ABC's $100 Million Rack Jobbing Wing

By MIKE GROSS

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

Slot IMIC 2 For Mallorca

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

Radio Forum's 'Sound' Display

NEW YORK — Some 1,400 of the major radio time buyers will receive special invitations this week to listen to the nation's major radio stations during the Billboard Radio Programming Forum June 19-22 at the Waldorf-Astoria. The sounds of these radio stations, all carefully selected by Billboard magazine as being the key radio stations in both programming and ability to influence listeners to buy product, will be on exhibit in a "Sounds of the Times" exhibit in a special hall of the Waldorf. Each station will be shown in a booth area and a representative of the station will be on hand at specified hours to discuss the station with time buyers and the public.

Multi-Mil Deal Brings Pamper Into Tree Orbit

By BILL WILLIAMS

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

Action came on two government fronts: A conference of all interested groups is expected to meet under sponsorship of the Senate copyright subcommittee to try to work out the controversial kinks in the Sen. Harrison Williams (D-N.J.) royalty amendment. And the Copyright Office, in response to a query from the record industry, has again endorsed the principle of performing rights for sound recordings. But this time, the office endorses the principle of performer-producer protection as (Continued on page 114)

Finley Buys All of NAL

NEW YORK — Larry Finley, president of North American Leisure Corp., last week agreed to acquire the 53 per cent interest in NAL, owned by its parent firm, Omega Equities Corp. The transfer of Omega's

(Continued on page 114)
**Dot Family Plans ‘Concept’ Rush**

**Los Angeles —** Albums released in the future by Dot, Paramount, and Pacific will reflect the "concept approach" of the company's new ad&promotion wing, Hot Wax Records.

The labels will still have albums released, but in the main, the emphasis will be on developing packages based on a specific concept.

This concept, Lowry explained, will either be tied to a sound or strong premise which will include advertising, sales efforts, and marketing stunts to exert their muscles.

Lowry is currently evaluating the 100-odd artist roster and promises that changes will be made. He intends to present the strongest ones with longevity and a commercial appeal.

Lowry himself will not record anyone, relying instead on the Dot, Paramount, and Pacific labels to use outside artists. Men will be placed on the Dot, Acta, and Paramount labels on a situation-by-situation basis. Paramount's Stax/ Volt operation in Memphis will be used.

While Lowry will meet with sales and staff members Monday at least once every week, he will make his own decisions on product releases. His role in the company is to generate product by working with artists and producers.

**Cosby Staying With Tetra, Mogull Says**

**New York —** Tetragrammaton Records is continuing its tie with Bill Cosby, Talk of Concord’s legal representative, according to Julian Mogull, president of Tetragrammaton.

"Even though Tetragrammaton is a new company, it’s not going to have the same characteristics as a new company," Mogull said. "We will introduce the current sound that is being used by Bill Cosby, who has a unique style of entertainment.

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

**New York —** Buddah Records has acquired distribution rights for Hot Wax Records, the new label formed by Edgar Stacegough Productions, which is the production wing of Hot Wax. "Hot Wax: Unleashed," is the label’s first release. It features Detroit lawyer, Patent, Young & Kirk and Pete Pryor of the now-defunct band "The Family Stone." Lordi & Sherman, represented Buddah in the contract negotiations.

The first release on the new Hot Wax Records label is "While You’re Out There Looking for Sugar" by the Honeycombs is scheduled for immediate release.

**Atlantic’s Profit Pace Continues**

**Upward Climb; Sales Go Up 28%**

**New York —** Atlantic Records continues to top itself. Once again the label’s first quarter which culminated in March has passed the previous year’s take which has been a common record in history. The figures for the first quarter of 1969 showed an increase of 28 percent over the same period in 1968.

Ahmet Ertegun, president of Atlantic, is planning several new plans to help sustain the sales momentum. "Over the past few months we have been introducing new artists and releasing some of the stronger cuts currently in use on radio."

He also ventured, "We will be introducing some of the strongest acts of the period in the future that will be heard in the rock, pop, blues, jazz and underground fields."

Atlantic has set a strong start for its first quarter record release as it raked up orders totaling over $8 million at its January sales meeting in Freeport, Grand Bahama Island, and 20 of the albums introduced at that time moved right up high on the best-selling charts. Among the artists sparking the LP spurt were Aretha Franklin, Cream, the Rascals, Led Zeppelin, the Bee Gees, Dusty Springfield, Wilson Pickins, Clarence Carter, Brian Auger and the Trinity, Eddie Harris, Yusef Lateef, the B-52s, the Vanilla Fudge, Sam and Dave, Joe Tex, and Albert King.

Atlantic continues to build the industry during January, February and March in the singles field. At least 10 singles on the charts, and often as many as 15, in any given week during that period. A number of the firm’s singles were recorded by affiliated satellite artists, including Aretha Franklin’s "See Saw," Clarence Carter’s "Too Weak to Fight," and Tyrone Davis’ "Can I Change My Mind.

The slogan continues, "Since the January convention, Atlantic has released a number of additional artists, among them such artists as Herbie Mann and Yusef Lateef. On the horizon is a new album by Otis Rush, Brook Benton, Lonnie Johnson, and Danny Kalb and Stefan Grossman. Also scoring were Nazz on SGE; Ike and Tina Turner, a new album by Combie, and Julie Driscoll, Brian Auger and the Trinity on Atco.

**Ford to defy Union Pact**

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

He claims that it’s unfair for the AFM to ask Ford Records to renegotiate a pact when they were not notified that negotiations were taking place nor were they given a chance to discuss the pact. Small labels should have a lower rate than large ones, he said. In fighting the higher rates, he said Ford may have to move overseas or go under.

**Sylvania Throwing Power Into Cassettes**

**New York—** Sylvania has tossed its hat into the cassette ring.

"We believe the future of the tape recorder business is in the earphone cassette units," said Gordon C. Macmillan, vice-president of marketing.

The unit introduced is a cassette recorder/player with a suggested retail price of $69.95. It plays on household current or with the included AC/DC adapter. It features a six-push-button key and has automatic recording in the "narcissist," or "first-timer" mode. It also has a "Karaoke," "Waltz Menu," and "Surf Menu" feature.

"The unit is the first of a family of such products to come our way within the past few months," and a spokesman said a second cassette recorder model will be introduced in May. In Miami, when the firm’s 1970 line is introduced. No price on the second model is available.

The Sylvania move into cassettes is now coupled with a recent decision by Motorola to manufacture in the cassette mode and RCA Record’s decision to make its best-selling artists available on prerecorded cassette.

**Spak Sold to Nat’l Growth**

**Nashville —** National Growth Industries of New York has purchased Spak Records and its affiliated firms headquarters here.

Bill Beasley, executive vice-president of Spak, said this included National Music Sales, which is handling the country, Tennessee, Music Publishing and Silver Sands Music.

Beasley, in addition to his affiliation with Spak, is a member of the board of directors of National Growth Industries, and said he would rotate as a board member during the next five years. He is Allen Babus, president.

During this five-year period, Beasley said he will retain complete control of Spak’s operations, and Beasley said there would be no personnel change. In addition to its recordings, Spak is a heavy distributor of tapes.
Seminar on Copyright Law Lures 200 'Freshmen' to Vanderbilt U.

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

The Institute on Legal Problems in The Music Industry, sponsored by the New York University School of Law, the Nashville and Tennessee Bar Associations, and the Nashville chapter of NARAS, was attended on April 20 and 21 by Frank Andrew, counsel-at-law of the Vanderbilt law school, and at Vanderbilt, said the institute was "the most successful of its kind ever to be held on this campus." He said it was held in response to "a demand coming from all over the world." He said, "and people will come from all over the world to attend." Harald Orenstein, the leder-leader, spoke late, detailed the background of the copyright provisions, and gave an explicit account of buying and selling rights for all areas ranging from individual to corporate.

"Plan for Future"

"A buyer must have a plan for a catalog's future," Orenstein said. "He must study the success and failures of all of its songs. He stressed the relationship between a publisher and writer, and detailed the current copyright proposal revision.

The unprecedented rationale that visual singing is coming, and will be one of the chief masters of copyright in the future. He said that if the revision bill is passed, every catalog will increase in value by some 25 to 30 percent.

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

Leo Strauss, of the CPA firm of Prager & Fenston, concerned himself with international copyright transactions, and said there is a lack of communication in this area. Noting that there is a "tremendous amount of money overseas," he said the way to maximize foreign income is to cut records and tapes in foreign languages. In a highly technical outline, geared primarily to the law students, he set the limits for international agreements.

Afternoon Session

In the afternoon sessions, the organization, free enterprise, and management were discussed in relative generalities by Edward M. Cramer and Stanley Adams, presidents of the American Federation of the Music Industry. "A variety of topics were covered, including the impact of new technology on the music industry, and the role of music in the modern economy. The session was well attended, with a good turn-out of both students and professionals. The session concluded with a panel discussion on the future of the music industry, which was well-received by the audience.

Executive Turntable

Charles Goldberg appointed national album sales manager for Atlantic Records and will be in charge of sales on LP product for the Atlantic, Atco and Cotillion labels,plus outside product distributed by Atlantic. Goldberg was previously West Coast regional representative for Atlantic and was in charge of national accounts.

Happy Anger has resigned as manager, Victor and Red Seal advertising for RCA, to join Starbeker Inc., a documentary and Industrial in New York. Anger becomes vice-president and member of the board of directors. He had been with RCA for three years. . . .

David Elwell named to the newly created position of executive vice-president of Sylvania Electric Products Inc. Elwell will also become president of Sylvania Service Co., Inc. . . .

Fred Demann has resigned as vice-president and general manager of Kent, Modern and Bright Orange Records (formerly Power). Demann was with the company 14 months, signed a new contract, and has been responsible for repackaging Kent's blues catalog... . . .

Billy James joined Equinox Productions in Los Angeles as vice-president. . . .

He will be in charge of the company-owned recording studio, which has been under the care of Terry Melcher. James had previously been in personal management. . . .

Eddie Chantall joined John C. Bradford Productions in Los Angeles as general manager, general manager. Chantall was formerly in talent booking.

Barry Kittelson, previously with Rogers, Cowan and Brenner, joined Richard Gersh Associates as account executive. Before joining RC&B, Kittelson headed his own independent public relations firm. . . .

Harpie Lipton named pro- fessional manager of Don C Publications and Hidden Music, the publishing division of Don Costa's organization. Lipton will be in charge of the publishing, music co-owned by Don Costa and Dennis Lambert, previously with Allied Music Publishing, in Los Angeles. With Don C, Lipton will concentrate on developing material from performing groups... . . .

Casimir V. Swierczynski purchased the assets of Film and of Memmon Productions. . . .

Robert Franklin named Eastern regional vice-president for Sylvanation Electric Systems Inc. He succeeds David Elwell, now executive vice-president of the company.

Neely Plumb named a director for the pop music division of International Management Combine's record production division.

George Hartstone has left Hart Distributors, the Transcontinental booking company's distributorship in Los Angeles. . . .

Bob Carrol joins Sony/Superstar Records as vice-president of the company's forthcoming tape duplicating plant in Los Angeles. . . .

He will direct West Coast sales and promotion, popular division representatives for People Inc. He was previously with Metro Distributors in Los Angeles.

Tom Zirini, formerly marketing director of ARC Electronics, joins SafeTech Corp. as marketing and sales director.

Spanish Resort Muled as New Europe Festival Site

By MARYLIN TURNER

LUGANO, Switzerland—A burgeoning Spanish resort 50 miles from Madrid, Los Angeles de Sagunto, is home to a site of a new Europe-wide pop music festival, said Joaquim Merino-Perez, international manager of the Zarinfo Record Co., Madrid.

Merino-Perez stated that the new resort, being built by private company, is one of Europe's biggest and most important summer resorts, complete with riding stables, boating, sailing, tennis, and a major skiing facility and a natural amphitheater.

The projected European pop music festival would be held in the resort's new hotel, fully equipped with closed-circuit TV facilities. It would be located in the mountains, and major attractions to focus attention on the new resort, Merino-Perez said.

Merino-Perez feels Europe can attract enough of the world's pop musicians, as music festivals, provided they are well organized. "As more and more people want to watch TV, I feel well organized European pop music festivals are just the kind of thing that will take up the slack in the theater entertainment decline.

With the steady decline of music halls, too, Mr. Perez says, "we serve president color television, and everything is available from European networks for the organization of music festivals, and the potential to attract huge numbers of people of all age groups. In the future, music festivals will become increasingly important media for bringing artists into "face to face" contact with mass audiences."

Even in Spain, where we have been bringing in our audiences for a long time, the number of music festivals has spread," Merino-Perez said.

MAY 10, 1969, BILLBOARD
The Fireballs

"WATCH HER WALK"

b/w "GOOD MORNING SHAME"

Atco 6678

Produced by NORMAN PETTY

ATCO

Bookings UNIVERSAL ATTRACTIONS
GRT Makes Thruht

* Continued from page 1

Its initial penetration in Eu-
rope will be in the tape market, first in the entertainment field with preecorded tapes and, ultimately, in the educational tape market. GRT is exploring two areas of internal growth and outside acquisition: a distribution facili-
ty and distribution network and joint ownership company participations in wholly-owned subsidiaries.

GRT's thrust into Europe will take place within 12 months, said Bayley. The company, traded on Wall Street as looking to go on a listed ex-
change, is concluding a marketing

The company's marketing di-
rector, Chris Coburn, who set up Fairchild and Hughes Air-
craft's marketing programs in Eu-
rope, is establishing GRT's guidelines on the Continent.

J. Apaka Waxes In Father's Steps

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

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

ABC's $100 Million Rack Jobbing Wing

* Continued from page 1

The new ABC Record and Tape Dis-
tributing in New York is operated by A. K. Lan-
terman, who is general vice-presi-
dent, and A. K. Lan-
terman, who is general vice-presi-
dent, and A. K. Lan-
terman, who is gen-

Already based in Canada, GRT of Canada, Ltd, with a curren
tape product line, is preparing a com-

Silverware Mfr. Expands to Disks

NEW YORK — Nick Raffini, president of Risto-Craft Indus-
tries, manufacturer of china and silverware, has signed into the record business with the formation of Raffini Records. A silverware manufacturer, Joe De Marc, Carol Miles, Dick Behrke and Nut Pierce.

Jather Distributor

NEW YORK — Celebrity Circuits in an effort to handi-

Columbia Tops Schwann Poll

BOSTON—Simon and Gar-
finke's album "Book-

"I'm Being Fed" winning in other categ-
ories were: country and western, Johnny Cash, 10,200; pop, Guns and Roses, 10,000; rock, The Bee Gees, 9,000; and classical music, "The Great Gatsby" by Richard Strauss, 8,000.

Winning in other categories were: country and western, Johnny Cash, 10,200; pop, Guns and Roses, 10,000; rock, The Bee Gees, 9,000; and classical music, "The Great Gatsby" by Richard Strauss, 8,000.

Columbia's "The Glory of Gabri-
elli," featuring Ricardo P. E. Biggs.

Smash's 'Long' Lewis Month

CHICAGO — Smash Rec-
ords is marking its "Long

Lewis Month" through May 17. The promotional campaign fea-
tures a special campaign call, "Qualifying accounts on Lewis' entire LP catalog and a major print and direct mail promotion." According to product man-
ger Sheldon Toor, the program is being extended because of the tremendous response to the program itself, and because of the acceptance of Lewis' two most recent LP's, Volumes I and II of "Jerry Lewis Sings Coun-
tr

Roller Suit vs. Omega

NEW YORK — Record

Roller, head of Big Se-

NATIONAL SCHOLARSHIPS

Finances:印刷版の画像はここに表示されます。
A Stone R&B Smash from the Hit Musical "HAIR"
"GOOD MORNING STARSHINE"
C & The Shells
Cotillion #44033
Produced by JERRY WILLIAMS
www.americanradiohistory.com
MARKET QUOTATIONS

As of Closing Thursday, May 1, 1969

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As of Closing Thursday, May 1, 1969

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*Over-the-counter prices shown are "bid" (as opposed to "asked"). Neither the bid nor the asked prices of unsolicited sales or purchases are quoted.

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

PHILIP'S MERGES WITH CLOCK FIRM

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

KATCHEN DIES, CANCER VICTIM

NEW YORK — Pauline Katzen, the 45-year-old daughter of comic book artist, is credited with making the first British piano LP with the Brahms Sonata in F Minor and with being the soloist on the LP piano concerto with Rachmaninoff's "Concerto No. 2," who also has an American radio show.

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

MACHINERY MFR. SETS UP LABEL

LOS ANGELES — Universal Internat., machinery manufacturing firm here, has formed a new subsidiary called Happy Tiger Records. Don Peake, guitarist, arranger, composer, will head the label as a5 director, reporting to executive vice-president Robert S. Rester.

RIEGER IS WORKING OUT DOMESTIC AND INTERNATIONAL DISTRIBUTION DEALS FOR THE NEW LABEL.

Tape rights have not yet been assigned. Signed to the Happy Tiger roster are Priscilla Paris, Freddy Bohn and Jack Mustang.

TENNA CORP. GAIS AMEX BOARD SPOT

Cleveland — Effective April 21, Tenna Corp.'s common shares were listed on the American Stock Exchange and assigned the symbol TNA. The first shares traded on the exchange Friday, March 7, at the New York Stock Exchange. For the first month of trading on the New York Stock Exchange, the company's stock was listed on the American Stock Exchange.

REENDEACHER BUYS SPECIALTY PRINTER

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

2 PUB. COMPANIES BOUGHT BY HAND

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

May 10, 1969, Billboard
BRENDA LEE

HIT A F T E R H I T

"YOU DON'T NEED ME FOR ANYTHING ANYMORE"

B/W "BRING ME SUNSHINE"

DL 75111

NEW ALBUM FROM BRENDA'S HIT SINGLE

AVAILABLE IN 8 TRACK CARTRIDGE, CASSETTE AND OPEN REEL
...a new concept from Liberty Stereo-Tape

8 & 4 Track Cartridges and Cassettes—
specially programmed **VARIETY PACKS**

for people on the move!

- 4 initial releases…
  - “Guitars On The Move”
  - “Voices On The Move (The Girls)”
  - “Pianos On The Move”
  - “Dynamic Brass On The Move”

**PLUS** high/geared promotional back-up for

stereo tape dealers on the move

including national and local radio and consumer press advertising,

sales clinching point-of-purchase display material and

an extensive publicity campaign

New **MOVE MUSIC** Cartridges and Cassettes— (**not available on LP’s**) are specially programmed variety packs created for and

promoted to a market that’s on the move

Get yourself in on the action

Liberty Stereo-Tape, 6920 Sunset Blvd., Hollywood, Calif. 90028
**GRT Broadens Its Tape Market Horizon With Caedmon Purchase**

LOUISVILLE—GRT’s acquisition of Caedmon Records enables the company to pursue two more tape markets: spoken word and the educational field. GRT is planning to release spoken word product in three configurations only—casette, 8-track, reel-to-reel—with the bulk of Caedmon’s tape and record releases going to the educational market.

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

**New Tape CARtridge Releases**

**AMPX**
- Tommy Roe—(8) 86630
- Morgan Lake—You Were (6) 85695
- CM 6072

**Ampec**
- Vinnie Vincent & Sue Ann Norell—(8) 51221
- Lee Greenwood—Trouble (1) 43471

**Audio Spectrum**
- Rockwell—(8) 86345
- Del Shannon—(8) 86250
- Al Kooper—(8) 86845

**DDG**
- Prodigy—Symphony No. 5 (5) 100 (5) 88904

**Gorgo**
- Yuppies—(8) 86260
- The Tampas—(8) 86265

**Kapp**
- Jack Jones—In Hollywood—(8) 86330

**London**
- MAGNIFICENCE—The New Black Phono Records—(8) 86295
- MANDOLINE—The Mandarin Scene—(8) 86260

**Mainstream**
- Gordon Jenkins—Soul of a People (3) 86250

**Motown**
- Various Artists—Collection of 16 big hits—(8) 86245

**Nonesuch**
- Morton Subotnick—The Wild Sun—(8) 86500

**Reprise**
- Frank Sinatra—My Way (8) 87095
- Original Cast—Leap in (6) 88559

**Viva**
- MEDNIGHT STRING QUARTET—Gondola—(8) 86350
- Other—Blues for Young Lovers (8) 86265

**Warner Bros.**
- Music by Mason Williams (8) 87090

**GRT**

**Lib. Bows ‘Move Music’ Concept**

LOUISVILLE—“Move Music” is the newest creative concept to emerge from Liberty Stereo-Tape, based on general manager Earl Horowitz’s belief that the cartridge industry has to develop its own programming.

The “Move Music” concept is part of a 5-year plan that has one uniting theme. Four titles are being released this month with four to follow in June. Prices remain in the regular $5.95 for 4-track and cassette and $6.95 for reel-to-reel.

The cuts are developed from albums previously issued on all Liberty’s formats, including LPS, 4-track UA, and cassette. The word “move” relates to the automotive and moving picture face of the cartridge business and is meant to be a take-off on the familiar movie music phrase.

Horowitz believes people traveling in cars get bored by hearing an hour by the same artist, so this series is designed to offer a variety of voices in a similar but not exact duplication of a pop music radio station’s programming concept.

**Four Packages**

The first four packages being shipped now are “Guitars on the Move,” “Pianos on the Move,” “Violinists on the Move” (featuring girls), and “Dynamic Brass on the Move.”

Yamaha Player Entry Shelved

LOUISVILLE—Yamaha’s plan to get involved in the tape player market seems to have been shelved, perhaps indefinitely.

The company’s entry into the cartridge field appears to have been shelved indefinitely. The key man in the company’s attempt to produce a cartridge was Bob Slicker, a former Uniroyal subsidiary engineer.

Tell us what you think about this new concept. Contact us at 212-265-3340.
W. Coast Tape Cartridge
Is Purchased by Galaxie

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

The two and one-half-year-old distributor is Galaxie's first holder imprinted with a map and featuring all the artists' names. Dust cups have been removed due to the cartboard enclosure.

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

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


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

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

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

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

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

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

Yamaha Player Entry Shelled

U N D E R Abbey, Yamaha broadened its scope in the entertainment leisure market with a line of audio and high fidelity systems and components.

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

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

WHY PAY MORE?

Get Pfanzehl's
CASSETTES

AT NEW LOW PRICES!

WRITE FOR DETAILS

FAIRMONT ELECTRONICS, INC.
DISPLAY FIXTURE DIVISION

CREATORS OF: RECORD RACKS/TAPE & CASSETTE FIXTURES

CONTACT: R. J. WORTLEY

SHOOWROOM: 55 WEST 39th ST./SUITE 506 NEW YORK, NEW YORK 10018/1212) 244-3887 FACTORY: HOLYOKE, MASS.
The 3rd Annual
Consumer Electronics Show
June 15 thru 18
New York City
Americana & New York Hilton Hotels

Introducing the industry's 1970 television; radios; phonographs, audio components; tape equipment and accessories—over 170 exhibitors—featuring over 20,000 new products—the world's largest trade show exclusively for consumer electronics.

Meet the people over 25,000 of the nation's retailers, distributors, sales representatives, manufacturers and importers, press representatives and government officials from all 50 states and 34 foreign countries attended the 1969 Show.

By and for the Industry
Produced and sponsored by Consumer Products Division Electronic Industries Association

Show hours:
Sun. June 15 . . . 12:00 noon—6:00 p.m. Mon., Tues., Wed. June 16, 17, 18 . . . 10:00 a.m.—6:00 p.m.

Consumer Electronics Week Highlights
★ Annual-All-Industry Banquet
★ Government-Industry Symposium
★ Retail-Merchandising Seminars
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Register today! Send for your FREE Badge of Admission

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Please check below the classification of your business

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Present this card to Registration Desk for admission badge or register in advance by mailing this card, properly filled in, to the address below before May 31 and your admission badge will be mailed to you. The badge will admit you to the show at all times and no further registration will be necessary. There is no registration fee. Don't stand in line, register now.

Check below if you wish us to make hotel reservations.

Please send us your hotel reservation blank.

CONSUMER ELECTRONICS SHOW, 331 Madison Ave., New York, N.Y. 10017

www.americanradiohistory.com
Sir Music Gears Store's Tape Lines, Players to Campus Set

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

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

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

Both in-store promotions and outside advertising are key to students, including special promotions in both the high school and college publications. With a projected sales volume of $250,000 in its initial year, Sir Music is spending about $15,000 in independent and coop advertising in community newspapers, direct mailers and campus publications, said Sutton.

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

Eligibility

Consumers are eligible for tape club membership after they make an initial $15 tape purchase, with the buyer thereafter receiving a 10 per cent discount on all future tape purchases. Sutton's library numbers about 5,000 tapes in all configurations—excluding Playtape—with the hardware line spanning both home and auto units. Sir Music also is a Craig warranty station and is equipped to install auto players.

Competition from Sears, Uni-mart and Gemoz, the latter two major discount houses, doesn't disturb Sutton, who sells tapes at regular retail prices. The 8-track tapes retail at $6.95-$7.95, 4-track at $9.95, cassette at $14.95-$15.95 and reel-to-reel at $17.95-$19.95.

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

Big Sound Corner Expands—2d Store Near Completion

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

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

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

 примуществом, как и в школах, и на предприятиях, включая западную часть России.

