook) (Publisher: BMI). Carter delivers the hot lounge hit of the month with a smooth lover groove and hits the charts with perfeclion by me. (Total Sales, BMI). Buddah 100

**BILLY DAVIS—STANKY (Get Funky)**

(Prod. Christ) (Writer: Davis-Jordan) (Publisher: BMI). A driving swinger with equal sales potential as the past hit. Top discotheque don. Solid beat -rocker (Total Sales, BMI). Buddah 100

- **FOUR FULLER BROTHERS—GROUP**
  (Prod. Buzz, Cassie & Mac Gundart) (Publisher: BMI). A smooth baby ballad offers much commercial appeal and strong chart potential. Columbia 4-4410

**BILLY SHEELEY—I Was a Boy (When You Need a Man)**

(Prod. & M. Leonard) (Publisher: BMI). A strong track that will meet with immediate play and sales. One of its best and most commercial for today's market. "I'm in the Groove" (Total Sales, BMI). Buddah 100

**CARL RIVET—BABY I'm IN LOVE**

(Prod. Ray Solberg) (Publisher: BMI). A solid rhythm ballad can't miss going high on the country charts. It has been going strong for the past 100 years. Solid pop (Total Sales, BMI). Buddah 100

**CHARLIE LOUVIN—LET'S PUT OUR WORLD BACK TOGETHER**

(Prod. Keith Henson) (Publisher: BMI). A powerful ballad with meaningful lyrical content and exceptional Louis performance should open one of that biggest hits. A big, sales-topping hit. (Total Sales, BMI). Buddah 100

**JEANNIE ELEY—You've Got Me Singing Nursery Rhymes**

(Producer) (Publisher: BMI). Columbia 4-44785

**MARY TAYLOR—Alexander**

(Producer) (Publisher: BMI). DECCA 25567

**JOEY EAT 'EM—LET'S HAVE A PARTY**

(Prod. Marty Resnick) (Publisher: BMI). Dot 17252

**JIM REEVES—WHEN TWO WORLDS COLLIDE**

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**CHART**

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

- **TAMMY WYNETTE—SINGING MY SONG**
  (Prod. Blue Shirt) (Publisher: BMI). The heart and soul star follows her giant, "Stand by Your Man," with an equally potent emotional patched ballad that will take her right back to the top in chart order. This one also offers much pop appeal. Exceptional material and performance. Flip: "Too Far Gone" (Total Sales, BMI). CAPITOL 15012

- **JIM REEVES—WHEN TWO WORLDS COLLIDE**
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- **T.C. or T.Y.A.**
  (Producer) (Publisher: BMI). WBRG 5400

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Frank Sinatra is still 12% virgin

We refuse to worry about it.
We figure that — since he started making records — our Mr. Sinatra's sold at least one record to 88% of our record buying public.

And 12% haven't bought. That 12%, maybe they just buy Perez Prado. Maybe they think Spanky And Our Gang's what's happening. Maybe they think Sinatra stinks. look

It's all kinds.
The Conviner is here:

My Way.
You've probably already heard My Way. And so you know why Our Mr. Sinatra's preparing to lose another 6 or 7%.
What thrills to enjoy another sales walloper! My Way should bring Our Mr. Sinatra's remaining Virgin Percentage down to about 5%.
That last 5%? Fear not. Four percent's sure to fall for his My Way album.
And one percent will stick to Perez Prado.

Sinatra's My Way Comes From
Where Virgins Never Last
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<td><strong>THE MONKEES</strong></td>
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<td>38</td>
<td>16</td>
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<td><strong>Cheap Thrills</strong></td>
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Continued on Page 77
ROPER RECORDS OFFERS
34* LISTENING & DANCING LP'S WITH PROVEN SALES PUNCH!

ROPERS RECORDS

HOLLYWOOD AND BROADWAY RRLPS-1029
Cabaret • My Favorite Things • Get Me to the Church on Time • Bridge on the River Kwai

MERENEGUE RRLPS-1016
Not Too Fast • Muncho Muncho • Guantanamera • Nosotros

ROMANCE IN FRANCE RRLPS-1018
C'est Si Bon • River Seine • April in Paris • Alvetta

MUSIC FOR THE YOUNG AT HEART RRLPS-1031
King of the Road • Up Up and Away • Stranger on the Shore • Lullaby of Broadway

SOUNDBURST RRLPS-1027
Lazy River • Sugarfoot • San Francisco • Michele

ECSTASY RRLPS-1038
Autumn Leaves • Estrellita • Begin the Beguine • Amapola

LATIN GOLD RRLPS-1028
Esta Tarda Vi Llover • Tres Palabras • Solamente Una Vez • Marie La O