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

New Tape CARtridge Releases

Continued from page 13

REQUEST THE HOMES FAMILY in Canada, (81) 5 1 1 1 0

Skeptex

Real of the LEE BROTHERS; (81) 8 1 9 5 5

SGO

male Noise; (82) 6 0 0 0 0 X, (8) 4 7 0 0 0 2

Tower

William Sanders—From Big With Love, (82) 6 0 0 0 0 0 X

GDO

ALADDIN ALAKVA—Aquapalooza 72; (82) 8 0 0 0 0 0 X

UNI

RISSE EVERETT—That's Come a Time, (82)

VME

EASTFIELD BEARDO; (82) 1 2 0 0 0 M

ITCC

Audio Fidelity

JO BASILE HIS ASCENSION A ORCHESTRA—Al,

MARGARET MIGUEL BASS—Finale a Mexico;

PASQUALE MIGUEL BASS—Finale a Mexico;

FIDELITONE

PASQUALE MIGUEL BASS—Finale a Mexico;

July 25, 1969, (81) 5 1 1 1 0

Buddah

THE LEE BROTHERS—It's Your Thing; (81)

Crescendo

CRESCEONTO HIS SQUIRREL A ORCHESTRA—

RICHIE HEAVEN—The Right Revive Record;

Douglas

4 Corners of the World

MUNTZ

MUNTZ

ABC

Gordy

Edwin STARR—25 Miles; (82) 5 4 0 4

Melodyia

17TH SYMPHONY NO. 5 IN E

COAST

Tape CARtridge

compact display-pak

New! Fidelitone Cassettes Display-Pak

Compact Display-Pak counter merchandise contains complete assortments of fast-moving, easy-to-select blank tape cassettes in a full range of time lengths to meet every customer need...plus the ever-popular head cleaners.

Professional quality, high fidelity recording tape packed in American-made cassettes—fully guaranteed by Fidelitone.

Packaged and pointed to get you in the cassette business quickly, easily and at low cost!

ASK YOUR FIDELITONE DISTRIBUTOR FOR THE MONEY-MAKING FACTS ABOUT FIDELITONE HEADS AND AUDIO ACCESSORIES, AS WELL AS TAPE Cassettes.

Fidelitone

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

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

Audio brings you the world's most versatile tape duplication system

ELECTRO SOUND 4000 SERIES AUTOMATIC CONTROLLER

915 South Washington, Brooklyn, N.Y. 11211

(JAPAN) Importers

1-12-22 Nihombashi, Tokyo, Japan

(ITALY) Importers

Polveri e Materiali di Fiore, Via Cavour 9, 10149

(UNITED STATES) Importers

146 East 53rd Street, New York, N.Y. 10022

http://www.americanradiostory.org

MAY 10, 1969, BILLBOARD

16
Miss Mitchell began her set with one of her top compositions, "Chelsea Morning." The high quality never let up. The gentle "Cactus Tree" was followed by "Blessings in the Night in the City." The telling "Nathan La Franzer," the powerful a cappella "Lullaby and Goodnight," and "Drum," the beautiful "Morning Morgentown" all were included.

"Let's Get Together" was the only instrumental of the night. The song that was not composed by her was "Blessings in the Night," put into a sing-along, probably a Fillmore East first. Her closing selection was "P.S. I Love You." "The band," two British pan-handlers whose wares are a dozen string instruments and a fragmented language of poetic insights, won their lowland listeners with more economy and showmanship than their previous program. "Mama," a lyrical "You Get Brighter" and their brilliant masterwork and "Hill of One," highlighted their musical mediocrity. Mike Heron, whose melodies are electrical and tuneful and happy with bright perceptions, was the lead guitarist. The other obscure Wilson, whose bend, praying, prayer-like whine is the essence of this unusual group touched with the timeless gift of song poetry.

**Pacific Gas & Electric Co.**

Sets Sparks at N.Y. Scene

NEW YORK — Pacific Gas & Electric gave a heady program of strong blues as the Power Records act opened a two-week run of the Grace Pausky Scene on Tuesday (29). Ten Westerners, driven with Garth Price and Dan Ram- ahan, returned from Great Train Robbery, continued its string of fine bands, to say nothing of the Fillmore West's six-night engagement. Both groups have first-rate musicians.

**Hartford Promotes LP on RCA Tour**

NEW YORK — John Hartford is on a 14-city tour set up by RCA Records to promote his May album release, "John Hartford." The tour, which began Thursday (28) in San Francisco, winds up May 16-20 on the Boston-Providence-Hartford axis. Then Hartford will be in Nashville to tape an appearance for a forthcoming TV special.

**Bee Gees to Tour U.S. and Canada**

NEW YORK — The Bee Gees, who have been set for a week-long tour of the U.S. and Canada (starting in New York on June 14), have announced that the entire tour gourmates the group 150,000.

**Beatrice Arnoc Hits Wide Range At Town Hall**

NEW YORK — French songstress Beatrice Arnoc offered a varied program at Town Hall April 25. The French artist was more at home with the material she sang than her opening folk songs. Miss Arnoc's interpretations included the well-known and an expressive face as she sang the Bertold Brecht-Kurt Weill "Firnald" and "Teller." Impressive Jacques Martin's "Quelques Paroles," and beautiful "Lise." Among her other first-rate selections were "Le Navire," "Les Petites Anges," and "Le Chemin." "Dans les Prisons de Nantes" stood out among the film music of Maurice Jarre. "Fenetre" was complemented by the more "A Very Cellular Song" with more economy and "Brighter" and their brilliant masterwork and "Hill."

**String Band Haunts N.Y. Fillmore With Folk Chants**

NEW YORK — The Incredible String Band, two Yeatsian yodelers who dabble in the eerie triple rhythms of African, Australian, gypsy, Indians and hippies, returned to Fillmore East, Sunday night, April 28, with their jug show featuring the folk-soul chants of Elektra duo Robin Williamson and Mike Heron, assisted by percussion maidsen Rose and Linocent. The "band," two British pan-handlers whose wares are a dozen string instruments and a fragmented language of poetic, was the essence of this unusual group touched with the timeless gift of song poetry.

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**Pacific Gas & Electric Co.**

Sets Sparks at N.Y. Scene
MIKE LEANDER ANNOUNCES THE SONG OF THE YEAR...

"HEY JUDE"

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

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

As a composer, Leander has further distinguished himself in the music world as a composer of a number of very successful songs. "Lady Godiva" was one of his biggest compositions, selling over two million copies world-wide.

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

Mike Leander joined MCA Records Limited as a producer in 1968 and will score two films a year for Universal Pictures, in addition to signing new artists to the company. His first motion picture score is for a Phyllis Diller comedy entitled "The Aiding Machine," which will be released later this year. The first artist signed by Leander was New Zealander John Rowles, who had two hit records with his first two releases last year. His second artist is David MacWilliams, who had the number one song in France, "Days of Pearly Spencer."
**Sea Train Steaming On 3 Musical Tracks**

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

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

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

"Flute Thing" was a good instrumental with Kulberg, Irwin, and Motes all shining. "As I Lay Lying," from the A&M album, was an exceptional arrangement as instrumental re-plays were taken first by Greene, then Kefkman on sax, then Irwin almost in the manner of a fugue.

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

FRED KIRBY

**Mosel Steals The Show in Classical Bow**

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

Bass-baritone William Warfield expressively sang three scenes from Moussorgsky's "Boris Godunov," with Benjamin Steinberg conducting. Steinberg also conducted the capable orchestra in the overture to Mozart's "The Abduction From the Seraglio" and Franck's "Le Chasseur Maudit." James Mostert ably conducted Bert's "Eccles," Marian Anderson serves as narrator and mistress of ceremonies.

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FRED KIRBY
Good morning.

Last night Andy Williams sang half the songs in this album on coast-to-coast TV.

Practically an hour-long commercial for “Happy Heart.”

And

Williams

Happy Heart

WICHITA LINEMAN
WHERE'S THE PLAYGROUND SUSIE?
LITTLE GREEN APPLES
ABRAHAM, MARTIN AND JOHN
GENTLE ON MY MIND
MY WAY
HERE, THERE AND EVERYWHERE
MEMORIES
FOR ONCE IN MY LIFE
DIDN'T WE
HAPPY HEART

Now you know what kind of week it’s going to be.

Stock up on the “Happy Heart” single (44418) and the “Happy Heart” album, now.
On Columbia Records®

*C 1964 MCA INC. © COLUMBIA 1964 PRINTED IN U.S.A.
"Like no other song in recent memory, 'Oh Happy Day' has transcended all radio formats; "Oh Happy Day" (All together, you might try and imagine Spector, Gospel, and the Ronettes multiplied by 15.)"

Ben Fong-Torres
Rolling Stone

"This whole album represents the most exciting choral singing I have heard since the Mormon Tabernacle Choir recorded 'The Battle Hymn Of The Republic'."

Bill Gavin

"It is the best album I have heard in months, a remarkable vocal achievement, brilliantly recorded and with the kind of deep emotional communication only very special kinds of musical performances have. I would like to see this album in every school, college and university in the country."

Ralph Gleason
San Francisco Chronicle

Pavilion Records are distributed, marketed and promoted by Buddah Records

Also available on ITCC 4 & 8 track tapes and cartridges.

Buddah Records is a Subsidiary of Viewlex, Inc.
From The Music Capitals of the World

DOMESTIC

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

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

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

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

Sammy Crenson, leader of the Bill Black Combo, has produced the latest Loves and the Wildcats at Lyn-Lou Studios, managed by Larry Rogers.Dot Reding, manager of several acts and WMPS Memphis, have signed as producers at Jim Stewart's Fat-Vue-Groop complex. They will produce for the Up label. Quanton, vice-president and producer at Goldwax Record in her hometown a session on singer Louis Paul at Sounds of Memphis with Shon Kesler the engineer.

William Bell has been working at A-Team studio trying to complete an album for Stewart's May Attractions' meeting at the Holiday Inn Rivermont.

Jim Stewart worked at Rick Hall's Fame Studios at Muscle Shoals completing several tunes for the 28 songs he is planning for his distributors.

Ray Brown, president of National Attractions, has been discussing production of a Memphis special with David Phillips Jr., who is now working on the West Coast and producing in Memphis for several major studios. Rick Taylor, executive at Continental, has re-tuned from Mexico where he discussed booking dates with Coast and Latin American agents.

JAMES D. KINGSLEY

NEW YORK
Apple's James Taylor opens a one-week stand at the Bitter End on Wednesday (14) with Decou's McKendree Spring, which plays for two weeks. Elektra's Tom Paxton opens at the Bitter End on May 23 for one week.

Lucy's Foundations gives two concerts at the Cheatham on Sunday (11). Dick Roman introduces the new theme of NBC-TV's "Junior Miss Pageant" on the show on Tuesday (16). He has cut the song for Ford Records. Ford plays Grammer's on Saturday (16) and opens for one week at Dayton's Summer's beginning on Monday (12). He returns to Harold's Club in Reno for four weeks beginning on May 18. Paul Tannen, director of East Coast operations for Warner Seven-Arts Records leaves for Nashville on Monday (12) to record Turley Richards and to scout new talent. Tarpen will be in Nashville for three days.

Capitol's Insect Trust plays the Main Point of Bryn Mawr, Pa. Thursday (8) through Sunday (11) with John Pills. Vignordes's John Fishley appears in concert at the Town on Tuesday (6)

Wimpy Wargo, London Records' administrative manager, and his wife Patricia on April 7 became the parents of Louis Ann Wargo, when she was born at University Hospital here. , . . Scheduled for one-week gigs at the Miami Beach Eden Rock beginning on May 19 are June Valli; Bobbie Martin and The Four Lads, Susan Farrar, Nat Sadaka, Dick Jenks, Jaye P. Morgan, Don Connell, Fran Wells; Bobby Rydell, the Serendipity Singers, Frankie Randall, Helen Warlick, Jerry Purlis. , . . Frank Sinatra, Jr. opens a six-day stint at the Flagship in Union, N.J., Tuesday (22).

MGM's Julie Budd appears at the Raleigh Hotel in South Fallsburg, N. Y., the Memorial Day weekend. , . RCA's Eddy Arnold will do a 24-city one-nighter concert tour this fall, promoted by Percy Lord. , . Merry Stormer will be the musical supervisor of Arlo Green's film "Alice's Restaurant" and will write additional music for it. The picture will be released by United Artists. , . A&M's Joe Cooker & The Greene Band play Toronto's Rock Pile on Sunday (4) Detroit's Grande Ballroom, Friday (9) and Saturday 10; Cleveland's Grand Ballroom Sunday (13); Boston's Tea Party, May 15-17; Chicago's Kinet-Pic playground, May 20-31; St.

LOUIS KIEL, AUDITORIUM, JUNE 1; AND PASADENA'S ROSE PALACE, JUNE 15-14

Elektra's Judy Collins will play Soliweg in Iben's "Peer Gynt" at the New York Shakespeare Festival from July 8 to Aug. 1, her first theatrical role. . . Columbia's Chambers Brothers record "Wake Up" for the soundtrack of Cinema Center Films' "April Fools," which stars Jack Lemmon and Charles Boyer.


BluesWay's Jimmy Rushing and the Ray Enderlin Quintet opened a six-week engagement at El Drinkenstein Restaurant on Friday (9). Minnesota's Black Pearl plays Philadelphia's Electric Factory on Friday (9) and Saturday (10), Boston's Max, May 22-24, and Madison Square Garden on May 30. . . The Mr. Stress Blue Bird headlines at Cleveland's Flat Creek on Sunday (4). Richard Evans, arranger for Cadet Records, has joined the current European tour of Woody Herman and his band. . . The Woody Guthrie book, "Round for Glory," has been published in Russian in the Soviet Union. . . Heritage Records' Rather Toshi performs a successful Hall "Fight for Sight" show on Sunday (4).

ED OCHS

SAN FRANCISCO
Soundproof Productions has reopened the Avalon Ballroom (1) after closing three weeks for re-organization and reconsideration of its role in the ballroom scene. "We won't try to compete with (Continued on page 24)
Motown's Dual Promotion Gives Tape a Double Thrust

By BRUCE WEBER

DETROIT—Motown’s marketing/promotion approach to tape is to “double merchandise” it with album product, said Mel DaKroob, national tape and album field recorder.

The “dual promotion” concept allows Motown’s LP and tape product to reach a wider consumer base through proper consumer merchandising emphasis and highlights the tapes’ rock jock and retail appeal. If we cover new album releases with heavy promotions,” said DaKroob, “we include a product also available on tape” catchline or phrase.

Artist promotions are always planned to emphasize the LP product and the availability of that product on tape. As an example, Motown is planning a major “dual promotion” campaign for Marvin Gaye’s new LP ’s, “In the Middle, Oh! and His Girl” and “MGM.”

The LP cover of the new album Gaye will include banners, window displays, streamers and mobiles, all emphasizing LP and tape availability.

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

Motown’s increased emphasis on its tape cartridge program can be seen in this DaKroob feels tape sales this year will hit 2.5 million units. This does not include sales from the label’s 4-track and cassette product, which are anticipated to make up 20-25 percentage of Motown’s total recorded music sales.

Howlin’ Wolf Weaves Spell At Ungano’s

NEW YORK — The legendary bluesman of spin off the hypnotic spell at Ungano’s on April 24 with set of sincere blues. The great bluesman, whose latest album is on Cadet/Concept, talked, sang, and played in dialog with himself, strummed, played harmonica as only he can.

Howlin’ Wolf quickly established communication with his youthful audience, an important element of his performances. He played directly to the forefront of listeners, which is how Wolf, as he is called, to his painted blues interpretation, which is “I’m Howlin’ to You Baby.” The four backup musicians supplied strong support. Don and Mark, a young folk duo, also were on the bill.

FRED KIRBY

Forest Hills’ Acts

NEW YORK—Leonard Rin-kin has signed the Monkees, Dionne Warwick, Sam and Dave, Janis Joplin, Richie Havens, Steve and Eydie, the Bee Gees, the Four Seasons, and Peter, Paul and Mary for the 1969 Forest Hills Music Festival to be held June 21 at the Forest Hills Stadium.

Other acts announced for the 1969 Festival are: the Four Horsemen, the Cowsills, the Ventures, the Fortunes, the Lovin’ Spoonful, the Turtles, the Rascals, the Four Parts, the Madison Avenue Men, the Sensations, the Four Shades, the New Lords, the Turtles, the J. Geils Band, the Partridge Family, the Young Rascals, the Nolans, the Lettermen, the Monkees, the Four Seasons, and the Shondells.

Looking for Talent? Book Us Act!

International Talent Edition

MAY 10, 1969, BILLBOARD
It's youth that's going to move the country.

June Stearns is a young and beautiful new country artist with a very bright future ahead. Her best foot was forward right from the beginning with her first big single, "What Makes You So Different" (444852).

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

John Wesley Ryles, I, is another promising young country artist who came on strong right from the beginning with his first single and first hit, "Kay" (444882). Now this George Richey find is moving fast with a new single, "Heaven Below" (444819), and a first Columbia album, "Kay," featuring the single. Obviously, this handsome young man only understands one word — "HIT." You'll have to agree that youth is moving the country. And June Stearns and John Wesley Ryles, I, certainly intend to lead on.

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

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

"Sasha, we feel, is the man who can really go and perform in the commercial field," Rosen said. It was Berland who did the production for Squaw, and commerciaal a few years back that later became a hit record by the T-Bones—"Shake Your Stomach In." This recording was done at Gotham.

Some of the commercials now on the air were recorded at Gotham including the B. F. Goodrich commercial by Miller-Martin, A Scheppeis commercial and O'Reilly & Malher should be on the air about now; Judy Levin was the agency contact; the voice-over was recorded at Gotham.

Gotham, headed by Herb Mos, at present has a major 8-track studio capable of containing 35 musicians, a smaller 3-track studio, and two small voice-over studios. Bob Vossell is general manager of Gotham, Helen Sterling is vice-president of production, Ed Rice is vice-president in charge of music recording and production.

Music for radio-TV commercials is the mainstay of Gotham, said Rosen, "although we are becoming involved in many other fields as the recording business. For example, Tele General is thinking about re-creating the old radio show of 'Let's Pretend' here for either a premium album or an animated series." Also, in the works is expansion of the larger studio to 16 tracks to accommodate for it. "Ed Rice and myself believe that everything should be in modern, stereo sound. It's going to end up by. But music producers are overbidding more and more, especially in the truth, we used to do seven-track recording and we only had four-track equipment years ago. We'd mix four tracks down to one and then overdub on three tracks more."

Recording Studios Install Simulplay/Pickup Units

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

Woolworth Show Debuts Ham Spots

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

Don Webster, host of Upbeat, and Harold N. Newstum, choreographer, are doubling on the new show.

Schaefer Taps 'Spot' Winners

NEW YORK—F. & M. Schaefer Brewing Co. has selected the 10 winners of its nation-wide Talent Hunt. The winners are: the Devovens; Ann Duquesna; the Independent Singers; Sydelle Kern; Jim Campbell; Ray Pollard; Trio Les Classo; Joey Ward; the Sound Solution; and the All American Boys.

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

National Bows New 16-Track Studio

NEW YORK—National Recording Corp has opened a new 16-track facility here, giving the firm a total of seven studios, including its main studio, which is capable of recording full level without echo on all 16 tracks. The producer can have immediate play-back of the recorded music and echo, is located in the Hotel Edison and can handle up to 100 musicians.

A&T Digs Rock

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

R&B & Singles—5 Years Ago

1. Hello Dolly—Louis Armstrong (Kapp)
2. Do You Want To Know A Secret—Beatles Bowl (EMI)
3. My Guy—Mary Wells (Motown)
4. Bits & Pieces—Dave Clark Five (Dial)
5. Can't Buy Me Love—Beatles (Capitol)
6. Don't Let The Rain Come Down (Cookin Little Mermaid—Serendipity Singers (Philips)
7. bothered—Four Seasons (Philips)
8. Dead Man's Shoes—Jon & Robin Dean (Liberty)
9. Thank You—Harry Stafford (Cio)
10. White and Wild—Danny Williams (United Artists)

LP's—5 Years Ago

1. The Beatles Second Album (A").
2. That's Why—Jackie Wilson (Bravos)
3. So Fine—Fats Domino (Old Town)
4. It's Just A Matter Of Time—Beatles (Parlophone)
5. Pleased —Alvin & The patties (Philips)
6. Happiness—Bo Diddley (Alston)
7. Crying—Bob Berry (Capitol)
8. Close—Brock Bentley (Mercury)
9. I Waited Too Long—Levon Baker (RCA Victor)
10. Everybody Likes To Cha Cha—Sue Cooke (A").

"Now, with tape and tape cartridges, we can do so much more, but the work is just as difficult. If someone thinks the advertising man keeps on two sheets ahead of any improvement that comes out, and that's healthy," Westfall first set up a studio for commercials in the late 1940's, he said. "Before that, we were only network and most of the commercials were, too. Now local advertisers dominate, the studio's busier than ever before. And changes in advertising over the years? "Seems to run in cycles. First, it's everyone with musical jingles. Then it swings to personal endorsement, but that's hard sell, or the other way. Then it goes back to jingles. One device that seems to stay with us, though, is humor. Good humorous commercials always seem to be effective."

Yesteryear's Hits

Change-of-pace programming from your librarian's shelves, featuring the disks that were the hottest in the land 5 years ago and 10 years ago this week.

Country Singles—5 Years Ago

1. Understand Your Man—Johnny Cash (Columbia)
2. My Heart Skips A Beat—Beatles Bowl (EMI)
3. Hello—Fats Domino (Old Town)
4. Welcome To My World—Jim Gadsden (Columbia)
5. Burning Memories—Ray Price (Columbia)
6. Saginaw Michigan—Lefty Frizzell (Capitol)
7. Keeping Up With The Joneses—Margaret Young & Faron Young (Mercury)
8. Little Bride—Rita Reys (Capitol)
9. Baltimore—Sonny James (Capitol)
10. I'll Be Your Santa Claus—Jim Reeves & Dottie West (RCA Victor)

Country Singles—10 Years Ago

1. White Lightning—George Jones (Mercury)
2. Home—Jim Reeves (RCA Victor)
3. Bluebird—Buck Owens (Capitol)
4. I'm In Love Again—George Morgan (Columbia)
5. What's New, Pussycat—Bobby Darin (Columbia)
6. Blackland Farmer—Fame Miller (Atlantic)
7. Little Miles Miles—Webb Pierce (Decca)
8. Set Him Free—Skeeter Davis (RCA Victor)
9. Lonesome—Johnny Horton (Columbia)
10. I'll Be Your Santa Claus—Jim Reeves & Dottie West (RCA Victor)
He’ll take you with him.
Pick him up on The Glen Campbell Good Time Hour, Wed., May 14.
Millions will.
“96 Miles to Bakersfield,” ST-230
Produced by Kelso Herston. Single #2450
Radio-TV programming

Forum to Tune 1,400 Radio Timebuyers to Key Stations

By CLAUDE HALL

• Continued from page 1

radio broadcasters. North American

Philips is setting up the sound

systems.

A station to be added to the “Sounds of the Times” exhibit are WJBK in Detroit.

Speakers added to the roster of outstanding radio men participating in the Forum include Al Jaffee, in WWNY, Binghamton, who’11 speak on “The

Hello boys, I’m back from the air. It’s

morning. I hope you’ve been having
delightful dreams.” Dave Klemm, a

leading authority in radio programming

with the Blair Radio national advertising representative

firm, will speak on “The

Danger Flags That Indicate You Need to Make a Programming Change.” Klemm has been re-

sponsible for the programming success of a large number of radio stations in both major and

small markets. Ron Frasier, program

director of WNOY in Newark, N.J.,

will speak on “Trends in Country Music Sound and Lyrics and Their Impact on Pop Music.”

For a special session devoted to small and medium market

stations, Tom Rice of the No. 1-rated Top 40 station in Philadelphia, will speak on “A Re-examination—Should the

Personality Pick His Own Records,” Bill Sherard, program director of WAVE in New Haven, will

talk about the Fre-

quency of Playlist Additions and Oldies vs. Top 40 Records.

In the country music field, KFOX program director Jim Mason of Fort Worth, will


For a special session devoted to small and medium markets John Murphy of Susquehanna Broadcasting will discuss “Com-

paring With Major Market Sta-

tions Reaching Your Market.”

One of the many middle-of-

the-road speakers will be by Don Schaefer, program director of WTAE, which has set Pitts-

burgh on its ears this past year, capturing a very viable mass audience with easy listening records.

Last year’s Forum was at-

tended by approximately 500

of the nation’s leading radio program directors, air person-

nel, general managers and owners. Registrations are now being accepted with block of 300 rooms at low-cost con-

ference rates being set aside at the Waldorf-Astoria for early registrants. Registration fees, which should be addressed to Radio Programming Forum, Ninth Floor, 100 Madison

Avenue, New York, N.Y.

00107. This fee includes attendance at all sessions, work materials, cocktail receptions (including an open bar), reception in offices and rooftop terrace with tours of future forum location, and a special reception at the Waldorf attended by some of the great radio (and television) artists), and all of the luncheons. Many radio men have indicated that they will bring tape recorders to capture the sessions in “The Sounds of the Times” exhibit as well as tape station promotions by the recording artists attending.

The Forum is being organ-

ized and directed by James O. Rice Associates, one of the na-

tion’s leading educational con-

sulting firms. For further de-

tails, write Colemain Finke at 300 Madison Avenue address given above.

Scott Waking ‘Sleeping Giant’

DETROIT—With a deter-

mined mission—‘to make our station

a giant,” new program director Mike Scott has launched a re-

vamping program at WJBK, the 50,000-watt Storer operation here. And, he says, it’s proceeded

essentially. Basically, WJBK will be going back to the concept of early Top 40 radio and playing the “very best of everything in records,” Scott pointed out that throughout the history of WJBK when Top 40 stations were king of the markets, the station had played a lot of music from easy listening tunes by artists such as Perry Como and Pat Boone. Now, he says, WJBK is “airing” the likes of Billie Jo Spears and even rock-

directed tunes by the Beatles.

The programming niche that WJBK, which now has 1,200 titles in

its inventory and which is not

burn, which is a line I stole from the Beatles. Anybody can write a title— heck, I could do it. The

air personalities will be allowed to communicate with listeners. “We’re going to make radio fun to listen to again and if the deejay has something to say, buy it,” Scott said. “The listener may not mean he should just ramble, but he’s a part of the music today. Music is the primary in-

gredient.”

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

personality, was previously pro-

gram director of KYW in Phila-

delphia, where he built that station into number one in San Diego in spite of a young adult format. He said that he had originally consid-

ered changing WJBK to a coun-

try music station, but “I de-

cided after much research that we would try and change the image of the station for a size of this,” he felt the station could not in-

tend for the large Top 40 audience and adult audience. “Basically, we’re going to build a solid, good station. I don’t know if my programming ideas are the proper ones for WJBK. A week from another other hand I haven’t been proven wrong yet. And this city is ripe for something.”

WJBK will play some oldies, dating all the way back to 1950. There will be no format, per se, but a policy to cover every situation regard-

ing the treatment of the oldies. The station will be incorporated into the personality approach by the deejays. The music will be broken into categories, which will remain constant, though the music within the categories will change. The news will not be covered by radio personalities but newsman.

KIN to Mix Country & ‘MOR’

ATTIKIN, Minn. — KIN, bill-

ling itself as the “ Giant Sound,” has switched to a country music format. The station, which has 700 FM Mike JAY. New manager of the station is Jim (The Wildman) AESCHER, formerly with WION in St. Cloud, Bob Hansen, for-

merly with KMTV-TV, Alexan-

dria. The station, which has also joined the station.

Since WMOD-FM switched to standards, billings have in-

creased three-fold, according to

Manson.

Manson has said he has been gathering a library for months and now has 1,200 titles and

expects to double it. “Rec-

ord companies have been very cooperative,” he said, “although some have indicated we could do much more for them by playing

their records.” Thus, the format will feature two new

releases every hour, Manson said.

Shooting for an 18 to 34 age

group, Manson said he used the 18-49 charts to
determine the repertoire, grouping the

standard library by years. Two personalities, Bob Peacock and Don Lucky, will handle the music during the week and will

be extended later on. The station

expects to be automated in four

months.

Since WMOD-FM switched to standards, billings have in-

creasing three-fold, according to

Manson.

WEEL Shifts to Top 40 ‘n Oldies

WASHINGTON — WEEL, licensed to the suburb of Fair-

crook, here, has announced a “Million Dollar Music” sound last week, according to new program di-

rector Jack AIX. AIX had been a

host of a late evening progressive rock program on the 5,000-watt station, which will

remain, but “the accent will be on the proven hits,” he said.

The station, which now signs off at midnight, also plans to go round-the-clock at some point.

THOMAS Keller is general manager.

Though AIX estimates that WEEL will be playing between nine and 10 oldies per hour, there

will also be room for about three or four new rec-

ords per hour. “We’ll balance

the oldies with the proven hits of today.”

The station has been a middle-of-the-road station. Per-

sonalities include AIX, Bob

Walker, Don Markery, Herb

Davis. AIX will be live 5-8 p.m.

and his progressive rock show (8-

midnight) will be via tape. AIX, a master of music director of WPIC when it was the power-

house rock station of Washington, has left oldies for a very strong personality approach.

The market now features four rock type stations — WPIC, WEAM which is also a sub-

urban station, WEEL and WMOD-FM which features oldies format.

MAY 10, 1969, BILLBOARD

KWDB Revamping
o personality-Plus

MINNEAPOLIS — Believing that the market was “over a capella and tight-structured to the point where listeners had no choice among Top 40 sta-

tions,” program director Deane

Johnson has set out to revamp

WDWB here into a new radio

station that will depend on heavy air personalities.

The station will aim at a broad audience, Johnson said. He also said that the play-

list would be “reasonable in length, but restricted,” and that the format would be “soulful” and not rock, “I don’t plan on being a great breaker of hit records, however, we won’t have any in the future.”

Johnson indicated that he would “design personalities to cater to all types of music, we can’t have one personality trying to please one music group and not another.”

The record company and the local distributor have both told the station to forget the record. “But it’s very high on our request list. Limiting our playlist to only those records that’s, it would deprive our listeners of something they obviously want to hear. I definitely feel records should be programmed for sound. You’ve got to inject personal opinion into your playlist. When you’ve got a record all of your deejays are hung up on why not play it?”

KWDB has initiated a “Cur-

nis” jingles package featuring the Singers Unlimited who’ve been the station’s house personalities. The station is also using a “Triple play” fea-

ture—compete against the 20-20 news of the other Top 40 station in the city.

Johnson just came to the sta-

(Continued on page 104)

WORLD-FM Debuts

Oldie Programming

BY EARLY PAIGE

CHICAGO — WOPA-FM,

which recently went stereo, has

changed its format to WGLD-FM and switched for-

mat to what station manager George Miller calls “a hit orientated solid gold,” programming about 130 standards between 6 a.m. and 4:30 p.m. Manson said the change was planned since the station’s new stereo equipment was not able to handle the oldies format.

WGLD-FM will continue its hit oriented, current top 40 fea-

tur ing “Scorpio” and “Psycho” in the 10 p.m. to 4 a.m. time slot.

The station will play its standards during the day breaks with the late night progressive rock, because our night personalities are playing a lot of older material, too,” Manson said.

Radio-Programmer's Monitor

SOUND SYSTEMS

FAMILY, Warner Bros. Records group, moves in on WNEW-FM, New York, to promote its new album titled “Family.” Standing, left to right, are Roger Chapman, of Family, Allee Steiner, new vocals director of WNEW-FM, Scott Muniz and John Zacherie, WNEW-FM air personalities, and Stuart Love, WJBK’s New York promotion man. Seated, left to right, are Tony Gourish, assistant manager of Family, and Family members John Whitney and Bob Townsend.
Ross Bagdasarian's JONE-CONE-PHONE Has Hit Written all over it!
Radio-TV Mart

Radio-TV Programming

POSITIONS OPEN

No. 1 rated station in the 30-market Nielsen ratings, looking for full time programmer to handle coast to coast live morning show. Must be well-grounded in personality drive. Contact: Mrs. Betty Fuller, 103 W. 46th St., New York City.

Music Librarian needed. WNYT. Young man, exp. in good music programmed stations. Must orient to WNYT's personality image, be bright and broad musical talent that will serve to add to our reputation. Great salary, fringe benefits. Send resume to: Personnel Director, WNYT, Albany, N. Y.

Radio-TV Mart

Radio-TV Programming

Promotions

New York—A new weekly teen-oriented bandstand type show—"Up & Coming" has been launched on WJZU-TV (channel 47) here as of May 1, is being placed under syndication by Tri-State Productions. WJZU-TV will carry the weekly all-black series throughout the New York Metropolitan area. Max Robinson, a writer-performer at CBS and now a producer for National Educational Television, will serve as host and producer.

Performed already scheduled for the show include Sly and the Family Stone, Peaches and Herb, Tamiko Jones, and the jazz organist Jimmy McGriff. All included Bobby Womack, Shirley & the Shirlettes, Patti Austin, Bob Lockwood, and the Elephants Memory.

Teen TV Show Bows in NYC

Radio-TV Mart

Radio-TV Programming

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Radio-TV Mart

Radio-TV Programming

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LIFE BEGINS AT A MILLION

"TESTIFY" (I WONNA)
JOHNNIE TAYLOR

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

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION
NRBQ makes you want to get up there and do it.

Radio-TV Mart

Radio-TV programming

* Continued from page 30

Shreveport, La. 71101

Here's One

We can "CACKLE" about

The Hen

Louis Cachere

Paula 321

728 Texas Street
Shreveport, La. 71101
(318) 422-7182

Radio-TV Mart

Programming Aids

* Continued from page 30


Parile, Aris, (NDB) Bob Parile, Program Music Director, Personally.


Tecoma, Wash. (KDM) John Trimbles, Music Director, Personally.


Phoenix, Ariz. (KTF) Reddy, Alvey, Music Director.


College

RHYTHM AND BLUES

COLUMBUS, OH. (WRKX) Arne Madsen, Music Director.


OTHER PICKS


COUNTRY - Raymond Wool- lard, Music Director.


May 10, 1969, Billboard
COME
ON
DOWN
TO
NEW
ORLEANS

Mother-in-Law
You Talk Too Much
I Like It Like That
Land of 1,000 Dances

by Quick Brown Fox

produced by Harry Moffitt for Radnor Records

Roulette R-7044

Roulette Records 17 West 60th Street New York City (212) 724-7400
SOUL SLICES: Controversy has flared up over the infant gospel revival, sparked by the Edwin Hawkins Singers' "Oh Happy Day" ditty on the Buddha-distributed Pavillion label. Black deejays are divided on when and if to play the record, calling it irrelevant to play among black disc or black music. Del Shiuells, WLIB deejay and jazz columnist, cautions the industry to "go slow and take serious consideration the deep sensitive feelings of the black people. Our reaction in a black record such as this would be programmed," but adds that the record "clearly shows that there is a swing back to the old spirituals a black people needs a new collective strength in their togetherness." Undeterred by the running debate, the industry is already gathering around the Hawkins Singers' idea as a single. The record has been selected by the Southern California terdendominational Youth Choir. The Edwin Hawkins Singers were formerly known as the Northern California State Youth Choir on the Buddha label. Meanwhile, Bell has answered the record's success with still another "Oh Happy Day," by the American Rock Revival, with vocals also issued by the Sputnik Exchange on Shelby Singleton's Silver Fox label, and the Trumpeters of Jericho on Bob, with the jury still out on the confrontation of gospel and rock. The new momentum is rolling into the "Oh Happy Day" sweepstakes still being tabulated—Buddah is rushing up sales toward a million seller. Sales figures, according to Buddah's Ceil Amberg,Amos label is moving into soul with the signing of Sam Neshit. He's managed by Bill Buttle of Poppy Music, and Al Grey of Buddah's, producer of the Unitas, will reportedly produce the Precision for Ato. Soul Quest's Fantasy Records (Creedence Clearwater Revival) has a brilliant black Joe Record on the top spot on the R&B chart; the Isley Brothers' "It's Your Thing" cut to the profits of the soul trio's comeback. Blues singer Novella Nelson, who recently concluded a three-month run at the Village Vanguard here will open for one week at Washington, D.C.'s Columbia, "Hi-Watt" to the majors bringing to record blues artists whose legacy is a life devoted to the blues.

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**The charts tell the story—Billboard has THE CHARTS**

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

---

**Best Selling LP's**

<table>
<thead>
<tr>
<th>No</th>
<th>Title, Artist, Label, No. &amp; Pubs</th>
<th>Weeks on Chart</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>COLD NINE: Tantalizes, Sony CLP 1000 (S)</td>
<td>9</td>
</tr>
<tr>
<td>2</td>
<td>ICE MAN COMETH</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>JERRY BUTLER, Mercury SR 65010 (S)</td>
<td>6</td>
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<tr>
<td>4</td>
<td>STONE SOUL: Arista Franklin, Atlantic 6312 (S)</td>
<td>13</td>
</tr>
<tr>
<td>5</td>
<td>&quot;I'M YOUR GIRL&quot;</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>&quot;I'M ALL YOURS BABY&quot;</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>&quot;GOOD MOOD, FORGOTTEN STORY&quot;</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>SOUL '69</td>
<td>12</td>
</tr>
<tr>
<td>9</td>
<td>STAND</td>
<td>2</td>
</tr>
<tr>
<td>10</td>
<td>Dionne Warwick, Scepter 5P 571 (5)</td>
<td>5</td>
</tr>
<tr>
<td>11</td>
<td>Temptations, Gordy GS 938 (5)</td>
<td>5</td>
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<tr>
<td>12</td>
<td>&quot;IT'S TRUE! IT'S TRUE!&quot;</td>
<td>13</td>
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<tr>
<td>13</td>
<td>&quot;OH HAPPY DAY&quot;</td>
<td>23</td>
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<tr>
<td>14</td>
<td>&quot;I'M PROUD&quot;</td>
<td>23</td>
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<td>15</td>
<td>&quot;HISTORY&quot;</td>
<td>26</td>
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<td>16</td>
<td>&quot;SILVER CELCES&quot;</td>
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<td>17</td>
<td>&quot;GRAZING IN THE GRASS&quot;</td>
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<td>18</td>
<td>&quot;SOUTHERN NIGHT&quot;</td>
<td>12</td>
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<tr>
<td>19</td>
<td>&quot;SOUL EXPLOSION&quot;</td>
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<tr>
<td>20</td>
<td>&quot;GREATEST HITS&quot;</td>
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<tr>
<td>21</td>
<td>&quot;LOVE'S HAPPENING&quot;</td>
<td>10</td>
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<tr>
<td>22</td>
<td>&quot;COLD SWEAT&quot;</td>
<td>18</td>
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<tr>
<td>23</td>
<td>&quot;FREE YOUR SOUL&quot;</td>
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<td>24</td>
<td>&quot;ONE EYE OPEN&quot;</td>
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<td>25</td>
<td>&quot;FOOL ON THE HILL&quot;</td>
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<tr>
<td>26</td>
<td>&quot;THE DYNAMIC CLARENCE CARTER&quot;</td>
<td>12</td>
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</tbody>
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**Billboard SPECIAL Survey for Week Ending 5/10/69**

**LET ME LOVE YOU**

RAY CHARLES (ABC)

By Ed Ochs

SOUL SLICES: Controversy has flared up over the infant gospel revival, sparked by the Edwin Hawkins Singers' "Oh Happy Day" ditty on the Buddha-distributed Pavillion label. Black deejays are divided on when and if to play the record, calling it irrelevant to play among black disc or black music. Del Shiuells, WLIB deejay and jazz columnist, cautions the industry to "go slow and take serious consideration the deep sensitive feelings of the black people. Our reaction in a black record such as this would be programmed," but adds that the record "clearly shows that there is a swing back to the old spirituals a black people needs a new collective strength in their togetherness." Undeterred by the running debate, the industry is already gathering around the Hawkins Singers' idea as a single. The record has been selected by the Sputnik Exchange on Shelby Singleton's Silver Fox label, and the Trumpeters of Jericho on Bob, with the jury still out on the confrontation of gospel and rock. The new momentum is rolling into the "Oh Happy Day" sweepstakes still being tabulated—Buddah is rushing up sales toward a million seller. Sales figures, according to Buddah's Ceil Amberg,Amos label is moving into soul with the signing of Sam Neshit. He's managed by Bill Buttle of Poppy Music, and Al Grey of Buddah's, producer of the Unitas, will reportedly produce the Precision for Ato. Soul Quest's Fantasy Records (Creedence Clearwater Revival) has a brilliant black Joe Record on the top spot on the R&B chart; the Isley Brothers' "It's Your Thing" cut to the profits of the soul trio's comeback. Blues singer Novella Nelson, who recently concluded a three-month run at the Village Vanguard here will open for one week at Washington, D.C.'s Columbia, "Hi-Watt" to the majors bringing to record blues artists whose legacy is a life devoted to the blues.

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If You Miss Capitol's Two-for-One Promotion Things Could Look Mighty Black.

Our Two-for-One includes:

**Super Oldies Vol. V**

**Super-Soul-Dees Vol. III**
highlighting: Lou Rawls, Bettye Swann, Nancy Wilson, Cannonball Adderley, Patti Drew. And more.

**Blue Ribbon Country Vol. II**
highlighting: Glen Campbell, Buck Owens, Merle Haggard, Sonny James, Bobbie Gentry. And more.

Backed by Major Radio Promotion: R&B, Top 40, C&W. National Consumer and Trade Advertising. In-store P.O.P. Also available in 8 track cartridge and cassette. See your Capitol man.
### BEST SELLING Rhythm & Blues Singles

**This Week**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. &amp; Pub.</th>
</tr>
</thead>
<tbody>
<tr>
<td>IT'S YOUR THING</td>
<td>Heart Brothers</td>
<td>1 Week 40!</td>
<td></td>
</tr>
<tr>
<td>CHOKIN' KIND</td>
<td>Joe Sample</td>
<td>Sound Stage 7 3628 (Wildwood, BMI)</td>
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<tr>
<td>ONLY THE STRONG SURVIVE</td>
<td>Jerry Butler</td>
<td>Gemini 72996 (Parquet/Double Diamond/Downtown, BMI)</td>
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<tr>
<td>I DON'T WANT NOBODY TO GIVE ME NOTHING</td>
<td>Sannie Brown</td>
<td>King 6124 (Dynaire, BMI)</td>
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<tr>
<td>Cissy STRUT</td>
<td>Motown, Inc. 40005 (Warfield Music, BMI)</td>
<td></td>
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<tr>
<td>AQUARIUS/LET THE SUNSHINE IN</td>
<td>King 6124 (Dynaire, BMI)</td>
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<tr>
<td>TOO BUSY THINKING ABOUT MY BABY</td>
<td>Marvin Lee</td>
<td>Tamla 45109 (Skeeter, BMI)</td>
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<tr>
<td>TIME IS TIGHT</td>
<td>Ruby &amp; the 440s</td>
<td>Dee 0038 (Ent/Memphis, BMI)</td>
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<td>IS IT SOMETHING YOU'VE GOTT</td>
<td>James Davis</td>
<td>Dekar 605 (Dekar, BMI)</td>
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<td>BUYING A BOOK</td>
<td>The Three, Phil</td>
<td>Time, BMI</td>
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<td>I CAN'T SEE MYSELF LEAVING YOU</td>
<td>Annette Franklin</td>
<td>Atlantic 2019 (14th Hour, BMI)</td>
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<tr>
<td>RUN AWAY CHILD RUNNIN' WILD</td>
<td>Hephzibah</td>
<td>Gorda 7064 (Xaviera, BMI)</td>
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<td>DIDN'T YOU KNOW</td>
<td>Gladys Knight</td>
<td>Phil. 31007 (Stax, BMI)</td>
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<td>SUNDAY</td>
<td>Magneto, Span 5002 (Gambi, BMI)</td>
<td></td>
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<tr>
<td>SEVEN YEARS</td>
<td>Impressions</td>
<td>Capitol 1940 (Corday, BMI)</td>
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<td>JUST A LITTLE BIT</td>
<td>Little William</td>
<td>Atlantic 1217 (Anno, BMI)</td>
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<td>TWENTY-FIVE MILES</td>
<td>Edwin Starr</td>
<td>Gorda 7003 (Xaviera, BMI)</td>
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<tr>
<td>COMING UP</td>
<td>Dallas Taylor, DMP 301 (Dillard/MG/MC, BMI)</td>
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<tr>
<td>DO YOU THINK</td>
<td>Wells, 504th Street Symphony, Reprise 7295 (Norton/Gen/Lamaron, BMI)</td>
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<tr>
<td>GRADING IN THE GRAVE</td>
<td>Friends of Dr. K. RCA Victor 760007 (Columbia, BMI)</td>
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<tr>
<td>DON'T TOUCH ME</td>
<td>Berry Swynn</td>
<td>Capitol 2582 (Panama, BMI)</td>
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<tr>
<td>WALK AWAY</td>
<td>Art Pepper, Jr</td>
<td>Studio/Jan, BMI</td>
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<td>STAND</td>
<td>Sty &amp; the Family Stone, Epic S-10450 (Coral City, BMI)</td>
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<tr>
<td>SO I CAN LOVE YOU</td>
<td>Edna Davis</td>
<td>Monument M-1145 (Javiera, BMI)</td>
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</tbody>
</table>

**Last Week**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
<th>No. &amp; Pub.</th>
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<tbody>
<tr>
<td>PIGROU MARY</td>
<td>Sabrina</td>
<td>Bell 783 (Sonora, BMI)</td>
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<tr>
<td>IT'S A GROOVY WORLD</td>
<td>James Brown</td>
<td>King 622 (Skeeter, BMI)</td>
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<td>WE'VE GOT HONEY LOVE</td>
<td>Martha Reeves &amp; the Vandellas, Gordy 7085 (Skeeter, BMI)</td>
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<tr>
<td>WE GOT MORE SOUL</td>
<td>Duke &amp; His Angels, Original Sound 64 (Skeeter, BMI)</td>
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<tr>
<td>I CAN'T SAY NO TO YOU</td>
<td>Orby E. Brown</td>
<td>MCI 1122 (Stax Gospel Records, BMI)</td>
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<tr>
<td>I CAN'T DO ENOUGH</td>
<td>Deli, Eden 5528 (Warfield Music, BMI)</td>
<td></td>
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<tr>
<td>ICE CREAM SONG</td>
<td>Santiago, Capitol 44021 (Corday, BMI)</td>
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<tr>
<td>IT'S A MIRACLE</td>
<td>Bobbi Hughston</td>
<td>Capitol 2229 (The Late Show, BMI)</td>
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<tr>
<td>YOU ARE THE CIRCUS</td>
<td>F. &amp; the Story</td>
<td>Capitol 44024 (Corday/Warfield, BMI)</td>
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<tr>
<td>ARE YOU LONGER FOR ME BABY</td>
<td>C. Jackson</td>
<td>Motown 1146 (Deep IV, BMI)</td>
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<tr>
<td>I WISH I COULD SING THE BLUES</td>
<td>R. &amp; the Shofts</td>
<td>Capitol 44024 (Corday/Warfield, BMI)</td>
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<td>ANY DAY NOW</td>
<td>Percy Sledge</td>
<td>Arista 2061 (Plan Too, ASCAP)</td>
<td></td>
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<tr>
<td>WRITTEN TO BE LOVED</td>
<td>Jeanette Williams</td>
<td>Back Beat 601 (Run, BMI)</td>
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<td>MY WIFE, MY DOG, MY CAT</td>
<td>Michael &amp; the Angels, Danilo 131 (Corday/Clarks, BMI)</td>
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<td>ME TARZAN, YOU ZANE</td>
<td>Jeanette Williams</td>
<td>Back Beat 601 (Run, BMI)</td>
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<td>CRINGING IN THE RAIN</td>
<td>Sam Cooke</td>
<td>Atlantic 1900 (Corday, BMI)</td>
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<td>WHY SHOULD WE STOP NOW</td>
<td>Martha Reeves</td>
<td>King 622 (Sonora, BMI)</td>
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<td>JUST A DREAM</td>
<td>Billy Winans</td>
<td>Diamond 258 (Asia, BMI)</td>
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<td>(I MARRIED) TESTRY</td>
<td>Pokey Taylor</td>
<td>Scepter 8020 (Smooth Groove, BMI)</td>
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<td>I WANT TO LOVE YOU BABY</td>
<td>Reggae Scott &amp; Joel Barrow, 555 International 769 (Corday, BMI)</td>
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<tr>
<td>OH HAPPY DAY</td>
<td>Edwin Hawkins</td>
<td>Capitol 2000 (Kane Royal/Anglin, ASCAP)</td>
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<td>YOU'VE MADE ME SO VERY HAPPY</td>
<td>Blood, Sweat &amp; Tears, Columbia #46776 (Glitter, BMI)</td>
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<td>O WOW</td>
<td>Percy Butler</td>
<td>Gorda 250 (Stax/Disc, ASCAP)</td>
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<tr>
<td>Gotta Get To Know You</td>
<td>Bobby Bland</td>
<td>Duke 447 (Blaad, BMI)</td>
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**Last Week's Chart**

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<th>Title</th>
<th>Artist</th>
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<td>BACK BEAT 603</td>
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<tr>
<td>Gotta Get To Know You</td>
<td>DUKE 447</td>
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<td>STUFF</td>
<td>BOBBY BLAND</td>
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**This Week**

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<td>&quot;LOOK AT MARY WONDER&quot;</td>
<td>LITTLE CARL CARLTON</td>
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<td>&quot;GOTTA GET TO KNOW YOU&quot;</td>
<td>DUKE 447</td>
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<tr>
<td>&quot;STUFF&quot;</td>
<td>JEANETTE WILLIAMS</td>
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**Weeks on Chart**

- **1 WEEK CHART**

**That's My Thing**

**[Billboard](https://www.billboard.com) SPECIAL SURVEY for Week Ending 5/10/69

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**Exploding Everywhere**

---

**Super Hit!**

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**Marva Whitney**

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"It's My Thing"
william bell...

william tell...
bull's-eye on the R&B and Pop markets with

"my whole world is falling down"

STA-0032
following his hit,
"I Forgot To Be Your Lover"
from his new Stax album (STS-2014)
due for release the end of May
produced by Booker T. Jones

STAX RECORDS, A DIVISION OF PARAMOUNT PICTURES CORPORATION
**Classical Music**

**Col. Features Composers In New Greatest Hits Set**

**NEW YORK — Columbia Masterworks' spring Greatest Hits series kicks off today with Tchaikovsky's 1812 Overture, Grieg's Concerto in A Minor, and Liszt's Concerto No. 1.**

Columbia Masterworks' Greatest Hits series is one of the most beloved in the record industry, offering a wide variety of music from different periods and composers. This month's edition features Tchaikovsky's 1812 Overture, a piece that celebrates the victory of Napoleon's army over the Russian forces at the Battle of Borodino. Grieg's Concerto in A Minor is a lyrical and passionate work that showcases the composer's ability to capture the mood of the Norwegian landscape. Liszt's Concerto No. 1 is a showstopper that requires immense technical skill and is known for its technical difficulties and brilliance.

Columbia Masterworks is renowned for its high-quality recordings, and this spring's Greatest Hits set is no exception. The album is packed with some of the most celebrated pieces of the classical repertoire, making it an ideal choice for music lovers of all ages.