STRINGS & BRASS ON THE ROCKS RRLPS-1036
Love and Marriage • Tender Trap • How Little We Know • I'm Gonna Live Till I Die

AMOUR Y TANGO RRLPS-1032
Mano A Mano La Cumparsita • Felicia • Inspiration

SOUTH OF THE BORDER RRLPS-1020
Samba • Brazil • Corredo • El Manton De Manila

ACCENT ON LOVE RRLPS-1025
Lara's Theme • I Can't Stop Loving You • Love Is Blue • Summer Samba

LATIN JAM RRLPS-1021
Bururu Burara • El Chiffon • Soul Bossa Nova • Samba Do Jet

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Listening and dancing LP's featuring Instrumentals, Big Bands, Big Orchestations, Big Sound. All rhythms for dancing Latin and American.

Eye appealing jackets designed to attract consumer attention.

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WRITE TODAY FOR FREE CATALOG AND SPECIAL OFFERING TO RADIO STATIONS
The Sir Douglas Quintet is alive & well and living off a hit single 'Mendocino' (and a hit album too!)

VENCOCINO/SIR DOUGLAS QUINTET/SRS 6711E
Produced by Amigos De Musica with A&R and special arrangements by Frank Morin.

*MENDOCINO
Sir Douglas Quintet
S-2191
Produced by Amigos De Musica

A PRODUCT OF MERCURY RECOPO PRODUCTIONS, INC. 35 WACKER DRIVE, CHICAGO, ILLINOIS 60601
<table>
<thead>
<tr>
<th>Week on Chart</th>
<th>Week on Chart</th>
<th>Artist</th>
<th>Title - Label &amp; Number</th>
<th>LPs Available</th>
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<tr>
<td>12</td>
<td>141</td>
<td>GUARDIANS &amp; THE PIPS</td>
<td>Slick 'n' Cool (Stax, 771)</td>
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<td>GRAYSKY</td>
<td>Greatest Hits</td>
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<td>JIMMY CLIFF</td>
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<td>145</td>
<td>MICK JAGGER</td>
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<tr>
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<td>148</td>
<td>THE ROLLING STONES</td>
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## Notes
- The table includes information on artists, their titles, and their respective labels and numbers, along with notes on LP availability.
- The table is part of a larger document that provides a detailed list of music releases.
Mizrahi Labels Set Sound Goals

Sclerop's Plan For Stations

NEW YORK — Sclerop Records has launched a new promotion program aimed at servicing its 25 independent and market radio stations, based on what Florence Greenberg, Sclerop's vice-president and publicity director, envisions. Greenberg realizes that "concentrations of smaller stations have the power to break stories." Ed Kusma, along with his promotion staff and Slovenian country promotion co-ordinator, will head this new effort by pushing for better distribution and promotion of more than 300 extra mailings, offering over 300 free ringtones, and providing "a real service to requests." She and her staff will make sure that stations receive their requests.

Kusma initiated the program in cooperation with Sclerop's boom to provided by smaller stations to the B. Thomas disk, "Eyes of a New Woman." The company is working with national promotion music from Sclerop's offices, integrating the concept into the promotion set-up.

Pitchburn Sets Label as Jukebox Cos. Go Disks

BY MIKE HENNESSY

LONDON — Jukebox firms on both sides of the ocean are entering the record business. Early last week, a U.S. firm, Pitchburn Enterprises, Inc., released its first product (story in next issue) and on Friday, the Pitchburn Equipment, Ltd., launched a record label.

Pitchburn, manufacturer of background music systems, jukeboxes and vending equipment, formed Domino Records for the release of sing-along product and the Pitchburn label itself.

Distribution, as with Bilotta's Jukebox label, is aimed primarily at the jukebox market, and will be handled by Pye Records here. Domino will be sold only in 45-rpm format, the same as the Pitchburn records.


"R&B"—Tom Hoffer, WORC, BP: "Revelations," Silver Apples, Kapp.


"INSTRUMENTAL"—Larry H. Nash, Smash.

"COUNTRY-FRANK WILTSE, MISSIONARY 78, "Eyes of a New Woman.""
3 REASONS WHY

3

IN

THE

ATTIC

WILL BE A CHART ALBUM ALL THIS SPRING:

1. BIG BOX OFFICE PICTURE
2. AMERICAN INTERNATIONAL PICTURES SOUNDTRACK RECORD
3. CHAD AND JEREMY

ORIGINAL MOTION PICTURE SOUND TRACK

3 IN THE ATTIC

MUSIC PERFORMED BY CHAD AND JEREMY

ST-5918
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