**Discography**

- Tchaikovsky: 1812 Overture
- Grieg: Concerto in A Minor
- Liszt: Concerto No. 1

**Nonesuch's Spectrum Debuts Exceptional Music of 1960's**

**NEW YORK —** The new Spectrum series presents an exceptional music of 1960's, featuring the latest releases from Columbia Artists and Philips. This month's edition features some of the most renowned artists of the era, including

- **Arthur Rubinstein**
- **Anton Karas**
- **Joe Pass**

**Naples' Greatest Hits**

**NEW YORK —** Naples' Greatest Hits, a new release from Columbia Artists, features the best of Naples' music, including

- **La Donna del Lago**
- **Il Matrimonio di Figaro**

**Barber: Scenes from Antony and Cleopatra**

**BARBER: Scenes from Antony and Cleopatra**

**NEW YORK —** The new release from Columbia Artists presents a vibrant and powerful interpretation of Samuel Barber's Scenes from Antony and Cleopatra. The album features an outstanding cast, including

- **John cloudy's performance as Antony**
- **Alfredo Kraus as Cleopatra**

**Violinist Adele Armit wins the $1,000 Aline-Herbert Perrier Scholarship award for the Montreal Symphony's 1969 competition.**

Violinist Adele Armit won the $1,000 Aline-Herbert Perrier Scholarship award for the Montreal Symphony's 1969 competition. Her performance was praised for its technical mastery and emotional depth, earning her the highest accolades from the judges.

**Karl Richter performs Bach works on the chart.**

**Karl Richter performs Bach works on the chart.**

**NEW YORK —** Karl Richter's latest release is a testament to his skill and dedication to the music of J.S. Bach. The album features the composer's best-known works, including

- **Inventions and Sinfonias**
- **The Well-Tempered Clavier**

**FRED KIRBY**

**Crisp Concert By Markowitz**

**NEW YORK —** Igor Markowitz delivered a crisp and energetic performance at Carnegie Hall, captivating the audience with his dynamic and passionate interpretation of the music. The concert featured a selection of works from different periods, including

- **Beethoven's Sonata No. 14 in C# minor, Op. 27, No. 1**
- **Prokofiev's Violin Concerto No. 2 in G minor, Op. 63**

**FRED KIRBY**

**Classical Notes**

**Vanguard Sets Catalog First**

**NEW YORK —** Vanguard Records plans a full release for its rediscovered "Funeral Cantata for Gustave III of Sweden" by Joseph Martin Kraus. Conductor Newell Jenkins discovered the manuscript score in the University Library at Upsala and led a performance of the work at Town Hall here on May 10, 1969.

The cantata will be a first catalog listing for Kraus, who was a价格上涨 of the Swedish court in the late 18th century. The recording will feature the same forces as the March 18 concert as conducted by Benjamin Britten. The recording was under the supervision of Marie Mayr, tenor Ragnar Ulfung, soprano-Sophie Krier Mayer, baritone John Harnon, and the Claes Clarion Concerts Orchestra and Choir. Vanguard has assigned a special label code to a specific label.
Riverfront Stores Keep Their Sales Above Water

By RON SCHLACTER

CHICAGO — Despite the threat of flooding, it's business as usual in most communities along the Mississippi River, thanks to reinforced dikes and other flood-control measures. In 1965, The Music Box in Clinton, Ia., was closed for eight days because of the threat of flooding but this year, owner William Findlay has been able to maintain normal hours.

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

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

A lack of parking space is causing problems in downtown Davenport, Ia. Dick Moore of M. L. Parker Co. explained: "Our business has slowed considerably because of the parking problem. We have 1200 parking spaces that serve the downtown area have been completely flooded. Consequently, shoppers can't find any place to park and go back home. This has probably cut our sales by 9 to 10 per cent. Imagine the record stores in the retailing areas are doing a real good business."

"At the same time, our business is as good as in 1965 when we had juster within one-half block of the store. Our phone order business has picked up, so this has been an additional source of income."

By E. R. PAGE

CHICAGO — Popular music on open reel pre-recorded tape is now seriously challenging classical product at Rose Discount Records here, where the entire top selling section of the expansive store, which moves as much open-reel product as it does 8-track. Gilded cassette and tape media are now competing equally well on open reel. With proper display, buyer Roy Cloud believes open reel products are even better.

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

While the expansion of open-reel space seems modest, Cloud pointed out that this portion of the store's sales inventory "has been very crowded." The outlet stocks around 2,200 cassettes in Ampex carousel racks and has been stocking an equal amount of 8-track in glass and cardboard cases. The store also carries the usual pre-recorded reel product, such as reel-to-reel models by RCA, the rush of new product without display art prevented us from adopting the method."

Pre-ticked open-reel product will also help boost sales, Cloud believes. "Ticketed product is especially helpful on items that we only carry one or two of."

That an Ampex is now pre-ticking its open-reel labels, Cloud said he hopes the industry adopts the practice for all merchandise.

Free Programs

COLUMBUS, Ohio—Record dealers in the Ohio State University area are trying in with a new policy adopted by the Dan Rowan Ford Agency here of bringing in top musical groups for free programs. Rowan had the Jimmy Dorsey Orchestra at the Ohio State University last night, with Lee Castle, for three performances April 28. Second in the line-up, the Maestros Four Freshmen May 16.

PHILIPS LP'S

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


NVA Talk Session May Expand

HOLLYWOOD, Fla. — An announcement conducted by operators at the National Vendors Association (NVA) will be expanded next year if the trade group adopts recommendations presented by the operator's committee. This year's session will be expanded as a result of the conference as the inability of small operators to attend NVA shows, how to build local associations, ideas on route vehicles and security. In the security portion, Roger Foltz, Oceanside, N. Y., explained the use of polygraph tests for routine personnel. "Most people are honest," he said, "but these tests are to keep them honest."

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

ELIMINATOR 1, from Electro-Voice, is a three-way, full-range loudspeaker system designed for extreme environments with high sound reinforcement and playback. The midrange, handled by an 8" diffusion horn and special driver, while two special very-high-frequency compression drivers and horns cover the extended high range. The suggested list is $399.50.

BELL & HOWELL'S new video tape cover is available in both black and white and color versions. The color chrome unit, priced at $1,835, can be converted to color by adding a plug-in circuit. Both units feature helical scan, have a playing time of four with 2,150 feet of one-inch tape and 47 ex-pensive that the flood may cause."

Rose Adds Open Reel Area; Sees Need for Browser Bin

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

The best selling azuLPs

This Week Last Week TITLE, Artist, Label & Number Weeks on Chart

1 SOULFUL STRUT Yvonne Elliman, Brunswick BL 75414 (5) 16
2 STONE SOUL Marvin Gaye, Motown M 7980 (5) 9
3 MOTHER NATURE'S SON Rosie Lewis, Cello LSP 821 (5) 10
4 FOOL ON THE HILL George Benson, A&M SP 4110 (5) 22
5 SAY IT LOUD Lou Donaldson, Blue Note BST 8499 (5) 6
6 THE HORSE Kenny Loggins, Strait S 10045 (5) 29
7 SILVER CYCLES Eddie Harris, Atlantic SP 1517 (5) 11
8 ROAD SONG Wes Montgomery, A&M SP 3012 (5) 26
9 THE GREAT BYRD Charlie Byrd, Columbia C 59710 (5) 11
10 MERCY MERCY Buddy Emenee Band, Warner Pacific SP 2035 (5) 26
11 FURTHER ADVENTURES OF JIMMY & NIS Nancy Wilson, A&M SP 3010 (5) 14
12 SHAPE OF THINGS TO COME George Benson, A&M SP 3045 (5) 10
13 SOUNDTRACK Charles Lloyd, Atlantic SP 1979 (5) 10
14 A DAY IN THE LIFE Wes Montgomery, Atlantic SP 3001 (5) 7
15 MUCH LES Herb Alpert's Latin Soul 1516 (5) 8
16 UNDER THE JASMINE TREE Modern Jazz Quartet, Apple SP 3335 (5) 7
17 IF YOU LEAVE Woody Herman, Cello LSP 8199 (5) 9
18 FILLES DE KILIMANJARO Quincy Jones, A&M SP 3015 (5) 6
19 MEMPHIS UNDERGROUND Hubby Stens, Atlantic SP 1022 (5) 1
20 SUMMERTIME Paul Desmond, A&M SP 3015 (5) 3

Planned for release in May is a two-channel version of the Electro-Matic 1 series. The Electro-Matic 1 is specifically designed for use in home entertainment systems, as well as in commercial applications. It offers high fidelity sound reproduction and can be used for music or speech applications. The Electro-Matic 1 features a built-in amplifier with a power rating of 100 watts per channel, making it ideal for large auditoriums or conference rooms. The system includes a high-quality loudspeaker, a Phonic Control, and a remote control. This version includes two separate input channels, allowing for independent control of each channel, and is designed to be used with a variety of audio sources. Overall, the Electro-Matic 1 series provides a high-quality audio experience for a wide range of applications. Its sleek and modern design adds to its appeal, making it suitable for use in both professional and residential settings. The expansion of the Electro-Matic 1 series demonstrates the continued growth and advancements in the audio equipment industry. The Electro-Matic 1 is a testament to the company's commitment to delivering high-quality audio solutions for its customers.
Musical Instruments

Emmons Guitar Names Ampeg as Sales Firm

By BILL WILLIAMS

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

Ron Lashey, president of Emmons, said in the announcement here that the direct sales force would be "joining forces" with Ampeg and its product affiliates, Altec Lansing and the Grammar Guitar Co. Emmons is the manufacturer of Pedal Steel Guitars, built at Burlington, N. C.

The sales office will now be located in the Ampex showroom here.

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

Dave Shurgil, president of the Grammar Guitar Co., concluded the meeting by announcing the elevation of Wiggins to chairman of his company’s board of directors.

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

Hohner in Radio Campaign

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

The network, which structures its programming primarily for younger audiences, will spot the Hohner participations in "American Contemporary Reports" and "American Contemporary Reports," heard in prime time throughout the week. It is estimated that up to 47 per cent of the teen-age market will be reached, with a bonus impression on young adults amounting to almost 3 million weekly.

Current musical personalities who appear on "American Contemporary Reports" include Bobby Gentry, Roy Starr, Rod McKuen, Stephen Gately, Joe Butcher and the Union Gap and the Rascals.

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

Show Contest

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

Truman Piano

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

Folios

PIANO, FRETTED INSTRUMENTS, INSTRUMENTAL BAND

BEST SELLING

TITLE (Publisher)

GOLDEN SONGS OF GLEN CAMPBELL (Hansen)

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

70 SUPER BLOCKBUSTERS FOR '70—Guitar (Hansen)

70 SUPER BLOCKBUSTERS FOR '70—Guitar (Hansen)

20 TOP HITS—Piano (MCA)

TOP HITS OF '68-'69—Guitar (Big 3)

WITH MY LOVE—Guitar (Big 3)

MAY 10, 1969, BILLBOARD
THE COMPLETE REPORT

International Music Industry Conference

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

sponsored by Billboard and Record Retailer
Music Seen 1-World Key by Lieberson

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

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

Universality

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

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

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

Music's One World

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

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

Lieberson Questions

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

In answer to a series of questions, Lieberson made the following points: Music changes all the time, while at the same time it remains the same; the generation gap between serious and pop music is narrowing rather than broadening; Serious and pop composers today are working with the same elements; serious music can achieve a larger world audience through education of the people—but you cannot force it; The Beatles are too talented to imitate. They used elements in which they were interested; Lieberson also discussed today's phenomenon of artists (Continued on page 41).
Rothfeld Spurs Numbering System

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

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

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

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

Rothfeld admitted that getting common agreement on all factors that must be resolved to accomplish universal numbering, from task force, or action committee would be spearheaded by representatives from NARM, from record retailers, from one of the national record stores, from record industry trade associations, and independent music-record dealers. The significant associations in other parts of the world, like the International Federation of the Phonographic Industry and the Latin American Federation of Record Producers.

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"When you have the benefits of the universal numbering system, do you envision the following points that are being talked about by the universal numbering committee? Do you envision that the record industry will be able to concentrate their talents and resources in this area, bringing their artists far more than they are able to do with the present system? Do you envision that the record industry will be able to accomplish these objectives that are universal in the record industry? Do you envision that electronic data processing will liberate the industry's potential and that the record industry will be able to accomplish these objectives? Do you envision electronic data processing will liberate the industry's potential and that the record industry will be able to accomplish these objectives? Do you envision that the record industry will be able to accomplish these objectives? Do you envision that the record industry will be able to accomplish these objectives?

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Rothfeld Summary
• Continued from page 41
ing whether the product is an I.P., a 4-track cartridge, 8-track, cassette, Playtape, open-reel or any other configuration.

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

GORTIKOV: “Universal numbering bogged down in the RIAA due to parochialism and jealousies within our industry. The complexity will be set aside for the good of all. I hereby offer my services as a force in putting this (universal numbering) over.” (Applause.)

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

REGISTRANT (unidentified): “The benefits of the system would seem to depend on the use of EDP (electronic data processing). Computer time may be easily accessible in the U.S. A. This may not be as accessible in Europe to the same extent. Should this aspect not be further considered?”

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

We’re in Billion-Dollar Business Era: Malamud

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

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

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

Malamud predicted that the “fusion of many small distribution entities into one unified whole, in the long run, will produce more effective and efficient wholesale operations.”

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

“Finally, the tape CARTRIDGE has, in a few short years, become the second most universal format of transmitting recorded entertainment.” He predicted an even accelerated growth.” However, he said, “the public will continue to make a choice. Those that do not provide retail outlets, it will buy...music is what we sell, music and recorded entertainment, whether on record or tape.”

Over the past five years, West German retail sales have been increased by about 40 per cent. The estimate for the next five years, he pointed out, shows an increase of even more, with each nation and each product affected. For instance, Five per cent is available for home consumption, gross national product, etc.—is for an increase of over 20 per cent, stated Kurt Kinkele, vice-president, DGG, talking on the changing patterns in the distribution of recorded sound approaches in Europe.

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

He said that between 1963 and 1968 the figures in France and Germany did not develop regularly and, in fact, between 1963 and 1967 both markets were at a standstill. Not before 1968 did an upward trend start. France for the last five years shows an over 21 per cent increase, Germany’s forecast is 30 per cent. Italy also shows a rapid growth, forecast, although the album business in Italy has developed as in other European countries. On average West European spend 0.16 per cent of their disposable income on music—but even Americans spend only 0.17 per cent.

Complexity Will Increase
In addition, companies operating in the European markets will realize that the complexity will increase as the diversification of product and marketing channels increases. Since Europe has some relatively small markets larger units will become an economic necessity, although this does not mean that the smaller independent companies will not have a chance, Kinkele pointed out.

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

He also observed that “during the last 10 years sales via club and mail order remained fairly stable and close to 10 per cent are nowadays sold this way. A forecast that rack jobbing will increase is not too difficult and it might happen that European countries will collaborate when developing rack jobbing. In the U.K., France, Holland, Belgium and Sweden rack jobbing organizations have been formed.

“If in Europe non-record companies have entered the record field and in France, Italy, Germany and to some extent the U.K., book publishers are com- peting seriously with record companies.”

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

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

SALES VIA DISTRIBUTION CHANNELS

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<thead>
<tr>
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<th>in per cent</th>
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<tbody>
<tr>
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<tr>
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<td>11</td>
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<tr>
<td>USA</td>
<td>72</td>
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<tr>
<td>Europe</td>
<td>91</td>
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<tr>
<td>USA</td>
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<td>Europe</td>
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WESTERN EUROPE RECORD MARKET

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</tr>
<tr>
<td>Western Europe</td>
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<td>580</td>
<td>820</td>
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Session 3:

CHANGING PATTERNS IN THE DISTRIBUTION AND RETAILING OF RECORDS

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

Speakers: Jules Malamud, Executive Director, National Association of Record Merchandisers, Inc.; Rodolfo A. Gonzalez, Director, Centro Cultural del Disco (Buenos Aires, Argentina); Kurt Kinkele, Director, Deutsche Grammophon Gesellschaft (Hamburg, Germany); Frederick C. Marks, President, Festival Records, Ltd. (Sydney, Australia)
During the session devoted to the changing patterns of distribution and retailing, MCA's Bill Gallagher spoke from the floor in reply to a question about the future growth of record outlets.

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

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

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

At the same meeting, Cy Leslie, chairman of Pickwick International, also from the floor, said that he thought the growth of budget line product would be faster in the future. "The greatest part of new records is far beyond the normal industry experience of the last year or two," he added.

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

Replying to a question concerning the 50-cent price of Pocketides in relation to the price of singles, Hyman replied that the difference in prices in Seattle they had surveyed the previous year.

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

They had found that the better artists are the ideal product with a brief editorial life.

Session 4:

PROMOTING THE ARTIST

Chairman: Jim Stewart, President, Stax Record Company

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

**Friesen Opens Promo Avenues**

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

"Explore such ideas as associating an artist with the things he represents. In Los Angeles instead of being content with a week's engagement, a nightclub with press parties and drinks for all the Checker fans on record, a free concert in a playground, as was the case, be scheduled. In Chicago a group might play in the park on the South Side for teen-agers who cannot afford a $3 psycho analytic society." There are other exciting avenues that Friesen said, in his seminar on new techniques to expose the artist.

**Latin Market Erupting: Gonzalez**

South America is a boiling volcano in the field of disc jockeying---buffering, promotion and selling of records," said Rodolfo Gonzalez, president of Evergreen Records, Buenos Aires.

"As an artist to the world! How could anyone remain indifferent to a market like Argentina? For instance, Argentina experienced a 130 per cent increase in December last year over the same period in 1967.

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

"We have to accept that most of the South American countries have found that they are the market of the future, and in spite of their formation, and social differences, and in some cases, the industry in the standard manner and in which our country is the most arduous.

"Today, the winner of the San Remo Festival in Italy can be launched on the locally produced records on to the South American market within five days of the finish of the contest. An Argentine superstar, that was done less than 450,000 singles in this market within 60 days.

"These statistics are not casual—they indicate the growth of the South American industry. And quite recently, the co-existence of traders and distributors must be separated and in some cases, the co-operation which has been occurring is breaking up. In the distribution market at this time could provide a serious sales decline as it is clearly related to the type of players being used and the interest of back catalog available in management. Marks also reminded record companies that they needn't let "large" sales of catalog items originate 10 years ago.

"In closing, let us have closer co-operation not only between record companies in South America but also between North and South America. Particularly in regard to promotion, interchange of experiences and the problems of adaptability to technical advances."

**Marks Warns Against 'Overrating' Value**

Predicting continued growth of the music industry in Australia and New Zealand, F. C. Marks, managing director of Festival Records in Australia, cautioned that the limited population, "growth factors" should be considered as serving the two markets "causes considerable expense for the distribution of records." He talked on changing distribution and retailing patterns, especially regarding the use of overseas promoters.

"The expense in dealing with a market that marks claims has an "overrated" value by overseas licensees to be "carefully considered by any of the major overseas independent companies who foresee the possibility of establishing their own distribution in Australia," he said.

"The problem burned in the dual-market "down under" distribution of discs and tapes (for instance, the population of approximately 14.5 million people "spread across a continent" is useful.)—inhibit the growth potential along with trade control, government taxes, high importation costs, the limited live shows and overseas artists and tight spending as "the Australians become more conscious of value in money."

Another major and present problem cited by Marks is that "even allowing for the continued increase in stereo sales, it is evident that the sale of monaural albums (one-third of the albums sold last year) in the market at this time could provide a serious sales decline as it is clearly related to the type of players being used and the interest of back catalog available in management. Marks also reminded record companies that they needn't let "large" sales of catalog items originate 10 years ago.

"In closing, let us have closer co-operation not only between record companies in South America but also between North and South America. Particularly in regard to promotion, interchange of experiences and the problems of adaptability to technical advances."

**Markets Seen in 'Hold' Position**

"Today's record companies must relinquish control of the record business to the record companies," said W. Purcell, president of a record company and manager of such artists as Eddy Arnold and Al Hirt. "The major record company must not allow the manager or the independent record producer to control the promotion, the publicity and the management involved with personal appearance engagements."

He pointed out that many labels may have "as many as 200 artists on a roster. Imagine the promotion man in Chicago trying to give special attention to six artists who're passing through his area on personnel that already have 30 at the same time. Impossible." The local promotion man, too, has had his role cut to that of a delivery boy, Purcell said. "The promotion man spends his time catering to the ego of the artist. The good record company manager has learned that his promotion man are too valuable for things like that— that the promotion man's job is to get records played. Unfortunately, record companies are now able to get records played. I've gotten into a cutthroat competition to start the release of a major label for a month sitting on the desk of a receptionist. It's embarrassing that some promotion men haven't spoken to the deejays for months."

*(Continued on page 44)*

**Latin Market Erupting: Gonzalez**

"The one-stop, retailer or wholesale trade also carries out an important function in the South American territory provided he does not become a competitor of his own supplier. He must promote and know how to adjust his economic situation to local conditions."

"As to the regular trader, his standing is the most important of all. Communication is the most vital element between the manufaturer and his selling agent. Both should combine to promote record sales—their common aim."

"Another record outlet serving of close study in South America. In all its various ways. Unless this is treated as an addition to trade rather than a competitor, the record sales method in this part of the world will cause irreparable damage, especially to businesses that seek catalog items as well has hits, rather than a record company. Just as a corporation that just seeks out hits as, in the U.S.

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*(Continued on page 44)*
“...the manager with a firm hand who co-ordinates booking sub-contracting to the agencies and seeks out and insists on the cooperation of the music publishers and record companies.”

Frisen Questions
At his question and answer period, Frisen was asked to evaluate the importance of billboards and radio stations. He said it depended on the product being advertised. It would be more effective to use a hard rock group in an area which only had an audience for middle-of-the-road product. He advised that the costs be evaluated carefully. He said that he would have to go to the studio and record as much as possible.

Asked if a record company should follow a fan's feelers to make promotions, Frisen said it would depend on the record company. He added that they would have to go to the trouble to sign him and record him, and if his ideas were valid and would contribute to the promotion, then you listen.

Session 5: *NEW STRATEGIES FOR PROBLEM OR UNDEREXPLORED MARKETS*

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

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

Far East Population Explosion Opens New Music Markets: Weiss

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

His talk on “Growing Opportunities in the Far East” covered Japan, the Philippines and Singapore/Malaysia.

Concerning Japan, he pointed out that Japan, although the second largest record market in the world, with its 12 record firms—representing nine local labels and 75 foreign catalogs—had achieved success with the original label or under an existing local trademark.

He also said that the Japanese were adverse to pressure. “They don’t do you any favors when you ask if they’re interested in a new act or a recording.”

A seminar on new record technology and a discussion on identifying and processing promising talent is also held.

In a seminar on music industry trends in Japan, Fritz was concerned with the problem of how to find and develop new talent. He said that the problem of finding new talent was not so much a lack of professionals in the music industry, but a lack of cooperation between the record companies and the artists themselves.

The seminar was held as part of the 75th Japanese publishers’ convention. Fritz pointed out that the radio station was the best way to get new talent on the airwaves, but it was also important to have better record companies produced the new talent.

He also discussed the importance of developing a marketing plan for new talent, which would include the artist’s image, the record company’s image, and the record company’s distribution system.

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Inadequate protection under copyright law—and the difficulty of enforcing such laws as now exist—is robbing record companies, producers and artists of millions of dollars. Weiss replied that, to his knowledge, only two companies adopted this form of protection.

He explained that in spite of the widespread popularity of American and British records, there was a general reluctance to give our promotional copies and most Japanese releases were not particularly co-operative in giving away foreign-pre-recorded discs. Weiss pointed out that the main area of exposure for these discs was in the United States through the American armed forces network, which had a growing following among American pop fans than their own station.

Answering a query about future pop trends in Japan, Weiss said revenues were down quite a bit on rock which seemed to be popular for some time to come. These were not simply because of the sources were anticipating an increase in sales in the next two to 12 months.

Dealing with inquiries about the music publishing side of the Japanese market, Weiss said that it has become a more important part of the business in America. In the main, he said, it was confined to a number of collecting agencies which merely supplemented the existing inefficient official body, the Japanese Society for the Rights of Authors and Composers (JASRAC). He advised leaving JASRAC to handle mechanical collections and, if a publishing contract was considered essential, the only way to do so was for the songwriters to be paid.

A further question concerned the value of various Japanese language versions of Western product. Weiss said that only Japanese recordings up to a certain point—say, a certain level of sales receipts—could be sold at $2.00 per disc in Japan. "There are a large number of tapes in the tape field with 60 per cent, and there are about 500,000 copies of equal numbers of its records.

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

Herman Finkelstein, general counsel for the American Society of Composers, Authors and Publishers (ASCAP), speaking on "Performance Rights for Composers and Publishers per Capita," reviewed the history of U.S. copyright law and its enforcement under the ASCAP Approach, reviewed U.S. laws in the field of copyright and antitrust, and their effect on performance rights licensing.

He also deprecated the many conferences and reports from foreign countries, delisting one of the basic differences which exist in performance rights licensing in the U.S. with those in other lands. He reviewed the history of U.S. copyright law and its enforcement under the ASCAP Approach, reviewed U.S. laws in the field of copyright and antitrust, and their effect on performance rights licensing.

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Mrs. Zavin Gives Sampling of The BMI 'Sampling' Operation

In her conference talk, Theda Zavin, director of Broadcast Music, Inc. (BMI), explained the mechanics and ramifications of the system that is making the wide-spread use of samplings of recorded music possible.

Recollecting the circumstances of the founding of BMI, Zavin noted that two aims of the organization were to do double-duty for writers and publishers and a broadly based system. She pointed out that BMI uses random sampling of different types of stations, based on location hours on the air and other factors.

A major point of BMI's method, according to Mrs. Zavin, is the probability that there will be a common financial reimbursement for music writers, regardless of the use in limited areas, as was true of both country and blues. It also means that the writer for publisher who has a song that is less than a smash hit is likely to receive some compensation for the song's performance.

Another Advantage

"Another advantage of the BMI logging system is that it is based on writing a definition of a song which enables us to be certain that the correct writer and publisher are paid for that song. This written identification avoids confusion caused by similar or identical titles.

For TV series and films, cue sheets are used for the music. Zavin said that long ago determined by testing various processes, we could get the complete picture of the performance of a song in TV Guide using 51 editions of that magazine. The number of TV Guide listings of film and TV programs is now only one-tenth of 1 per cent of the movie listings.

Mrs. Zavin also stressed the importance of all BMI publishers seeing that cue sheets are supplied BMI for TV variety shows.

Looking to the future, she said: "I'm not optimistic to anticipate that there will come a time when..." human beings can't be automated. My own guess was that this development would involve the record company's placing on each record an electronic code which could not be read but which, when the recording is played an electronic decoder will automatically feed the record's identifying number into a central computer.

The "Big 4"s Philosophy on Fees Similar to Freeg

The "Big Four" performance rights societies in Europe,PRS (U.K.), SACEM (France), GEMA (West Germany) (except that the BMI (U.S.) have broad similarities the only difference being that BMI's system is applied to collect fees in a specified European country to collecting fees and also account together for all member societies of the European population. This was stated by Michael Freegard, deputy chairman of the BBC, in his speech on the European approach.

As a collection "it is in the broadcasting field that the most marked differences from the American approach are to be found. The differences stem from the fact that the European broadcast services are directly controlled or owned by the State it-sels. This means that the performance rights are usually the National Government (U.K.). They also have a limited number of channels.

Therefore, it is perfectly practical to use the same type of point system for minute-by-minute analysis to be taken. All this is enhanced by the growing use of computers in Europe. In Italy, for example, the state broadcasting organization, RAI, has a complete performance database with a magnetic tape used for data processing purposes by SIAE in Rome. The mechanical breakdown in title order is produced by the broadcasting agencies.

This happy state doesn't exist all over—one country (name less) gives no aid and publishes their representatives of foreign societies are forced to monitor broadcasts.

In Britain at the present time the whole structure of the broadcasting is in under review and it may be that the next five years will see local stations (VHF) established, either under the auspices of the BBC, or perhaps on a commercial basis. So it may be that the situation as it is at the present time may be having the ordered, national public service, the BBC.
Two for the Price of One

The evolution of a new L.P. And the man who studied the Rodgers classics, mastering the artistry that is legend, performs them now, forty years later, in his own evergreen way. The best is always the best. Same Train, A Different Time. Merle Haggard.

Produced by Ken Nelson  SWBB-223

This is Capitol in May.
Joint Ventures Demand Sharing, & Flexibility, Asserts Schein

Harvey Schein, president of CBS International, spoke on the values and structures of international joint ventures. He stressed that "the joint venture...is where the two participants each have an equal share in the undertaking."

He explained, "There are a number of good reasons why this is done, generally revolving around the idea that 'this is the best arrangement possible under the circumstances.' The first reason is that in many countries in the world where the government prevents non-nationals from owning more than 50 per cent of a company. A second reason why a joint venture might be attractive...is a belief that each partner, standing alone, is not in a position to form and run a large and meaningful company."

Schein emphasized, "In a rational and financial sense, that a joint venture is to be successful, both parties must share a common goal. The arrangement with a bottomless reservoir of good will, infinite flexibility and an overwhelming desire to get along with his partner."

"It is very important that before the ink is dried on the contract, the parties to it discuss and come to general agreement on the basic philosophy of the business, the aims and goals which are sought to be achieved and the policies as well as the methods to achieve them."

"Prior agreement should be had on how additional capital will be provided in the event this sort of joint venture is financed. The parties must agree on what proportion of the net earnings should be out of the business and how much should be reinvested for expansion and growth. Also, the parties should agree in the beginning on the joint venture's outside auditors and lawyers."

Faeq Recommends Assigning On a More Individual Basis

As far as demands to be made on a license or subpublisher go, Faeq Quesq, president of ASCAP, made the following things to ask a subpublisher are:

1) Copyright registration of the works (and their derivatives). This is important in order to prove the work's ownership.
2) Complete and up-to-date records of every performance (and its location).
3) Any performance or mechanical performance.
4) Any radio or television broadcast.
5) Any public performance or mechanical reproduction.
6) Any performance or mechanical performance.
7) Any public performance or mechanical reproduction.

Faeq stated that his group will make an effort to get the best possible agreement for the writer. It can be done by the following steps:

a) The subpublisher will take all necessary steps to protect in his territory the subpublished right.

b) The subpublisher will not only create a strong sense of competition in the licensing field, which results in the user's getting a better product, but it also gives an opportunity to develop new writers and publishers.

c)的需求者 and policy of ASCAP are of much interest to the subpublishers.

User Comments: Dario Soria, Division Vice President, Record International Department, RCA Record Division; Felix R. Faeq, President, World Music Company (Brussels, Belgium); Harvey L. Schein, President, CBS International

Marks Details Machinery & Policy of ASCAP on Rules

"Very painstaking efforts were made to have a survey system," said Marks, "based on scientific principles of simple allocation as well as distribution formulas which give options but which do not discriminate. Having writers and publishers on the Society's board of directors is a guarantee that the public interest and publishers are of paramount consideration."

"Having a consent decree which provides for the setting of rates is part of an overall result of a hearing by the Federal Court is a guarantee that the public interest will be kept paramount," he added.

Session 7: THE OPTIONS FOR ESTABLISHING A FOREIGN FACILITY
WEIGHING THEIR ADVANTAGES AND DISADVANTAGES

Chairman: Salvatore T. Chiania, President, MCA Division, MCA, Inc.

Speakers: Dario Soria, Division Vice President, Record International Department, RCA Record Division; Felix R. Faeq, President, World Music Company (Brussels, Belgium); Harvey L. Schein, President, CBS International

Speaker: Dario Soria, RCA Records international division vice-president, discusses establishing a foreign facility, flanked by: Harvey Schein, president, CBS International; Felix R. Faeq, president, World Music, Brussels; and Sal Chiania, president, MCA Music.
Opening Foreign Subsid Is Like Starting New Business: Soria

RC Records division vice-president Dario Soria compared embarking in a foreign subsidiary to "a three-year deal." He stressed the importance of location and size of the subsidiary before "the store," in his talk on the setting up a wholly own subsidiary.

He posed three questions: What does one want to do by opening a subsidiary? On the "why," he said the motive is to make profit overseas, create an existing property of recordings and copyrights created by a local company and attaining domestic market on "what" he said, but Soria commented that size of a foreign subsidiary could range from a one-man publishing set up to an extensive scale operation, complete with hundreds of employees and an investment of millions of dollars.

Analysis Necessary

Regarding the "where," he said an analysis was necessary on the foreign market and its management. It is necessary to study "what" one wants to do in the case of a subsidiary. He said foreign efforts could be done only if one passes legal regulations in the U.S. and foreign nationalities.

Fears continued, catalog deals were also undesirable because the license or Copyrights may be lost to similar artists recording the same kind of music. A discussion was set up with each other. And no licensees was going to promote a recording and get the benefit of a foreign market.

Schein Speaks

Harvey Schein, CBS, one of the speakers of the same section, said he was not in the business of seeking individual licenses in foreign countries.

Soria Comment

The other speaker on the panel, Kevin M. Kwan, Chas, himself agreed that record-by-record licensing was an impractical concept. "If a licensee can count on the continuity afforded by a catalog deal, he has more incentive to invest capital and effort in promotion and exploitation of that catalog," he said.

Answering a question on the disastrous consequences of the French and Belgian performing rights societies to which organizations licensed, the French and Belgian performances royalties from Luxembourg, Faeq traced the history of the problem and explained that at the time of the Bern Convention in 1886, France was the only country to perform royalties in Luxembourg.

Later, Belgium set up its own performing group. The SACEM later opened an office in Luxembourg to collect rights from Belgium. The SACEM later formed an agreement on economic and monetary matters, but the Luxembourg organization began handling royalties from Luxembourg, he said.

"The French, however," said Faeq, "do not recognize the deal for Benelux territories and they want the country in Luxembourg to be attached to the French contracts. In April last year, the French SACEM instructed its members to ask that Luxembourg be included in their contracts.

"Therefore, at the moment, Luxembourg can be covered by two contracts, one with Belgium and one from France. The Dutch are currently fighting to end this anomaly."

Eastern Europe

Asked about the problems of collecting royalties from the East, Faeq said that royalties could be collected through GEMA, the West German performing and mechanical rights organization, or by an agreement with its counterpart in East Germany.

There is also a way to collect royalties from Poland through Czechoslovakia, but the money could only be collected and spent in Czechoslovakia, he said.

Chairman Sai Chiantia referred to the "fission" that Russia had separated from the rest of the East bloc, by asking whether royalties could be obtained from Hungary. He also referred to a list of sheet music in Czechoslovakia.

Allen H. Arrow asked Faeq's opinion on the trend by U.S. publishers toward offering a 15 per cent collection deal to foreign publishers as opposed to a 10 per cent deal. Faeq said, "The 15 per cent tends to a good formula provided that it is an agreement provision for the collection of royalties in the two countries concerned.

The system of big advances being asked for by American publishers and the increasing limitations put on the term the contracts run, had divided them far as transactions between America and Foreign Europe were concerned. A subsidiary who has a three-year deal may put it in a greener field, may refuse for the duration of the contract without tangible result and the new publisher is not likely to get a hit for another company. Many English publishers have already given up in exchange for the American and European market. There are many subsidiaries that are not so successful, and the current deal with an option is preferable.

Chiantia Opinion

Faeq suggested that American publishers should get together to work out a new system of licensing. "The reality in Europe because the present situation has slowed down the transactions," he said.

Chiantia pointed out that there was a strong willingness to cooperate among publishers. American publishers were ready to cooperate for a limited time period, but the Americans had standards of their own.

He added that short-term deals were largely limited to companies which had not had long-standing dealings with European publishers.

Chesel Music's Dave Miller criticized European publishers for their response to American music. He said he had received two sets of sheet music and songs and said that 50 per cent was low whereas the American market was wide and that he was open to a bigger deal.

Faeq replied that a great deal of American music was now involved for a subsidiary, particularly in Belgium, where a song had been replaced with three performing right societies and three mechanical right societies.

"If you set up a small wholly owned office with A&R and promotion team, you will have a good manufacturer and a good promotion. If you try to do it by yourself, I believe you can be successful. In fact, the advantage you will have is the possibility to know the spot. You have the advantage, too, of not being involved in a packaging and distribution business.

"If on the other hand, your A&R and promotion team is inadequate, then you are better off with a licensing operation."

"You have to find out when a company has a wholly owned foreign subsidiary, if the advantages of the guarantee which is made to sell foreign records, you have to do it. Additionally, you have a wholly owned subsidiary with only production and promotion which is a new concept because, if it was unsuccessful, the parent company should retain the subsidiary's arrangement, and if it were successful, the parent company would eventually set up its own manufacturing and distribution facilities."

Dick Broderick of MCA said that MCA's wholly owned subsidiary in Britain which had worked very well. "If you own the product and in most cases you can do good deals with your local subsidiary, you have a local A&R department and you have a good channel of distribution, and run, you go into a licensing arrangement," he said.

He said the field needs younger people who may not have the finances. The industry needs this creative talent to grow, notwithstanding the economic problems. RCA's foreign subsidiaries are open to give services to independent labels interested in starting their own subsidiaries abroad.

Soria Question

Asked to elaborate on the advantages of a wholly owned subsidiary, Soria said that the most scarce commodities in the music industry today were A&R and promotional talents.

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Make Young Talent Aware of Costs

Invested by Dick Cos. Gallagher

New, young talent should have a good appraisal of the "mounting liabilities" a company must incur in helping them gain prominence. They should be made aware of the need to do so before they are in a position to realize it. In other words, they must be encouraged to develop solid, business-like people. "Get rich quick" which permeates the music business, is a serious problem. Young talent must be taught to think long-term and plan for the future. This can be done by introducing them to the concept of "self-contained" performers.

Gallagher suggested that companies go about this task in a "dynamic" manner. He is of the opinion that the record companies in the States should develop a more effective dialogue with the Conference of Personal Managers, and work to develop a system of education and training for young talent. This concern for the growth of the management area of the business, in the management, is a critical issue.

The record industry must also take the initiative, according to Gallagher, to help develop solid, business-like talent. Here, record companies in the States should foster a more effective dialogue with the Conference of Personal Managers, and work to develop a system of education and training for young talent. The concern for the growth of the management area of the business, in the management, is a critical issue.

During the session, the reference was made to the "mounting liabilities" of the industry. Gallagher stated that "the industry is growing rapidly, and the problem of "get rich quick" is a serious one. Young talent must be taught to think long-term and plan for the future. This can be done by introducing them to the concept of "self-contained" performers."

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Frank Zappa discusses underground artists and their philosophies. A Bennett, Liberty/UA president, who chaired the session on self-contained artists, said that "the industry is growing rapidly, and the problem of "get rich quick" is a serious one. Young talent must be taught to think long-term and plan for the future. This can be done by introducing them to the concept of "self-contained" performers."
Lou Rawls  

The way it was  
The way it is

His way.

The album that is
Featuring:
When a Man Loves a Woman
Season of the Witch
Gentle on My Mind

ST-215 produced by DAVID AXELROD
Gomelsky Takes Session on Grand Tour of Management

A highly detailed key to the success of the international tour was outlined in a talk by Giorgio Gomelsky, managing director of Paragon Publicity and Public Relations, Ltd.

Gomelsky explained that the international promoter begins with a selection of music, on the assumption that certain music is more international in nature than is other music. Equally important, he said, is the selection of the proper areas, the countries themselves, and the actual aims of the tour.

"Pick the proper time for the tour," he advised, "and work out a good combination which works effectively involving an agency, press and promotion, and management." He outlined the advantages of the agency use.

Again, involving careful planning, he said, "requires coordination of releases with record companies and publishers to make maximum penetration. Gomelsky gave a complex breakdown of procedures to follow. He also stressed the importance of maintaining the artist's position in the foreign market by regularly sending news and promotional material. Gomelsky turned to the future "Record companies," he said, "because of their other duties, have little time to devote to promotion, and thus must turn to the emerging independent promotion companies which are coming into existence."

"Communication," he suggested, "has brought the international industry closer together, but despite quick successes, the promoter still should think of the long term rather than the short. Think internationally, at its best, music communicates across all barriers."

Gomelsky Questions

The establishing of artists and liaison between agents and record companies were the themes of questions put to Giorgio Gomelsky. Asked to give the meaning of "an international artist," Gomelsky said that some acts can be classed international without ever having been to a foreign country. He was asked how one established an artist aboard. "I am surprised that some British talent has not yet broken into European markets. To make an artist in a foreign land really depends on what nature is -- folk, rock or straight pop, and in what direction he wants to go."

Gomelsky added, "some acts record their hit material in the local language, both the Beatles or Jim Morrison of the Doors to record in Italian."

Artist manager Gerald Purcell wanted to know better ways of putting together national promotion of acts. Gomelsky said that there was not enough coordination between agent and manager, and said this is why he launched his own agency in the U.K. a year ago.

He added that, in some cases, it was hard to convince a group that a European promotion visit is worthwhile to establish the act. He was then asked whether artists needed a hit record to go on an European tour. Gomelsky said that this was not necessarily true in some cases. He cited the recent example of Captain Beefheart who went to the U.K. without a hit record. Following this trip the group achieved reasonable album sales.

The difficulty of getting European licensees to pay part of the cost of U.S. acts was answered by Neesh Ertel, who revealed that Wilson Pickert's one-song appearance at the Sun Remo Song Contest netted him $25,000 and, following the concert, sales of one of his records achieved Italian sales of 150,000.

Boublil Affirms Value of Fests

The value of the European music festivals to the artist, the promoter, and to the general public was spelled out by Alain Boublil, general manager of the Vogue Corporation, in its use in European music festivals in Paris.

The festivals, he said, are of importance to the American music industry. He cited, among others, the noncompetitive festivals held in the East European countries wherein sponsors are combining all types of music and even of performing arts with international artists.

Noting that these festivals give to record companies the opportunity to develop artists, he said they create new products with a new appeal which can reach "more than the usual specialist buyer of serious music or folk music." Boublil also said the noncompetitive festivals open new markets to artists through television, citing examples of now-established singers who were unknown to their festival appearance.

Competitive Fests

Regarding competitive festivals, Boublil dealt with contests ranging from San Remo in January to Rio de Janeiro in October. "These," he said, "are only the best effort for the artist but for the writer and the song." He also gave a detailed breakdown, including criticism, in some instances, of the concerts. Festivals also attract major artists to Europe, he pointed out, and this is a breakthrough for many of them. "Perhaps more importantly, it is bringing American publishers to Europe."

"At a moment in which English is the only language in which a song can become a world-wide hit, festivals are one of the few ways of drawing international attention to the high quality of some of the European songwriters," Boublil said.

Boublil, who also manages director of Taboo Records in London, said the most useful lesson to be learned from the festivals is that it is possible for songs to become international hits even if they are not accepted as winning songs in a national festival.

Pocketdisc Praised by Hyman

The Pocketdisc was described by Fred Hyman, Americom Corporation president, as a "marketing breakthrough" with the consumer mobility and selectivity. He said it was designed to reach millions of customers who are now sold on the 45 rpm single. He described the singles market as mostly girls, with an average of 13 years, nine months. He also said that 100 million units of 45's were sold, of which 60 million went to jukeboxes. "This leaves only 120 million retail sales to a market of 40 million people between the ages of 10 and 19. Three per capital," said Hyman. He added that surveys show that 90 million of these 120 million were sold to but three million of these young people. Therefore, he said, a great market of 37 million teen-agers appears to prefer some other form of music or have not been attracted to the market by what the industry has offered them.

The market is ready for new ideas, and growth can only come by reaching the unheeded. Hyman said. A major factor of this untapped market is mobility, Hyman said, explaining that people move about and take their entertainment with them. This he called a major difference from the market of the 1940's, when the 45 was introduced. Another change is the upsurge of radio, with music as its chief fare. He added, "radio could not survive the same 2 million hard-core customers as its audience that we have in single records." It is selling listernship on the basis of the total market -- a market the record industry is only partially holding. It is up to us to grab hold of this opportunity and sell our product to a much larger market."

"This is in line with Pocketdisc," he said. "Pocketdisc is small enough to carry in your pocket, strong enough not to scratch, light enough not to ship by air, cheap enough to mass market profitably.

("Continued on page 53")
Audio Visual a Duet of Potent Possibilities for Future $: Hall

Hyman Summary

- Continued from page 32

ably for 50 cents and compact enough to sell through vending machines.

As to the 50-cent price, Hyman said that in the Seattle test market showed that the major consideration of purchase was price, and 50 cents suits the public’s evaluation for a product that has limited editorial appeal and life.

Explains Problems

Hyman explained the problems of pilferage, retailers’ investment in clerks, problems of price cutting, and told how the Pocketdisc, sold thru vending machines, surmounted these problems. He added that the consumer wants a 50-cent single; but it can be made and sold for this price by the manufacturer, it can be handled profitably by the distributor who will sell to a new form of rack jobber. “The new nick is really a vendor. This is a new consumer solved problem, and the consumer buys for 50 cents—two quarters in an automatic vending machine supplied and stocked at no expense to the manufacturer.”

Hyman analyzed the Seattle test and added that the indication is that “a retail separator for Pocketdisc may be as high as 500 million to one billion units a year in the U.S. five years from now.” He said the test showed that outlets close to 45% could be opened to Pocketdisc. He pointed to a huge opportunity to promote new artists’ copyrights and “an opportunity to propagate the buying habit for one rather than give comfort to piracy through tape recording.”

Hyman added that he believes the 45 is in great danger with or without Pocketdisc. “That the pressures on it are tremendous, such as pilferage and shrinking distribution. It cannot be handled dramatically must be done. We feel as if we have achieved a great deal, but the real achievement is the industry’s opportunity. We would welcome your investment in the U.S. and throughout the world. Japan, Canada, Italy, Finland, and Scandinavian countries are already firming plans for 4-inch records.” Hyman concluded, “Are we ready to forfeit singles for the glamorous profitability of albums or do some of us still believe we need a breeding ground for artists and songs?”

Edel Sees Ad Land as Vast Revenue Builder

Speaking on exploiting the jingle and spot music in advertising, Herman Edel, president of New York’s Herman Edel Associates, urged music publishers and record manufacturers to come out of their shells to take advantage of the additional revenue to be made from the advertising business. He stressed that there is great opportunity for all to gain great reward from the advertising field if it is given the respect it deserves and the caliber of performance that it expects—and receives.

In pointing up three ways of developing revenue, Edel said:

1. Get your song involved in an ad campaign.
2. Tie in to the campaign with a record of your song on top of the performing rights society.
3. “It’ll Pay Off”

Edel said in advising how a catalog should be exploited, such as to find 100 trials, hundreds of solid songs that could be utilized in advertising today.

When you attempt to develop any area, you work at it—well. Get a tape of a dozen of these songs and the other song you think the key eight bars—beginning of another—include a fact sheet with these songs and listing other titles—and indicate their availability—and at a realistic price. Get these tapes out to producers to judge and to key creative executives to select the artists—heads of production at the agencies—and ask them to pass them on to their clients. Do this every two to three months on a long-term, continuing effort. Get them to call your name. It will pay off!”

To point up his contention that the best music and the best artists are now at work in advertising, Edel referenced a “Damm” song recorded on a documentary that was to be turned into a television show. The fact that the song was to be turned into a television show has been shown to be successful.

Hyman said that this was no reason to halt recording for television. “The profit potential is high,” Hall said. Hall said that companies are working on home entertainment and similar products. “Although audio-visual carriers can represent only a fraction of the potential pre-recorded entertainment, education, and advertising market, he said, ‘the parallel areas of development in software are also gold.’

The concern of the music industry is with the contents of the programs, not the device or the size or shape of the container, he said.

“Competition of pre-recorded audio-visual materials into a compact, easy-to-handle package, amasses electronic and music industry leaders as well as educators and consumers,” stated Hall.

In Distance

While there may be a golden future in television, Hall said, the realities of technology and economics, program material could be in jeopardy. He said that this lies far in the future. The problem of buying a cartridge of a Broadway show for an evening’s entertainment at home remains in the distance.

He felt that there should be no shortage of technologies, of software records, pre-recorded audio-visual equipment when the time is right, the price is right and the recorded information is ready for a mass consumer market.

“Surely there lies in your book an harbinger of a greater advantage of the added revenue to the recording industry in the future.”

In the future, Hall said, we would see an increase in the number of television shows, which would be made by industry scientists.

Scientists work in the future, he said, “and you could not stop them.” Hall told the meeting, in reply to a question, that the way the industry could get more involved in tape systems anything. “The idea is to get in to the educational and industrial market.

There is a big growth area for prerecorded tape in the educational market at all levels—from grammar school to university. To a final question on how far away, at a consumer level, Hall said, “The future is now.”

Strasser, said Hall that he could see a market in the future of television as early as the 1960’s. It would be years before it was on the market at consumer level but we should be able to discuss the potential and the eventual reality of the audio-visual carrier.

Session 11:

THE SOURCE OF MUSIC INCOME—A COMPARISON AMONG MAJOR COUNTRIES

Chairman: Walter Hofer, Hofer & Booryst

Speakers: Leo Strauss Jr., partner, Prager and Benton; Ben Brief, Executive Director, Record Industry Association of America

MAY 10, 1969, BILLBOARD

International Music Industry Conference Report

53
Brief Cites Harvard Study in 'High Risk, Low Profit' Trade

Using as a reference point a study done by music marketing consultant H. Erwin London for Cambridge Research Institute and a team of Harvard University professors, Brief, executive director of the Record Industry Association of America, presented a picture of "the meteoric high-risk, low-return record industry this year."

Real costs: That 76 per cent of all records released in 1963 sold less than 2,000 copies.

The study indicated that, generally, 7,800 copies of a pop album was the break-even point.

Brief added: 'The largest single expense item in terms of percentage of net sales is production, and manufacturing which actually declined slightly between 1955 and 1964. Gross profits increased from 9.1 per cent in 1955 to 19.5 per cent in 1964.'

BRIEF'S INCOME STATEMENT

Brief cited this statement, which reflects operating results of manufacturers for six years, covering the period from 1955 to 1964.

Contributions to union trust funds, royalties to artists, copyright license fees and talent and recording expenses—taken together and known as third-party payments—rose from 27.7 per cent of total sales in 1955 to 29.5 per cent in 1964.

The bulk of the increase stemmed from amounts devoted to copyright license fees.

In 1964, the net profit was 7.5 per cent. This jumped to 13.9 per cent in 1965 and dragged to 4.4 per cent in 1964. Profits after taxes were 6.8 per cent in 1957 and fell to 1.3 per cent in 1964. Return on net worth dropped from 12.9 per cent in 1957 to 3.8 per cent in 1964.

'63 & '64 Study

The study, for 1963 and 1964, included the consolidated income statement for large, medium and small companies—wax, paper, and record companies. It was based on a retail price of $2.98 per album.

"The artist knows that budget costs are the dominant system in Italy, players earn $28 and 25 cents per LP; 9 cents in Germany, 53 cents in France and 52 cents per LP.

In the United States and other costs for musicians, the American player earned the highest fees in the world. The top session man in New York, according to Brief, made $60 a session.

Cassettes are the dominant system in England, with 8-track rising over the past 12 months. The cassette with the leader in Germany and Italy, he said.

STRAUSS SPEECH

While speaking on a panel on the share of market of budget albums and cutsouts, Strauss entered for the moment the world of the recording industry. Art Talmadge, head of Music Research, Inc., presented a study done by the University of California, a study that there is a moral difference between the two types of albums.

'The record buyer and the fact that the market is surrounded by a wall of language. The estimate is that from 60 to 70 per cent of all records sold in the French-American market sold in U.S. hit and so they're not literal translations. Unless you speak the language you can't ascertain if they're original or copies."

Strauss suggested that perhaps licensees would have to hire copyright specialists to handle their business in French-speaking countries. "It's not unusual for a record to be sold over 100,000 copies there, many sell over 60,000," he said.

ASKING THE RIGHT QUESTIONS

"Who is to judge the value of an artist's product?" Talmadge replied. There are a lot of losers but few winners. An artist is only as good as his current data, not his sales. I personally think it is demeaning for an artist to see his work used as a merchandising device at a discount house for 50-cents, when it should normally be selling at $2.49.

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WE FLIPPED!

WELCOME ME LOVE
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FROM THE HIT ALBUM
BROOKLYN BRIDGE

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BUDDAH RECORDS is a subsidiary of Viewlex, Inc.
Barclay Urgs Pubs to Draw Up A Universal Standard Contract

A call for all publishers in the free world to get together and draw up a general form contract providing for secured payments, precise promotion, and adequate time to protect the interests of all parties was made by France's Barclay Edgar in his IMC speech on "Adapting Music and Lyrics for Sale in Other Countries."

Jean Fernandez, head of Barclay in France, in a speech on Barclay's behalf, said: "After all, lawyers neither write songs nor promote them. Please take the time to give a little of your talent to this suggestion. It will bring business back to the creators. A 10-page contract never made a hit nor ensured effort and understanding."

Seven-Point Outline

The plea for a universal standard contract was part of a seven-point outline of the problems involved in the sale of English language copyrights for sale in Europe. Fernandez said that the first mistake is made most often by many executives throughout the world. He stated the belief that Europe was one market.

Europe, he said, was mainly two major blocks—one being the English-influence block, comprising the U.K., Ireland, the Scandinavian countries and, increasingly, the so-called main block, the continental treaty, could be divided into four major regions—Germany and Austria; France, Belgium and Switzerland; Italy; and Spain and Portugal.

"In the English-influence group," said Fernandez, "the original record has the most chance of success. The cover record can help, but it is often used by the publisher to increase the European publishing share of the income.

"In dealing with this market one looked for a publisher who could help promote the original English-language record and build the copyright by obtaining other versions in album form. As far as the continental market was concerned, however, while original versions were becoming more and more important and the sales of American records increasing every year, it was still necessary, in order to build and maintain a market, to obtain tasteful and meaningful local lyrics."

"Therefore, he said, it was important to deal with a publisher who not only understood the language perfectly but who had available the top lyricists in his market. "A new lyric gives a new life to a song," said Fernandez, "but it has to be composed on the idea of the composition while being adapted to the taste of the specific market."

Sometimes a composition which was successful in its own country could flourish in a foreign climate through the skills of the sub-publisher and could later achieve success in the originating country, according to Fernandez. He warned of the dangers of handling records, versions in the same language, a problem which could arise when a song would appear in the chart in different countries with a commercial language.

U.S. publishers were generally better served by sub-publishers, he pointed out, because the original record companies associated with record firms, because such companies could receive more original versions of their records, because they could more easily obtain local versions.

In the record field, Fernandez emphasized the need for American companies to maintain their own sales, well-balanced and long-term leasing contracts which should be handled by the "run" spirit. Given the security of a long-term contact, American companies could work continuously to achieve maximum exposure of U.S. artists and to build these talents into international successes, he said.

Please note that the European public will buy records of well-established American artists long after the sales have declined in America.

Commissions Neglected

Fernandez said communications between America and Europe had been neglected and European distributors were often left wondering and interested about developments. He appealed to American companies to look after the interests of theCapitol in the same way as they regarded American artists.

Finally, Fernandez said, "The U.S. publishers have been hurrying too often on a fog of facts. American recording distributors neither seem to understand or to be properly valued by the song. It is important that European music and the future in hope, in the hope that Americans will learn to love our music and will take advantage of its enormous potential in the U.S. market."

In the American period, Lou Levy asked why a French song was given an American version of the American version, the American lyricist being paid no royalties.

Answering on behalf of Barclay, Gilbert, head of Editions Barclay, said, "This is a universal problem which should be solved on a technical level. But it is not confined to Austria."

Felix Faeccy said that the problem was being studied in Europe and that there were efforts to lay down precise rules. He suggested it should be taken care of on a European basis. "Without provisions put into the contract, the original country has no rights," he said. The emphasis is on the Italian song which, with a French lyric, became world famous, but the French lyricist did not get a penny for sales outside France."

Asked by Louis Appelbaum of Canadian a record Canadian product would be capable of making an impact in France, Fernandez pointed out the difficulties that face the French producer in the preparation of a French version of a song.

Fernandez pointed out that there were a few exceptions—"an original French version, a Russian version, a Spanish version."

Jean-Loup Tournier, head of the SACEM, Paris, asked what the French could do to help the American artist. He asked why the French producer had a title" for the French market with the French lyricist. He was worried that French French lyricists would not get a fair deal if French sales were handled by the U.S. company.

Broderick, in his address at the recent ASCAP meeting, said that the American artist needed promotion and in the United States he did not want to see the U.S. country cross the Atlantic for the French producer. He pointed out that whatever the American record company might do, the French producer was not going to get a fair deal if the U.S. company did not take care of the French artist.

The next big song in music could very well come from Japan, according to Dick Broderick, MCA Records International vice-president. "Japanese tastes have been exposed to American, British, French, Italian, Indian and Latin musical influences. And these impressions, added to the fine musical heritage of the Japanese, could be the incubator of the next trend.

Broderick, talking on the development in the United States of non-English speaking products, pointed to the fact that the music market outside the U.S. is growing more money and creating more trends than is being done in the U.S. Too, the growth potential outside the U.S. is not as large as that of the growth potential inside.

Playing records to illustrate his point, Broderick proved that there was not only ballads that came from Europe and Latin America, but all kinds of music. Creativity, he pointed out, is worldwide. He estimated there are dozens of acts in all countries who have the talent and ability to make it in all world markets, if given the chance. He added, "All we have to do is change the name of the act from 'Joe Smith' to 'Monique' and it will be a hit worldwide."

American companies, Broderick said, feel that it is possible to sell in every language phonetically—except in English. "That's nonsense and Los Angeles proved it," he said.

Broderick's American companies with such staffs who say, "We can do it better." According to Broderick, if a song is in another country, you have more chance of making it yourself. It is a marketing plus that cannot be ignored.

Asked by Bob Young of MCA Records what he liked to see in the let out contracts for record catalogs, Broderick said that the contracts were more and more desirable because it took more time to set up its own company which refuses to take the gamble with its assets and insists on English language development. "There is no question today that English is an accepted language in most parts of the world. But we still have those in management positions who insist that they must do it their way.

Edwin Barclay, President of Barclay Records, discusses the adoption of music and lyrics for sale in overseas markets, flanked by Jean Fernandez-Barclay—U.S. Left, and Orfeo Video's Rogerio Azevedo's, at MCA's Dick Broderick Conference.

Broderick: Next Sound May Be Japan-Made

After blaming American and foreign record companies for the lack of development of international music acts, Broderick said that there is yet another area of blame—the artists and their management. He added: "Just as the American artist who is unhappy with his own label, he can do better internationally on his own label. The Italian or French or whatever act coming to the U.S. must realize that the street is not paved with gold and that they must, in effect, start all over again and prove themselves in this new market."

Broderick also remarked about "discriminatory practices by the government and unions which prevent the flow of talent around the world. He also termed outdated regulations whereby radio stations must play a fixed percentage of national composition and artists must have reciprocal acts appearing in their country.

Song festivals, according to Broderick, are a stimulus to sales, yet the U.S. is shortighted in this area. Broderick lauded the Country Music Association for providing a category for international representation on its board—a far-reaching step which will pay dividends.

Broderick touched on the ethnic market: "There is still and there will always be a market for strictly Italian or Irish or Hungarian music in the U.S. But it is not an expanding market nor does it have the potential of becoming one. It is a specialized market with good potential."

Broderick Questions

Referring to Broderick's criticism of the American industry for closing its ears to much new American product, Ahmet Ertegun of Atlantic Records said: "If an American company can do it, then we can do it as well."

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Broderick Speech

Continued from page 56
to release each month the No. 1 records from Greece, Austria, Yugoslavia, Norway and so on, it would go broke. We can't expect every no. 1 record to be an immediate hit. We have to make an aesthetic and commercial judgment and not get it wrong. Most of the time we don't put out the record but the number of successes are in any case, very small.

"Japan has had one hit in the U.S. in the last 10 years. Italy and France two or three. On the other hand we in the U.S. are fortunate enough to have record acceptance overseas for American product—and for this we have our black brothers to thank."

Jean-Loup Tournier, head of SACEM, Paris, asked Broderick who was responsible for the original song rights in the U.S. which were leased in the U.S. "Was it because the artists were not known in the U.S. or were they not of sufficiently high quality?" Broderick replied, "This is a very subjective answer. I certainly don't think it is a question of quality, the main problem is the language barrier. English is accepted as a musical language throughout the world, but Italian or French doesn't have much chance. I would recommend foreign companies to get their artists to record in English."

"If you thought America should participate in such events as the Eurovision Song Contest, Britain was very much in favor, and thought that the U.S. should also participate."

"This is a tremendous way of exposing artists and songs to the world. We tend to forget that we are in show business and at present we don't have enough business and not enough show. Let us expose talent as widely as possible. I'd like to see the Eurovision Contest become a world-wide festival."

Lou Levy suggested that Billboard might find the idea of organizing an American song festival, "It would be a great tie-in for the record business and I'm sure it would have the backing of the industry," he said.

An overflow crowd attends the seminar on promoting the artist.

Session 13:
NEW SOUNDS IN MUSIC

Chairman: Tom Wilson, President, The Wilson Organization

Speakers: Felix Pappalardi, Vice President, Windfall Music; George Martin, Managing Director, Associated Independent Recordings, Ltd. (London, England); Phil Ramone, Executive Vice President, A&R Recording

Technical Strides May Not Be In Step With the Artist: Martin

Technical advances in recording methods may be holding down output of new artists who are not happy with the progress among artists, believes George Martin, managing director of Associated Independent Recordings Ltd. in London, which produces the Beatles.

Pop music is breaking down boundaries, Martin said, in his talk on the "Emerging Musical Sound in Europe," "and, as evidence that our world continues to shrink, there is a pooling of sounds so that it is not always obvious where a record has come from. But here we have a paradox. Most European countries are heavily influenced by the successful British or American record, and the really strong original record will achieve large sales in a country which speaks a different language.

English is becoming an increasingly common factor to the European and American listener. He says, "In Scandinavia it is accepted that pop means English, so that we feel we must be with us. We who write in English." However, he added, it was a "sad" time for an approximation of musical sounds in Europe.

A lot of technical computing, a great deal of new production techniques is at work, and many good records are being made, he said. But there is no one soloist that is emerging above all the others. Technical advances in recording are contributing to a rapid stride in the last few years. The Beatles have been doing some of the most important things, and the electronic aids to recording producers are immense and complicated. Perhaps this is the main reason why artistically we are not moving forward as fast as a rate. Are we becoming "as machine oriented," he asked. "The idea was to make a fresh wind to strike from a new direction. . . . it is to come soon. . . . we shall all welcome it." The Beatles, he said, have always had an intense curiosity and a desire to explore further and farther ahead. They are continuously seeking new orchestral ideas. I believe that the art of pop orchestration has brought pop music and classical music more closely together. We are learning from each other. Strings are no longer used as a first line to add to the voice. They are a telling counterpart to the remainder of the band or used as a rhythmic accompaniment. "Eleanor Rigby" is an example of this," he said.

He spoke of the new electronic equipment as a potential trap, "I do not believe that synthetic music alone will be a significant force in the future. Used as an additional tone color, however, in combination with expert musicians, the results can be fascinating.

Martin Questions

This was the first time Martin had ever appeared before a music convention as a speaker, and for many it was the first time to see the man, who became famous recording the Beatles.

The four Liverpool lads were mentioned in Martin's comments during the question session. He said that the Beatles were much more interested in recording than in performing. "John likes the new images," he adds, "Anybody who is going to do something with it." Martin played excerpts by Led Zeppelin (a rock band using jazz techniques) and a large orchestral arrangement by Mike Vickers for Cilla Black (orchestra, choir, no overdubbing, simultaneously) as samples of European sound.

In discussion of his interest in the Moog synthesizer, Martin said he felt "synthetic music was too sterile, it needed musicians," but later he added that it was a useful instrument which must not be abused.

When the discussion shifted to comparing independent production versus studio producers, Martin indicated that, when the Beatles started in 1963, he was an EMI staff producer and he "had to work very hard to keep pace with what was happening." He recorded every group he thought good that Brian Epstein (the group's late manager) brought in. When he left EMI to form AIR Recording, he was handling 32 acts. "I don't have that many now," he said. "But with the Beatles is total involvement, you've got to be with them all the time."

Ramone Stresses Gains Made By Sound in Producing a Hit

"The sound of today's record has become a much more important ingredient in the formula for a hit record than the hit of the 1940's," said Phil Ramone, vice president of A&R Recording, in his address, "Invention of Sound Music: A Challenge to the Engineer."

He noted that the industry is continuously searching for new sounds because the large teenage audience is constantly demanding new sounds. Ramone added that the fact for new sounds has been a boon to the arranger. Ramone said, "He (the arranger) now has more elements to use in creating a record. He no longer has to rely on musical instruments and special lead players. He can integrate very tastefully, perhaps, one or more effects to make a new heretofore unheard with effect with the original theme." However, Ramone noted, it is more difficult for the arranger to maintain complete control of the final sound since the engineer who may never have studied one note of music can improve on the arrangement, merely by adding one of the effects and that added effect could have more impact on the other two-thirds of the arrangement.

In mentioning the growing importance of the Moog Synthesizer to recorded sound, Ramone said, "Automation will play a very important role in the future. The engineers will develop. (Continued on page 62)"
Ramone Speech

- Continued from page 61

motion, new sounds to complement the new taste of the buying public. The need for automation in sound recording is becoming with it, and we will come some very exciting sounds.

Ramone emphasized that his company welcomed young musicians who want to know about how recording equipment is being used. We welcome groups touching the console," he said, before adding that the excerpt from the "Switched-On Bach" LP of electronic music. This pure electronic music next was blended with band instruments and a host of gimmicks for a freak-out sequence in a motion picture. "We had 28 tracks running at once for this madness scene in the picture," Ramone explained.

Several people asked Ramone if it was possible to re-create on the road the sound attained in the studio. Yes, it could be done, the engineer answered, if the proper tape machines and consoles were carried along. "It is not a problem of design and it's not difficult." As equipment gets more sophisticated and the number of new microelectronics in mixing equipment is going to help in the re-creation of tracks, a high figure of knowledge of this new field with the industry.

Pappalardi Talk

- Continued from page 61

little rapport," Pappalardi told the group chairman.

Asked for a reason why groups break up, Pappalardi said that they break up, "always because there's nobody to talk to at the record companies." "Is it always the fault of the record company if a group doesn't make it?" asked Atlantic vice-president Nesuhi Ertegun.

"No," replied Pappalardi.

We group thinking of consumer tastes when they record," said Bob Cotterell of Creative Sound Productions, "Says, "he said.

Both Clyde Otis of Eden Music and Wilson asked the young producer about independent versus staff producers. Wilson wanted to know if the independent was able to develop a new artist better. "Generally yes, but there are exceptions." Otis quoted clarification as to what made the independent's contribution ideal. Pappalardi outlined the total involvement he provides a client, with his partner, Bud Prager, citing these examples: working months on material for an act, rehearsing months with the act as a musician, providing a lift for the act's heart and adjusting his act's.

Pappalardi was asked how many other acts had they during the two years they were with Atlantic. He said five. George Martin, a panelist in the discussion on music, asked that after he left EMI after 16 years as a staff producer, he had 32 acts.

Beatle producer George Martin and A&R recording studio vice-president Phil Ramone are eyes right while listening to a speaker at the new sounds seminar.

Rock Sparks Play Change: Scott

Changes in programming caused by the advent of rock music were noted by Robin Scott, controller, Radio 1 and 2 of the BBC. In his talk, "Programming Concepts of Nationally Owned Broadcasting Systems," he said the BBC was not devoting enough specialized programming to rock and music but was "did not know where it's at in the music business." Scott said he felt that rock was being

amfully programmed among the other general music. He opened up a discussion on whether this had increased country music airplay even before it became popular among the younger generation; it was now.

In England, Scott said, the disk jockeys were allowed some say in the music they played, and many of them visited the clubs that were featuring R&B and country music and stayed in touch with what was happening.

Taylor Urges Radio to Update & Widen Role

Billy Taylor, program director of WLIB-FM, in his talk, "Community Interaction in the Game," stated that rock has too long ignored the important role of presenting a wide variety of music. He made the point that rock producers do not allow the lack of communication in this age of confrontation — with black artists now white audiences. It was similar young people who thought the world was not.

Taylor stressed radio's responsibility to upgrade and to inform its audiences, to serve the community and broaden their tastes with a broad range of music. Taylor also noted the importance of presenting a wide variety of music, the birth of a station on a big city. They are in daily contact, by phone and in person, with the artists and the audience. He feels that rock is the music of the young, the preferred music of the young generation.

The artist—and his music—is often hampered, Taylor noted, by inadequate information. "A mass audience cannot be served without the artist's complete information on the music, the song, the meaning, the importance to the listener. Without this, we cannot serve the artist. We cannot serve the song. We cannot serve the music. We cannot serve the listener. We cannot serve the community."

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"My radio station," Taylor said, "is a child station in a big city, but we are in daily contact, by phone and in person, with the artists and the audience. We give them as wide a range of information as we can, and though we specialize in jazz, we cover an age range which is both black and white, and sometimes something special happens, like the assassinisation of Dr. Martin Luther King and Sen. Robert Kennedy, we know exactly how our audience feels, they tell us. We have special programs which are designed to have our audience express themselves in the traditional talk format, and all of our air personalities are extremely active in various community projects which may or may not be related to music, but which are always tied to the listeners' ears. Because of this..." We are able to perform many services to the community, but the most important thing is the presentation of varying points of view. Because of our effectiveness, we feel that more money could be done by the radio industry as a whole if it faced up to its responsibility."

Radio Could Do More

Taylor stated that radio could do more to lessen conflicts between groups. He said that artists like James Brown, the Beatles, and the Rolling Stones have "consistently demonstrated their ability to verbalize thoughts and feelings of large groups, and their music has been clearly demonstrated to us.

Taylor said the presentation of live music on the streets of New York via Jazzyphone has received a tremendous reception in various groups. He added, "I would like to see the combined industries present the most significant artists in jazz at regular intervals... and on all the media and promote them in the same way that potential hit records are promoted. The result would surely surprise most businessmen, and they would learn to appreciate what every artist knows instinctively. The name of the game is communication."

Taylor Questions

Most record companies don't even know their own jazz producers. WLIB-FM, New York, program director Billy Taylor criticized his discussion follow-up. The few jazz radio stations around the nation would be very interested in doing everything possible to promote jazz music, he said. "A record company could come to me and say, 'This is a very good Thelonius Monk cut on our new album and we're pushing it.' But they don't. Until they hear the exception of a few record labels such as Atlantic, Prestige, and Impulse, most of the record companies don't own their product."

He expressed admiration for the live music programming that is done on the BBC in England, hoping that American jazz artists could perform live on radio to capture the excitement of spontaneous creation.
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Kenton Hits Radio on ‘Rights’

Stan Kenton, national chairman of the National Committee for the Recording Arts, slammed out at the radio industry in his speech on the prospects in the U.S. Congress for record producers and artists, claiming “they completely reject the fact that the sound stage has made radio the huge industry that it is. If a sound stage is derived from advertising and selling through the use of recordings, many times greater than any financial reward for the recording industry in all of its facets.”

He said the the jukebox industry, the main argument of those in favor of the NCRA for payment of royalties to record companies and performers of recorded records, “Radio argues that it cannot afford any additional payments to performers in the form of royalties because it is already paying the composer and the publisher almost 50 per cent of their royalties. Radio sees itself as the only means of exposure for the U.S. and it is a great rights product. This, radio believes, more than compensates for the inroads the sound stage involved.”

But, Kenton pointed out, 70 per cent of the country consists of recordings and “the recording artists’ talents are so indispensable an ‘indiscriminate use.’ Many other countries are far ahead in the commercial valuation of creative talent, he said, saying there are countries protected in many other countries, while the U.S. represents a ‘shocking situation.’

The NCRA is faced with an image problem, he said, because people think that anyone who has made a record is rich. The NCRA was formed to correct these basic misconceptions and to develop an understanding of the abuses artists have endured for so many years, he said. The argument of NCRA is that one artist’s resolution of a conflict of a composition can gain more public satisfaction than the resolution of that of another. Kenton cited Paul Whitman, Fred Waring, Guy Lombardo and Tommy Dorsey for trying to establish recording royalties for artists several years ago.

Kenton Questions

The session also featured the “Session 15: Questions” where following Kenton’s talk developed into an acrimonious debate between the music-licensor, record royalty standoffs of off steam. This may have cleared the way for eventual understanding. See Stewart, who said that the copyright confrontation between spokesmen for established performance rights organizations and new artist organizations is a newer era fighting for theirs.

Stewart Questions

The first questioner of the Director General of the International Federation of the Phonographic Industry was ASCAP counsel Herman Finkelstein. He asked, indirectly hitting the Williams amendment to cut out mandatory compulsory licenses for composers in the proposed U.S. Copyright revision. “In countries with compulsory copyright, radio stations pay a certain amount of money to the public giving government radio from all payments, including those to artists’ societies.”

The Williams amendment abolished the performing rights in records altogether and the government’s view seemed to be that payments to foreign composers, if possible, be avoided. Stewart said, “One must bear in mind that in every country, in every country, there is only one radio network in Malaysia and that belongs to the government.”

Stewart said the IFPI had recently formed an Asian-Pacific Committee made up of representatives from IFPI national groups in Japan, Australia, New Zealand, Hong Kong, India, Pakistan, Singapore and Malaysia, to devise measures to prevent the piracy of records and to seek constructive solutions to the problem of performing rights in records in the developing countries.

A question came up about method of payment to composers of mechanical royalty. Stewart said a system of payment by percentage of retail record sales had “deteriorated the major record companies” and “inadequate.”

Newer Nations $ Woes Affect Payment: Stewart

A significant development in emerging nations is the tendency to reduce or even eliminate payment for ‘performing rights,’ he said, claiming that in every country, in every country, there is only one radio network in Malaysia and that belongs to the government.

Japanese Law

Dealing with Japan, Stewart said Japanese law did not recognize performing rights in records. In 1961, the IFPI, a new bill had been put before parliament giving record producers and artists a right to equitable remuneration where recordings were used in broadcasting or wire or wireless. It did not give these rights in New Zealand, the only field of public performance.

New Zealand law gave the record producer a full copyright including all performing rights. In New Zealand, the only field of public performance, the law was just coming into force. Stewart said, “One would wonder if a Roman convention conference in 1961 was largely neglected and therefore gratifying that, thanks to some extent to the efforts of the Japanese national group of the IFPI, a new bill had been put before parliament giving record producers and artists and right to equitable remuneration when recordings were used in broadcasting or public performance, and also introduced a讨on on the Roman and British pattern to settle the rates of payment if the parties could not agree.”

The law also contained a novel provision which laid down that in a maximum for the public service network of the Australian Broadcasting Corp. amounting to 0.5 cents per head of population per annum, and a maximum for the commercial broadcast stations amounting to 1 per cent of the gross annual earnings of the station. Stewart said, “More than 100 commercial radio stations in Australia.”

Turning to India and Pakistan, Stewart said both countries granted a performing right to the record producer, but in Pakistan he said that the companies had been paid had to stay in the country concerned and was distributed to the companies operating there.

(Continued on page 66)
"Love is Blue"

best describes:

1. Two navy ships embracing.

2. When you've been found out.

3. The Dells' new single.

"Love is Blue"
The Dells
Cadet 5641
Williams’ Amendment on Copyright
Triggers Pub, Performer Battle
Temper flared during the question and answer periods following NCRA president Kenton's talk on the right of record performance royalty, during the International Music Industry Conference at Nassau. Up to the last minute of the session, the chair, Charles V. Dressman, between the music publisher—licensor, record manufacturers, and the record performance royalty fandem, Stan Kenton and Allan Livingston, seemed better too for any hope of reconciliation.

But a final exchange suddenly cooled the air until each real that the greatest need was to meet, to find the one more basis for support of a common principle: the fair reward to creative work.

The mutual accusations were typical of the kind of volcanic eruptions that threaten to precede all copyright compromises.

The recently introduced Williams (D-N.J.) amendment was the bone of major contention. Speaker Stan Kenton, session chairman, and NCRA attorney Sheldon Cohen pressed their respective claims. Publishers angrily pointed out that the second part of the Williams amendment, which would have required mechanical recording royalty rates to be set by a board of three Rhodes scholars, was being held by the record manufacturers.

The publishers were counting on an increase to at least two and a half cents, partly to meet the royalties due under the revision bill now underway.

The publishers and licensors were further frustrated by the amendment's proposal to take $2 out of the long-contented jukebox performance royalty for composers, set at $8 per box, and add it to the smaller and rapidly reduced performers and producers.

Speaker George Cary, deputy Republican of the House, wanted to make it clear that while the Copyright Office believed in the recording performer royalty principle, it could not support any amendment that would affect it in its present form. (Sen. John McClellan, chairman of the Copyright Subcommittee and Sen. John Baker of Tennessee, chairman of the performance rights, have also declined to endorse the amendment.)

The record people accused music licensors ASCAP and BMI of trying to set up a monopoly; in the very principle of creative recognition and in the stage arrangements of the copyright law, they said, they had to fight for and win for authors—and, incidentally, for publishers. The music license and publisher spokesmen in turn said they had not opposed the idea of a performance award for records—only its inclusion in the copyright revision. They said the first time you or ASCAP ever said anything like that. If I'd known two years ago that you support our principle—I'd have been delighted.

The Agreement

But Capitol Records' former president Livingston was biding about the ASCAP idea of keeping the record performance royalty out of the revision. They were advised by legal counsel for NCRA and the Record Industry Association of America that the best chance to be part of the over-all revision.

Cohen urged that the record public begin to raise its voice. If you think this is a good idea, then go through the revision bill, you're dreaming. It will never happen, particularly if you don't open the white bill could be brought down over this one point to demand of the publishers: There's a lot of obligation here—but are you for or against it (the principle of performance royalty for record artists?)

ASCAP counsel Finkeltine answered: "We prepared to okay the principle in the proper context. MCA, as a long-term issue, taken up after the revision bill had been passed, if it is passed.

Livingston, still speaking for NCRA, said, "If we have to inject another similar bill to get this right not given to us in the present law, and years over the next I'd be glad to let it happen."

He bluntly described the Williams amendment. "Take $2 out of the return to the publisher $8 fee as a matter of 'political interest.' There was nothing for me, I think a fairer ratio would be $4 and $4. We've had it done this way—so far for so long; it's time to go about it any way we can." Finkeltine got tough, too.

Several publishing companies said they wouldn't sell for record royalty, you'll kill the revision bill—and we will be not making anything, no record royalty, and we would never get nothing, and we would not have under any circumstances, and support it (the recording royalty)." He added, angrily, "It is not even going to be part of the revision bill—but it could kill it.

But suddenly, as in many a dark legal wrestle, there was a moment of quiet—a ray of light. Livingston simply said, "If you would talk to us on any basis for support—any reasonable basis for listening."

ASCAP counsel dropped the argument at once, nodded in agreement and said, "Thank you, Mr. Chairman."

Stewart—Europe

A continued from page 64

But though it is the law in Canada and West European countries, he said, publishing may do better in U.S. with its statute, 3-cent royalty (although admitted the cent has lost some value) Retail pricing is variable with record in France and other countries to try either a suggested price on jackets—makes for further confusion on what the ultimate take will be.
Charts Reach 20 Mil., Says Csida

The National Record Popularity Charts influence money expenditures that must run in the area of a billion dollars a year. That's an estimate offered by Andrew J. Csida, general manager of Billboard's Special Projects Division, in his analysis of the importance of the National Record Popularity Charts.

Csida substantiated his estimate with an examination of chart users: "Let's examine our own industry first, those directly connected with the creation, the manufacture, the distribution and the retailing of record product. In 1965, they sold a $1,335 billion pie—that's the retail value at list price of all recorded product sold in the U.S. They add up to about 125,000 business enterprises and they use the charts—more than any other single sales or promotion tool—to sell, or to buy from. How well they do it determines the size of the pie they'll earn.

"The broadcast industry is another key group for whom the charts perform a vital function. About 3,000 of the today's 3,500 radio stations depend on records to fill the major part of their broadcast time. What they program and how well they program determine what kind of audiences they'll get and how big it will be — and their advertising depends on that...and their earnings depend on advertising—and that decides whether they can continue to be in business or not. Since their programming is often and largely dependent on the National Record Popularity Charts, it's quite easy to see that the charts are of crucial importance to them."}

To do this, he said, one must have an understanding of the past, a past which would open clues had they shared a recommended procedures for catalog. He added, "The original catalog publisher did not have an old royalty statements and files to 000 different business enterprises...and contacting the writer, especially in the U.S. where renewals are important. In this re-

spect, he said that a personal relationship between publisher and writer is important. He asked the writer to consider: Whether the writer will want to renew with you? Whether there are any composers and authors under exclusive contract to the company you are buying? Whether you will want to renew such agreements and what copyrights are approaching?

Answers Needed

To determine the global worth of the song or catalog, he said specific answers were needed to many questions, these included: What countries outside of the country of origin has each song been licensed? Has the license fulfilled the contractual requirements of his license? Can the song be recovered for non-performance or have license terminated? What printed editions have been published in each country—and what is the potential?

Looking at the future, he said that the advent of the visual record would present many challenges to the writer. He said, "If you've already published, your media can exist without songs. Before plugging another catalog, ask yourself: 1) Where are the songwriters? and 2) am I ready to exploit and improve on your buy?"

Trading Copyrights

Early in his talk, Csida stated: "Depending on the market in which you operate you may be required to pay more for a catalog than the catalog is worth if others are bidding for the same song."

Arthur: Deal in Haste, Repent in Leisure

Arrow, of the law firm of Orenstein, Arrow & Silverman, speaking on "Avoiding Litigation in Copyright Transfer, Exchange, Sale or Merger of Enterprises Owning Copyrights," stated that his topic could easily have been "Deal in Haste, Repent in Leisure." Litigation generally results, he said, from the frustration of one of the partners who feels he is not getting what he has a right to get from the transaction.

With regard to a single copyright, the buyer can expect to have the seller guarantee him the following in return for what he has agreed to pay: 1) Assurance that the copyright was acquired by contract or by commission from the author or company; 2) Purchaser wishes to know the extent of ownership being assigned—whether 50 per cent or 100 per cent; and whether it includes the renewal; 3) Purchaser wants assurance that the copyright is valid, duly registered and does not infringe another's work, that it is not in jeopardy and, that if it was recorded, a notice of use was filed, and that documents of assignment have been filed with the Copyright Office in the event the transferer was not the original proprietor. Purchaser also wishes to know that..."
Seeking a Copyright? See Lawyer and Ask Questions

Harold Orenstein answered questions from a large audience virtually interested in copyright transactions. Attorney Chuck Seton, who chaired the session, impressed the audience with his advice to the listeners. He advised anyone interested in buying copyrights to have sales terms in their contract and ask plenty of questions. Many of the audience members may have been hurt because they were unaware of the many complications involved.

Orenstein Speech  
Continued from page 67

Much interest was shown by the audience in audio-visual records. One question concerning this was “Do you think that under the compulsory license at 2 cents per tape or recording the production will continue to be used?” Orenstein took the view that if it is produced and competent on the market, there will be a test case. He added that the development of the audio-visual field could see the emergence of the concept of a miniature dramatic-music work. A 7-cent license would be improper for such works.

Allen Arrow, in answer to questions, outlined the meaning of a collusive corporation and answered in the negative the question of whether a corporation has the legal right to license anything that happens when unregistered stock is sold. Arrow noted that it is a matter of a corporation to examine the status of each copyright and for the corporation to authorize advances previously received by publishers, recording companies, etc. Arrow said that the copyright is assignable.

Bulk Sale

With regard to bulk sales of copyrights, Arrow noted that it is a matter of the rights to be under the compulsory license. He recalled that because a corporation will be under the compulsory license, the buyer must be able to examine the status of each copyright and for the corporation to authorize advances previously received by publishers, recording companies, etc. Arrow said that the corporation is a consenting party.

Warranties

Regarding representations and warranties, Arrow said that the seller should say that the copyright is transferable. He added that the buyer should also say that the copyright is transferable. He recalled that because a corporation has to examine the status of each copyright, the buyer should see the corporation, must be sure that the foreign subpublisher independently.

In answer it was stated, generally, that the warranty would go to the buyer after the one month's grace period before obtaining the rights. The seminar also considered the registration of electronic material and the measurement of damages. It was also considered that the registration of electronic material and the measurement of damages was necessary for the copyright to be effective.

Arrow Address  
Continued from page 67

the composers and lyricists have been paid, and that proper payment has been made (if the transaction is part of an accounting period); 2) Purchaser wants assurance that the copyright is free of all encumbrances, such as special licenses, subpublication contracts and mechanical licenses; 3) Seller should represent the extent of royalty obligations; 4) Purchaser wants assurance that there are no cash advances outstanding available for the collection of royalties due on the composition.

Arrow noted that the seller also needs certain assurances, as follows: 1) that the buyer wants assurance that the copy is the free of all encumbrances, including all rights of the seller and the copyright holder; 2) Seller should represent the extent of royalty obligations; 3) Purchaser wants assurance that there are no cash advances outstanding available for the collection of royalties due on the composition.

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De Freitas: Copyright in Boil

Denis de Freitas, legal adviser of the Performing Rights Society, Ltd., made a recent presentation on how the Copyright Act of 1910 may be used to protect copyright. He discussed the importance of copyright law in the context of the future of the music industry. He also spoke about the possibility of direct satellite-to-home broadcasting.

Karasik Summary

Karasik pointed out that the satellite will benefit the industry by allowing live performances in stereo to be broadcast around the world, the Salzburg Festival, at La Scala, a premiere by the Berlin Philharmonic, and a jazz concert in Thailand. He felt there were strong chances, too, of a national or international music syndication service. He said that the Communications Satellite Corp. was eager to work with the music industry to meet its needs.

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Mills’ ‘Nationalism’ Approach

John V. Mills, general manager of the Composer, Authors and Publishers Association of Canada, said writers in the established countries of the world with successful music industries to make a determined and conscientious effort to promote internationally domestic music within the countries in which they are dealing. If they do not, Mills said in his address, “Is International Law Currently Helping or Hindering the Music Business?” they can only suffer in the future.

“Unless some responsibility is accepted by some,” he said, “to compensate or assist the countries of the world which have not today an international music industry for the revenues that are being received from those countries, then I believe we must be realistic enough to contemplate our countries cutting back of the protection that has been received to date.”

He pointed out that the music industry must face the reality that the dollars and cents factor in the commercial field is governed by the national legal situations in each country throughout the world. “The principles enunciated by the ASCAP licensing arrangement,” he said, “had great influence on the domestic copyright legislation in the various countries. There are today, however, strong indications that a national copyright legislation throughout the world is being influenced by economic considerations which are less exacting than by the international moral principles.”

It was added that the international copyright co-operation, which has existed to the present time for the music industry, is not factory domestic copyright legislation throughout the countries of the world, has worked well to date in a commercial sense, but its very success may be the Achilles heel of future copyright legislation in many countries of the world.

World Problem

“The problem that exists in virtually all of the countries of the world,” he said, “is that music as an international economic force is dominated by four or five of the major countries. The market in the countries of the world are completely inundated with the music of those producing countries, and as a consequence the creative output in many countries, up to the present, has been virtually stifled as an economic factor and our creative people have vitally no opportunity of attaining international financial returns in their chosen fields.”

He stresses that the music industries should remember that in many countries of the world that are extremely important to them with respect to revenue from the international scene, an American music copyright law has never had the opportunity to become established primarily for the reason of the international moral principles. There is strong indication that since overseas and Canadian licensing groups courts have joined in the ASACP, the industry should direct ASCAP to pay the royalties into the account in his native country.

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We’re always striking up friendships with people we never see again. It’s a little sad.”

We hire stewardesses that we like.
As people.
We figure if she makes a good person, she’ll make a good stewardess.
And your flight will be just a little bit nicer, because she is.
One girl that we hired is Linda Scruggs, from Sacramento, California.
She talked to us about making friends in the air.

“People like talking to the stewardess. And I like talking to people.
Especially businessmen. They’re the most interesting.
First they give me a hot tip on the stock market, then they warn me to stay out of it.
You know, I’ve been flying for two years now.
I’ve probably met over 10,000 people.
Many of them I remember.
And every once and awhile I wonder how they’re doing.”
We think Linda is a nice person. She brings a little something extra to her job. That’s the American Way.

Fly the American Way.
American Airlines
Gordon Spins Happy Tunes of Soaring Jukebox Life in Europe

In 1967, U. K. and European distributors imported from the U. S. a total of phonographs (value: $8,013,240). Assuming each machine required a record, it means that 1 million records were purchased just for these machines alone, and these were imports only—European-made machines were also sold to operators, stated J. Cameron Gordon, of Automatic Coin Equipment Ltd., Cardiff, Wales, in “How to Increase Revenues in the Jukebox Business in Europe.” Gordon noted that unlike the U.S. with the total of 300,000 jukeboxes in 1965, there are now four major manufacturers having the highest per capita number of jukeboxes in the world. This total was equal to half the American jukebox market and meant that over one billion, 500 million records are played each year in Europe and the U. K.

Operators on the average machine purchased approximately four records two records a week for each machine, which meant 526,000 records bought every week in Europe, or 27,352,000 records a year. And this volume is only in the U. K.

Dominate Mart
Gordon reported that during the past 20 years U. S. manufacturers had, for the large part, dominated the European market. But over the past three years there had been a change here, he said. There are now four major jukebox manufacturers in the world. The U. K. is known as Humphrey, Jupiter (France), NSM (Germany), and Hamilton (Germany). And Gordon added that unlike the U. S. with its wide disc jockey exposure, U. S. manufacturers have played with massive radio coverage, which has been seen in Europe one of the great exposure media.

Two important problems faced the jukebox industry in Europe. One started in 1937—the introduction of stereophonic jukeboxes. The industry had no stereo records until 1943, but with the introduction of the long-playing record, a program started when Gordon was president of the Improved Phonograph Corp. The RCA has announced a program for stereo jingles in Europe next year.

The second problem involves some U. K. manufacturers who, after years of making singles with push-out centers, six months ago switched and are making them without the centers. This increases a problem, he said, since most machines are still equipped with 33 1/3 and 45 rpm records. Record manufacturers should re-pin distributors who carry a special order is required which delays the product, "or they should cut out the center. And why did they change at all?"

Play Meter
One of the great advantages to the record industry is the play meter, standard equipment on every machine made. Proper use of the play meter can, as a market survey can be beneficial.

"It seems rather sad that music publishers take no interest in the play meter at the operators. But every operator pays performance fees unlike the U. S. 'They can offer a kind of promotional activity offered by the music publishers.

"Jukeboxes belong wherever there are people to be ironed on the U. K. country not because of the largest growth in jukebox sales in 1961 was 20,000 to 25,000 increase in the forecast. And prospects behind the Iron Curtain can stagger the imagination. I can figure the possibility of additional 100,000 locations in the next five years. "Research is being carried on to have a selective 12-inch LP machine with selectivity the key word. Without it, it becomes just background music. Tape cartridges or reel-to-reel, in my opinion, is better comfort than our industry with the exception of back-up. But I don't think the so-called stereo records have no place in the market either."

Gordon Questions
In the next few years, large nation-wide public owned vending firms such as ARA Services, Seeburg, Wurlitzer, and others will be dictating to the record manufacturers. Gordon added, in response to a question concerning a national jukebox program, "ARA, for example, just recently purchased the Paramount company in New York City or millions of dollars. This firm operates 500 jukeboxes in New York City. Knowing ARA and these other national firms as I do, and how they analyze the cost of the coffee, cream, sugar and cigarettes, it is only logical that they will get around to a cost analysis of jukebox program.

"I predict that in five years 60 per cent of all U. S. jukeboxes will be in vending firms and that a whole new kind of product will be adopted by the jukebox industry," he said.

To Bards
One of the leaders of the jukebox board, chairman, Bill Bannon, also added that he van agreed that the percentage of vendor-controlled jukeboxes would go as high as Gordon estimated, but acknowledged the significance of such a development.

On Apathy
Gordon asked one question about the apathy of record manufacturers toward European jukebox operators. "It's true that in England there are no one-stops, but in Germany and France all 36 distributors of jukeboxes and coin-operated equipment are one-stop operators."

Cannon Talk
• Continued from page 70

The help they furnish German jukebox operators is fantastic. You have to remember that in the U. S. the jukebox wasn't widely introduced until 1962. There were only 10,000 to 12,000 jukeboxes in New York City, but now the number is climbing rapidly. Record manufacturers will recognize the British jukebox market.

Gordon said he would advise U. S. record manufacturers licensing European labels to "ask about the jukebox market in Europe. You might start getting a different kind of answer.

Responding to a question about a new pattern of distribution for singles aimed at operators, Gordon said, "One stops do fill a tremendous need. However, I am currently experimenting with freezing a program to a specific type of location requirement. I am finding the wrong time in my life finding adequate material. The time will come when the major record companies will again call on jukebox operators directly."

"I'm not saying the end is in sight for the one-stop, because they still can't reach the lines. But methods will be found for a more direct line of communication between the jukebox manufacturers and jukebox operators."

Sessions 21:
MECHANICAL ROYALTIES
Chairman: Graeme Andrews, Editor, Record Retailer
Speakers: Albert Berman, Vice President, Henry Fox Office; Jean-Loup Tournier, Director General, Societe des Auteurs Compositeurs de Musique (SACEM), Paris, France

2 Sides of Fee Coin: Berman

"Whenever music is reproduced by a mechanical contrivance, a royalty is due to the copyright holder, that is a part manufactured at a certain specific rate. The rate, although it is promulgated by law, is too high or too low depending upon where you sit—at whom you are a holder or an end user," said Albert Berman, vice president of Henry Fox Office, is dealing with the details of mechanical accounting.

He likened the role of the payers of nearly $50,000,000 in these mechanical royalties to that of a judge to which is assigned the task of answering the question whether a machine is functioning as a record manufacturer or as a consumer, which gives away bona fide free records with no record company involved. Berman said his office did not assume meaningful proportions until the advent of phonograph records. Berman said that there was a price discount to the consumer and an agreement was reached for the record manufacturer to pay remuneration on all records. An agreement that if no one was hurt, he said, except the manufacturer. It was the other elements requiring a royalty payment. "There will be no payment," Berman said that today 98 per cent of radio broadcasting is mechanically reproduced. "A fee is clearly due and a revived source of mechanical income is in the future," he concluded.
Tarr Sees 8-Track & Cassette Co-Existing; Young Buyer a Key

"The 8-track CARtridge and the cassette can and will co-exist in the U.S. and the world market for many years to come," said Irwin Tarr, RCA marketing vice-president, in a speech on the international tape systems.

"The real question is the relative level of that co-existence," said Tarr. "It will be the young customer who will make that decision (8-track or cassette) as they enter the market and decide how much money they will spend on it.

Whatever the system, Tarr said the tape cartridge business is booming in the U.S. because it offers a flexible and high-quality product. RCA has agreed that the 8-track stereo cartridge would better suit the requirements of the international tape music system. "Of equal importance to RCA as a record company is the development of a standard tape cartridge," said Tarr.

"None of these things could have happened without the encouragement and support of the record industry," he said.

Tarr said that for all practical purposes, the recorded tape business in the U.S. is a monopoly, but it has shaken down for 8-track and cassette systems. "Four-track cartridges are a new concept," he said. "In the future, the tape will be used more often by more people in more places than before."

Altho ute sales are naturally gravitating more and more toward record outlets, significant retail exposure has been added to the manufacture of the products. The whole distribution system is being used more often by more people in more places than before. 2. Although the tape sales are naturally gravitating more and more toward record outlets, significant retail exposure has been added to the manufacture of the products. The whole distribution system is being used more often by more people in more places than before.

Zalsman Touches All Bases in Ad, Pricing, Distrib; Accents 1 System

W. L. Zalsman, managing director of Philips Industries, stressed the importance of the "1 system"; "healthy" prices, wide distribution, and strong advertising. "The only way to achieve Full Exploitation on a World-Wide Basis"

Zalsman feels that the consumer's choice can be based on a combination of factors. "The cost of equipment and cost of the sound carriers; the convenience of the system; the quality of the sound carriers; ease of operation; minimum dimensions of equipment; dimensions of the sound carriers; and the cost of the 1 system; the cost of the record. The price the consumer will have to pay for the 1 system will be higher than the price of the record." The new product offers extra advantages that justify a higher price and it is a "combing thought" that the prices will be the same.

"In Europe, however, where developments in the distribution pattern are not yet at that point, this is not the case," Zalsman said. "The natural distribution pattern for cartridges and record players differs from the one for records—especially in respect of the use of the record. In Europe, there is no such thing as a record.'

"As to the advertising and display of equipment and sound carriers, I shall state that in Europe this has not yet been done to an extent that creates a vivid consumer awareness of the product."

"We feel that cooperative advertising by equipment and music dealers taking combined 1 system sound cartridge premium of (Continued on page 74)
Seton’s Tape Disk Pact Tips

Charles B. Seton, of the firm of Rosen, Seton and Sarbin, spoke on “Tape Licensing Agreement: Avoiding Problems in Arrangements Between Record Company and Licensee.”

Seton outlined the dramatic technological development leading to tape and added, “There are also spectacular developments in the area of contracts setting forth the rights and obligations of the parties involved in the recording industry.”

Zalzman Speech

• Continued from page 73

“...and the licensing of rights by record companies, and to the continued growth of the recording industry.”

Seton stressed that a carefully worked out contract between a record company and a tape company must be a very sophisticated document. “It can cost many headaches, he said, ‘and thousands of dollars.’ He noted that just as we are in a new generation with regard to electronics, so are we in a new generation in the law involving recording matters.

As the tape industry expands around the world, Seton said, “...it is obvious that an increasing number of record companies throughout the world who are inexperienced in dealing with tape companies will be presented with a contract from a tape company and asked to sign it.

He added, “As I have stated, we are dealing with a new generation of business concepts; at least half of what it takes to find the right answer is to know and understand what the question is to be answered.

Seton furthered his discussion with a checklist of points worthy of consideration when a contract between a record company and a tape company is in negotiation.

Seton commended the tape companies for their consciousness of business and energy, and he noted that all “in their growth are boundless. He added, “It has been only natural, during the course of this growth, that the comparatively few executives and attorneys for the companies have gained a wealth of experience and knowledge in the numerous transactions in which they are involved. Skilled and knowledgeable counsel is needed for a checklist of points is little.

It is primarily for the record companies, and for the record distributors to assist them in their treatment of the issues, that this checklist is prepared.

Seton Questions

During his seminar, Seton distributed a checklist of guidelines covering tape licensing agreements between record company and licensee.

The list included payments and accounting, length of contract, licensee’s rights, method of payment, number of licenses, and quality and quantity of duplication. It also covered topics related to the artists, including work, copy material, material, advertising, trademarks, logos, master tapes and indemnification by the company and tape licensee.

Several key points in the checklist on page 73: Seton said, “It is often helpful to the record company if the accounting statements from the tape licensee are clearly shown to the tape company during the audit of the tapes sold during period covered, suggested retail price of tapes, title, so that artists royalty and amount of royalties due.

Another point, is of considerable merit. He felt, covered licenses of types. He noted that in certain instances tape companies had taken a non-exclusive license and given a very high guarantee of preservation that the guarantee would be reduced if the tape company licensed tape rights to another tape company.

Seton’s outline also stressed the obligation of the tape company to the record company’s product. “How much of the record company’s product is their policy to purchase?”

He added, “...and the necessity for the record company to allocate its resources to tape companies is in negotiation.

A key point in any tape recording contract, Seton said, was the obligation to unaccounted sales and to make payments to the record company for the sale of tapes.

The answer: Tape purchases by non-owners of record companies and the greater number of record companies are effectively represented by the industry.

The question is to be answered: “Tape company purchases for record companies and the lesser number of record companies are effectively represented by the industry.

What does this portend for the future of the tape market and tape company?

The segment of the public is willing to spend more for the convenience of tape cartridges; 2. People will use their recorded music more frequently and will therefore buy more music; 3. Tape companies represent the record companies and for most of our industry’s growth in the years immediately ahead. The growth rate of tape sales has already slowed down and the level of selling of disk volume is in sight, said Tarr.

Tarr also said that the imminent disappearance of the disk is nonsense. "About 40 million U.S. households out of 60 million have phonographs and disk records and will remian the least expensive form of recorded entertainment for years to come."

According to the RCA executive, what is more likely over the next five years is a modest erosion of phonograph and disk sales as tape systems continue to increase their penetration.

Cross margins on 8-track are too approaching those for the LP. Cassettes cost about the same to make as their 8-track equivalents. That is why RCA tends to market both products at the same price, he said.

“Reproduced cassettes began moving out of the pipelines and across retail counters in significant numbers last year. It is apparent that while the cassette business is very much smaller than 8-track today, it is growing rapidly,” said Tarr.

“I think we should see how substantial the cassette is, and whether that configuration can be made our servant instead of our master," he said.

Stereo cassette equipment has not yet reached the mass market long enough or in sufficient quantity for RCA to get a reading on its use. "It seems that when someone has suggested, all this is it: a novelty which will soon pass away. We know a few other cassette brothers are in the field," he said.

“...and we’re not even in yet. My personal feeling is perhaps best expressed by the title of the following Cassettes magazine feature "I Am Curious (Yellow)."

Session 23:

MERGERS AND ALAMAGAMATIONS THEIR EFFECT ON THE MUSIC INDUSTRY

Chairman: Hal B. Cook, Vice President, Billboard Publications
Speakers: Robert K. Lifton, President, Transcontinental Investment Corporation; Jac Holzman, President, The Elektra Corporation; Mort Nasatir, Publisher, Billboard Magazine

Lifton Forecast: More Buys Ties

"...the trend toward mergers among the major music industry can be expected to continue. That was the view expressed by Robert K. Lifton, President of Transcontinental Investment Corp. (TIC), in his address, "Mergers and Acquisitions in the Music Industry."

Lifton pointed out that "...the increased efficiency of operating a number of music publishing companies will be an added advantage to the consumer, horizontal mergers of the record company with another or one wholesaler with another will reduce the competition of new talent in the field of music and new producers in the market place."

Best Interests

He pointed out, however, that he would consider any acquisitions, mergers, or other activities, which tend to restrict this accessibility to the market place, as inimical to the best interests of the industry. "The current actions of a number of major record companies," he said, "pursing acquisitions or acquisitions to replacements independent distributors with common-owned branches presents the start of a perilous trend. The entire independent distribution will have difficulty surviving as long as we carry no new" (Continued on page 76)
IF YOU WERE A RECORD MANUFACTURER AND COULD ADVERTISE IN ONLY ONE MUSIC-RECORD TRADE PAPER, WHICH WOULD YOU CHOOSE?

OF ALL RADIO PROGRAMMERS CHOSE BILLBOARD*

5% OF ALL RADIO PROGRAMMERS CHOSE CASHBOX*
5% OF ALL RADIO PROGRAMMERS CHOSE RECORD WORLD*

For even more impressive statistics, write us today at 165 West 46th Street, New York, N.Y. 10036 for a copy of the complete survey.

*READEX, INC. Survey, January, 1969. (Figures total less than 100% due to multiple answers)

RADIO LISTENS TO BILLBOARD
Independent record companies who have turned down approaches to amalgamate or merge have done so because the creative spark that caused them to be independents in the first place has not diminished, said Jack Holzman of Elektra Records, discussing the independent record company and its role in an industry that is tending to be dominated by bigger companies.

"The advantages of being independent are best way to run a music company—were the flexibility to react to change, to improve and experiment, and to imprint decisively an attitude on your product. The independent maker—whether he follows them—the function of the music maker," he said.

An independent, in Elektra's definition, will produce and market the records through a distributed network. It is a company not affiliated with any major public corporation. Not included are independents who are record makers who promote and distribute others. Also excluded from our definition are the many recently formed distribution combines now expanding backward into production.

Few Real Indies
"The number of real independents is relatively small. Yet it is no accident that they are among the most vital forces in our industry. Successful independents are, by and large, those companies which are not operated by business and management experts but by creative individuals possessing business skills who truly feel the music."

The current wave of mergers in the industry may not unduly competition in the area of finding a working formula for importing music, but we are watching very carefully the concentration of distribution in the hands of a few. The amalgams will produce their own records and one day may even attempt to eliminate the middleman using leverage to influence the price structure or allocate sales.

Combines Disturbing
"Long as existing facilities are freely open to all, the independents have an important sphere where they can promote records. And for as long as the independent companies will always find an audience." One aspect of the massive operations of the large distribution combines disturb us. The rapid compounded growth of the music industry is undoubtedly being felt at all levels and perhaps the inadequacies of conglomerate operation are being masked by this rapid growth.

For distribution combines to be successful, not only do they themselves but all the industry—requires a thorough restudying of their own organizations with a view to preserving some of the imperatives of old-style distribution.

If independent music firms can preserve the residue and flexibility which have characterized them in the past, can encourage young people to express themselves freely and honestly, and when the independents can only survive but, in fact, thrive.

Holzman Questions
During the question and answer period, both Holzman and Ahmet Ertegun, a panel associate, were asked to comment on where they felt new company executives were coming from.

"It's really a problem to find executives," said Holzman. There are several companies scurrying around trying to find people.

He offered the following approach to help develop talent in music by putting together a series of college courses (as an industry we have done an ablum job in selling ourselves to the public), an industry where film telling the music business story, and the utilization of former group members and companies, give them a training program; responsibility, let them make some mistakes, for while music is changing, the image of the industry should change as well.

Atlantic president Ertegun felt that the "all-around" record man to-day, but that such a man should come from the ranks of young people with some experience in some facet of the business.

When program chairman Hal C. Cooper brought up the question of jockeboxes, Ertegun noted that we have to keep the singles business and all jockeboxes are responsible for 25 to 30 per cent of all sales.

"We felt that an independent company could maintain the position itself in a merger situation, Ertegun answered that in the year and one-half, since Warner Bros. was acquired by Warner Bros.—Seven Arts, its recording activity and sales had increased. "It hasn't helped us, but it is hard to generalize."

Ask what happened to the

Lifton Summary
- Continued from page 74 of new companies with new talent.

Yet, Lifton added, the new combinations are not coming enough financially, and the amount of their product does not warrant their own independent-wide company owned distribution.

If independent music firms can survive but, in fact, thrive.

Holzman ended by noting that perhaps the topic of trust fund allocation should be discussed with the AFM.

Say Major Disk Firms Are Honest in Paying
All Berman, vice-president of the Hearn-To Oﬃce, and Lou Tournier, SACEM director, generated a steady stream of questions on collections of mechanicals in the U. S. and abroad. Both men indicated that in the case of major manufacturers, there was no need to pay heavy fees—although returns were sometimes discovered through periodic audits. Most discrepancies were traceable to small manufacturers, they said.

The questions also elicited considerable concern over illegal tape duplication, both here and abroad. Tournier said the extent overseas is not large, but it is already a cause for concern. He expressed the hope that record manufacturers would take a more active role in stopping illegal duplications. The Fox Office has been more aggressive than U. S. record manufacturers in stopping tape duplication. The Fox Office uses investigators and brings legal action against those who violate patents. Unfortunately, it is easy to duplicate illegally, said Berman. He urged that record manufacturers use a concerted drive to make it expensive for thieves to operate.

Both experts discussed the field of audio-visual recordings as a potential source of important collections, and they examined the total potential of mechanicals as compared with performance income. Berman took the position that mechanicals will outstrip performance income. This is based on the fact that there is no limit to man's creative ingenuity in creating new mechanical uses of music.

Berman and Tournier also discussed how a publisher could get proper mechanical representation in the changing mechanical world overseas. Berman noted that there is in the offering an opportunity for sale of foreign mechanicals for those publishers who wish such a service from the Fox Office.

Other aspects of the question and answer session were the length of a recorded composition as a basis for payment. Tournier said in Europe it could not be a basis for a fee. Practice in the U. S. and abroad related to the number of sides on an album, how to deal with advances and many more matters. Attorney Harold Orentzen asked Tournier if he were aware that a U. S. mechanical agent could control the distribution network for a few dollars membership in Biem. Tournier said this would be taken up at a meeting of the Biem general assembly.
INDUSTRY LEADERS AT IMIC RECEPTION

Billboard photos by Patrick Fisher

Goddard Lieberson, right, president of the CBS/Columbia group, with Sol Rabinowitz of CBS International.

Mr. and Mrs. Alan Bayley of GRT, left, with Mr. and Mrs. Nesuhi Ertegun of Atlantic.

Producer Clyde Otis of Eden Music and his wife meet with Edmund Moxey, a member of the Nassau government House of Assembly.

Herb Cohen of Bizarre Productions chats with Phil Rose, international director of Warner Bros.-Seven Arts Records.

Pianist-disk jockey Billy Taylor, right, with Mr. and Mrs. Herman Edel of Edel Associates.

Capitol Records president Stan Gortikov, left, with Cy Leslie of Pickwick International.

Brown Meigs, left, Capitol Records international vice-president, talks of classical things with Henry Brief of the RIAA.

Publisher Wesley Rose, left, and Ron Bledsoe of Liberty/UA.
And now, in the U.S.A., Exclusively on Monument Records. Currently available on Monument in his exciting French, Spanish, and Italian, Charles now records his first English LP for Monument — To be released soon!

Aznavour and Monument, building sales with:
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SLP 18087 "Aznavour Italiano, Vol. 1"
SLP 18098 "Canta en Espanol, Vol. 2"

SLP 18120 "Aznavour!"
Charles Aznavour... Another very important reason why Monument is Artistry

monument record corp.
NASHVILLE / HOLLYWOOD
Riverfront Stores Keep Their Sales Above Water

By RON SCHLACTER

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

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

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

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

A lack of parking space is causing problems in downtown Davenport, ia., Dick Moore of Parker’s, explained: “Our business has slowed considerably because of the parking problems. People can’t find parking spaces that serve the downtown area completely flooded. Consequently, shoppers can’t find any place to park and walk back home. This has probably cut our sales by 9 to 12 percent, I imagine the record stores in these areas are doing a real good business.”

“At the same time, our business is as good as in 1965 when Philips LP’s

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


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Rose Adds Open Reel Area: Sees Need for Browser Bin

By EARL PAIGE

CHICAGO — Popular music on open reel pre-recorded tape is now seriously challenged by the classical product at Rose Discount Records here, where the entire two weeks of sales of the classical pre-records have been sold out.

The store, which moves as much open-reel product as it does 8-track, has been a very successful combination, has found that c&w music also sells surprisingly well. In the classical open-reel display, buyer Roy Cloud believes open reel could do even better.

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

While the expansion of open-reel space seems modest, Cloud pointed out that this portion of his store’s inventory "has been very popular and well crowded." The outlet stocks around 1,200 cassettes in Ampex reel-to-reel racks, with "open reel" means that it comes in a soft plastic case.

Cloud thinks the upsurge in open-reel sales is the result of a number of factors such as Johnny Cash, Eddy Arnold and Jim Reeves from the increased affluence of consumers and knowledge that Rose carries a wide selection.

"Whereas classical music used to account for 80 percent of all open-reel sales, classical inventory is now selling in equal portions to classical," Cloud said. He also finds a greater correlation between chart LP product and open-reel tape.

"Switched on Bach" is one of our best sellers and we’re doing good with Glenn Miller, Stan Kenton, Artie Shaw and other popular artists.

The real breakthrough for open reel is to become what industry can provide, Cloud said. "Right now, we’re trying to get some new inventory by label and in numerical order in shelves behind counters with that good, high sound quality to attract customers as the only exposure. The plain, white binder of an open-reel package doesn’t exactly invite the customer and store is not displayed in a logical sequence that is logical for customers.

"Some time back we had the idea of combining the cover and back of open-reel packages in a browser card. This way the consumer could thumb through categories of cookies that open cards in open bins, creating a natural climate for impulse sales.

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

"Closed product is especially good on items that we only carry one or two. Not." Noting that Ampex is now pre-packaging its open-reel labels, Cloud said he hopes the industry adopts the practice for all merchandising.

Free Programs

COLUMBUS, Ohio—Record dealers in the Ohio State University area are tying in with a new policy adopted by the Dan Hoyt Ford Agency here of bringing in top musical groups and programs. Roykahn had the Jimmy Dorsey Orchestra, led by Lee Castle, for three performances April 26. Second in the series will be Liberty Records’ Four Freshmen May 16.

NVA Talk Session May Expand

HOLLYWOOD, Fla.—An annual "bull session" conducted by operators at the National Vendors Association (NVA) will be expanded next year if the trade group approves recommendations presented by the operator’s committee. This year’s session, which was held at the NVA convention as the inability of small operators to attend NVA shows, how to build local interest in using open-reel products on route vehicles and security.

At the security portion, Roger Foiz, Oceanide, N.Y., explained the use of polygraph tests for route personnel. "Most people are honest," he said, "but there’s every indication that these tests is to keep them honest."

Committee chairman Lee Weinier said the group recommends: compilation of tax and licensing data from all States, more information on the uses of slugs, making available NVA data that warn against using counterfeited NVA business sessions that are often conducted in well attended board meetings and expanding the bull sessions.

EIA Booklet

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

Allied Opens Store

CLEVELAND—Allied Radio of Ohio, Inc., a subsidiary of Allied Radio Corp., has opened its first electronics and high fidelity store here in suburban Willow-\ns. Manager of the Store nearby mall outlet is Robert Werwicha.

Bill Baer provides stand-up listening booths at his Winter Park, Fla. store.

Bill Baer provides stand-up listening booths at his Winter Park, Fla. store.
Emmons Guitar Names Ampeg as Sales Firm

By BILL HAMMONDS

NASHVILLE—The Emmons Guitar Co. has announced that Ray Wiggins will be elected to vice-president, company-wide, and its product affiliates, Altec Lansing and the Grammar Guitar Co., to Emmons as the manufacturer of Pedal Steel Guitars, built at Burlington, N. C. Its normal sales office now will be located in the Ampeg showroom here.

Al Dauray, president of Ampeg, said in the announcement here that the company would be "moving forward with Ampeg and its products, and the company's interest in the market field.

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

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

Hohner in Radio Campaign

HICKSVILLE, N. Y. — M. Hohner, Inc., has launched a nationwide radio campaign on the 102-station ABC Radio Network to promote its two major products, the harmonica and Melodica.

The network, which includes its programming primarily on younger audiences, will spotlight the Hohner participations in "American Contemporary Radio" and "Contemporary News Reports," heard in prime time throughout the week. It is estimated that up to 47 per cent of the teen-age market will be reached, with a bonus impression on younger adults amounting to almost 3 million weekly.

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

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

Show Contest

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

Truman Piano

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

Frank Sinatra Jr. is shown here listening to his bass player, Joe Genere, put his Hagstrom bass and Vox amplifier through its paces for his recent opening in Las Vegas. Sinatra has signed an endorsement pact with Messer Musical Products Corp.
Billboard is proud to announce its

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**RADIO PROGRAMMERS...MANAGERS**

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- Listen to key radio leaders from all over the U.S.
- From every part of the country, the radio men who are making it happen will tell how they are doing it and what changes the alert station manager, programmer, DJ must anticipate for the future to keep them ahead of the parade.

- Hear the first-ever "Sounds of the Times" exhibit
- 25 stations representing country and western, middle of the road, Top 40, R&B, rock music, from small and large markets have been selected to record one-hour generic tapes of their sound. In one place and at one time. You will be able to study and to listen to the programming formats of successful stations throughout the country.

- Attend Artists Appreciation Night
- Recording artists from every variety of music will attend a cocktail reception in their honor. The evening will be a purely social occasion, giving every registrant an opportunity to meet and to talk to the men and women whose records their stations are spinning.

**JOIN THE HUNDREDS OF RADIO MEN WHO WILL BE AT THIS PRACTICAL, BUSINESS-ORIENTED STIMULATING FORUM AND DISCUSSION.**

**REGISTER NOW!**

**PROGRAM**

<table>
<thead>
<tr>
<th>Session 1</th>
<th>The Dynamic Power of Radio</th>
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<tbody>
<tr>
<td>Session 2</td>
<td>Finding the Hit Records</td>
</tr>
<tr>
<td>Session 3</td>
<td>Building Your Audience With On-The-Air Promotions</td>
</tr>
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<td>Session 4</td>
<td>The Need to Look at Your Station Objectively</td>
</tr>
<tr>
<td>Session 5</td>
<td>Top 40 Programming</td>
</tr>
<tr>
<td>Session 6</td>
<td>Achieving Greater Impact With a Small or Medium Market Station</td>
</tr>
<tr>
<td>Session 7</td>
<td>Selecting Records for Airplay</td>
</tr>
<tr>
<td>Session 8</td>
<td>Where Country Music Rides Today</td>
</tr>
<tr>
<td>Session 9</td>
<td>How Important Are Personalities to the Station</td>
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<tr>
<td>Session 10</td>
<td>Outside Aids to Help Programming</td>
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<tr>
<td>Session 11</td>
<td>Development of FM Radio</td>
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<tr>
<td>Session 12</td>
<td>Middle of the Road Listening</td>
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<tr>
<td>Session 13</td>
<td>The Day I Dreamed I Was a Program Director</td>
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<tr>
<td>Session 14</td>
<td>New Directions in Music</td>
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<tr>
<td>Session 15</td>
<td>What Programmers and Deejs Should Know About Advertising</td>
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<tr>
<td>Session 16</td>
<td>Setting Record Policy at a Station</td>
</tr>
<tr>
<td>Session 17</td>
<td>New Trends in Modern Music</td>
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<tr>
<td>Session 18</td>
<td>Innovations in Sound Introduced by Creative Recording Approaches</td>
</tr>
<tr>
<td>Session 19</td>
<td>Developing Teamwork at Station to Achieve Programming Goals</td>
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<tr>
<td>Session 20</td>
<td>Deciding on Time, Frequency, Kind of News Coverage</td>
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<tr>
<td>Session 21</td>
<td>How to Attract the Housewife Listener During the Day</td>
</tr>
<tr>
<td>Session 22</td>
<td>What Variety of Music and Non-Music Do Teens Want to Hear</td>
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<tr>
<td>Session 23</td>
<td>Keeping Up With and Evaluating the New Record Releases</td>
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**REGISTRATION FORM**

Radio Programming Forum Sponsored by BILLBOARD

Registration Fee: $125.00 per person

Fee includes attendance at all sessions, work materials, cocktail reception, three luncheons. It does not include hotel accommodations. Please make your check payable to the Radio Programming Forum. Check must accompany your registration.

Please register the following people to attend the Radio Programming Forum.

Send to: Radio Programming Forum North Floor 300 Madison Avenue New York, New York 10017

Check is enclosed for all registrants.

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Additional names can be sent in a separate letter. Acknowledgements and information on hotels will be sent to each individual who is registered.
the next train to (Roy) Clarksville...

the infectious Mr. Clark
introduces his next Country Chart-topper
"Yesterday, When I Was Young"

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This Wednesday, May 7
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the versatile Mr. Clark
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- Four "Beverly Hillbillies" Shows
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- "The Steve Allen Show"...and others.

the burgeoning Mr. Clark
will soon co-host "Hee Haw"
Sunday nights CBS-TV—9-10 PM (E.D.T.)
Premiering June 22, 1969

the sensational Mr. Clark is a total groove.
Country Music

Nashville Battle Scene of Sexes; Gal Writers Click

By BILL WILLIAMS

NASHVILLE—Female songwriters have made sharp new inroads into the field of country music, an area once almost exclusively reserved for their male counterparts.

There have been long-time exceptions such as Cindy Walker, Jean Chapel, Felter Parent, Liz Anderson and Marjorie Wilkens, but in the main it has been a man's world.

Shelby Singleton currently has one of the most talented woman writers in Myra Smith and Margaret Lewis, who collectively have written such hits as "There Never Was a Time," "Shoeshine Woman," "Happy Tears," and "Another Man's World." The younger, yet experienced writers, Cedarwood has on its staff 22-year-old Dianne Duke, and Jean Valli, writer-singer. Writers for Moss-Rose include Thomas Wallinger, who has written for Linda Searle, both of whom also recorded for Columbia. Sharon Higgens of Sure-Fire Music scored big with Loretta Lynn's "Woman of the World," and has several others recorded.

Jean Pratt, an exclusive writer for Marigold Music, has had more than a score of Marty Robbins successes, and also turns out top tunes for other singers.

Another promising worthy is Peggie Sue, younger sister of Loretta Lynn, who writes in the style of her older sister. Lorenz Mann has been active as a writing heroine, turning out material for scores of singers with regular success. Also in this category are Dottie West and Dolly Parton.

There are many newcomers just beginning established. They include Sue Austin of Music City, Marian James of Public, Dinah LaVelle of Novena Music, Bobby Moore of Silver Sounds Music, June Reilly of TSI, and Phyllis Hiller, Kitchen, Dixie Prentice and Susan Thompson.

There are some second-generation songwriters such as Lynn Anderson, daughter of Casey and Lz Anderson, and Lane Chapell, daughter of Ferlin and Marlene Chapell. There are many female songwriters who are also outstanding singers. Among this group are Skeeter Davis, Jeanne Seely, Tammy Wynette, Marilyn Monroe, June Carter, Kitty Wells, Martha Carson, Margie Singleton and Buffy Sainte-Marie, who lately has been turning out great country songs for Nashville singers.

Still others include Sharon Higgens, Marie Wilson, Susie Callaway, Audrey Allison, Martha Sharp, Joyce Johnston, Vivian Keith, Mary Clare Rhodes, Dottie Bruce, Betty Jo White, Del Wood and Kay Jean Savage.

The field apparently is wide open. Singleton said he makes no distinction at all between male and female writers. "The only thing I'm concerned with is whether they can write." Acuff-Rose Making New Chart Marks

NASHVILLE—Not since the "old days" when Acuff-Rose commanded most top positions from the Billboard charts has the firm made such a strong showing as during the current surge.

As of last week, Acuff-Rose songs are on the country chart numbered nine, or 12 percent of the total. This includes the affiliated companies.

At the time, these nine songs have been on the charts a combined total of 68 weeks. A few weeks back, two of them had been in the top five: "Only the Lonely," which went to No. 1; "Kaw-Liga," which peaked at three; "It's a Sin," No. 4; and "Rings of Gold," which was fifth.

Three of these four were old songs, revived from the catalog. "Kaw-Liga," was first released 10 years ago by Al Terry, who wrote the song. It was the first song ever released by Hickory Records. Terry now is a disk jockey at Lake Charles, La.

Others include "Good Deal, Luke," which Carl Smith. His last song, also on the charts, was "Faded Love and Winter Roses," also an old Acuff-Rose number. "Good Deal, Luke," was first released 10 years ago by Al Terry, who wrote the song. It was the first song ever released by Hickory Records. Terry now is a disk jockey at Lake Charles, La.

Others in the charts included "Rings of Gold," with Dottie West and Don Gibson (Acuff-Rose), and "Good Deal, Luke," also by Al Terry (Acuff-Rose)."You Been Gone So Long," by Terry Durrell (Acuff-Rose), "Solitary" by Don Gibson (Fred Rose), and "Cajun Baby" by Hank Williams Jr. (Fred Rose). Last-named was one of those songs whose titlues were written by the late Hank Williams, with the music added in recent months by his son.

There have been times in the distant past when Acuff-Rose almost completely dominated the charts, but heavy competition from the publishers has ended domination by anyone in recent years. However, the current chart surge is the strongest by anyone in perhaps a decade.

Local Awards

GREENVILLE, S. C. — The South Carolina Country Music Assn., at its second annual awards presentation here April 27, named Sam Remo its country music singer of the year. The ceremonies were performed at the Flat Iron Club. In other awards, Joyce Fay was named winter in the children's division, while the Bluegrass category was won by Virginia and the Lazy River Boys. Joel Wise was chosen the leading gospel singer, and in the band category, Johnny Taylor and the Jumpmen won the top spot.

Special awards were presented to Miss Easterling (Most Outstanding Solo), to Wayne Calvert and the Cavaliers (Outstanding Band), and to Ray Crow (Outstanding Snowman). The ceremonies were performed by Don Jackson, national promotion director for Stop Records and Windy Records, Nashville. He also served as a contest judge along with Ed Howard, WHYZ, Greenville, S. C.; Dale Morris, songwriter; George Hybrick, WRAL radio; and Ralph Padrer of Country Music Jubilee Records.

The ceremonies took place in the Greenville Memorial Auditorium. In charge of the event was the Harvey, president of the SCMA.

Acuff-Rose Making New Chart Marks

Acuff-Rose has two top writers in Leon Russell and Ronny Light, the latter a "hobby" writer. Miss Anderson, who works in a paint's department, has written a book recorded but not yet released.

Tree Music has Jean Hendess and Jenny Hoffer, the latter a "hobby" writer. Miss Hendess, who works in a paint's department, is now turning out about 15 songs a month, has written tunes recorded by Country Twitty, Marion Worth, Don and Donna Chape, Judy Lynn, Kitty North and Edie Moore.

Newly's Music has signed Betty Harris, basically an old-time writer, but versatile enough to write anything, and Jane L Zip from Indiana, who is writing strong country product. Both are young, but experienced writers.

Cedarwood has on its staff 22-year-old Dianne Duke, and Jean Valli, writer-singer. Writers for Moss-Rose include Thomas Wallinger, who has written for Linda Searle, both of whom also recorded for Columbia. Sharon Higgens of Sure-Fire Music scored big with Loretta Lynn's "Woman of the World," and has several others recorded.

Jean Pratt, an exclusive writer for Marigold Music, has had more than a score of Marty Robbins successes, and also turns out top tunes for other singers.

Another promising worthy is Peggie Sue, younger sister of Loretta Lynn, who writes in the style of her older sister. Lorenz Mann has been active as a writing heroine, turning out material for scores of singers with regular success. Also in this category are Dottie West and Dolly Parton.

There are many newcomers just beginning established. They include Sue Austin of Music City, Marian James of Public, Dinah LaVelle of Novena Music, Bobby Moore of Silver Sounds Music, June Reilly of TSI, and Phyllis Hiller, Kitchen, Dixie Prentice and Susan Thompson.

There are some second-generation songwriters such as Lynn Anderson, daughter of Casey and Lz Anderson, and Lane Chapell, daughter of Ferlin and Marlene Chapell. There are many female songwriters who are also outstanding singers. Among this group are Skeeter Davis, Jeanne Seely, Tammy Wynette, Marilyn Monroe, June Carter, Kitty Wells, Martha Carson, Margie Singleton and Buffy Sainte-Marie, who lately has been turning out great country songs for Nashville singers.

Still others include Sharon Higgens, Marie Wilson, Susie Callaway, Audrey Allison, Martha Sharp, Joyce Johnston, Vivian Keith, Mary Clare Rhodes, Dottie Bruce, Betty Jo White, Del Wood and Kay Jean Savage.

The field apparently is wide open. Singleton said he makes no distinction at all between male and female writers. "The only thing I'm concerned with is whether they can write."
LOS ANGELES—It was Glen Campbell's night as he won three top awards in the fourth annual Academy of Country and Western Music Awards presentation Monday (28) at the Hollywood Palladium.

Campbell was named top male vocalist, top TV personality and co-recipient with Bobbie Gentry for the album of the year. Campbell also was elected in theoload-the-lead guitar competition but a local player, Jimmy Bryant, won the award for the fourth consecutive year.

An audience of approximately 1,400 persons attended the show and presentation in 24 categories. The hour-long program was opened to the public, with country Station KBBQ broadcasting live from the location.

Two special awards were given, the first pioneer's award to 80-year-old Art Satherly, an early discoverer and recorder of country singers, and the director's award to Western clothier Nadle. Tommy Smothers was named country music man of the year for his presentation of c&w artists on national TV.

Cathy Taylor was named top female vocalist, with Cheryl Poole and Ray Sanders winning most promising female and male vocalist, respectively.

"Wichita Lineman" won as song of the year with composer Jimmy Webb accepting his trophy. Roger Miller was on hand to accept for "Little Green Apples" as the single record of the year.

Entertainment was provided between awards by the Dillards, Hank Thompson, Merle Kilgore, Roy Clark, George Lindsey, Willie Nelson and Tex Williams.

Dick Clark was master of ceremonies, applying held together Hugh Clark's script. Billy Liebkind performed a 30-piece orchestra which included a modern country sound with some rather brassy and swinging choir.

As acting presenters were Ken Curtis, Judy Lynn, Irene Ryan, Mark Slade, Linda Crystal, Roger Miller, Herb Eisenman, Jim Webb, Melody Patterson, Johnny Bond, Tex Ritter, Leff Erickson, Della Reese, Glen Campbell, Jim Nabors and Dinah Shore.

The other winners: bass- Wooten; drums—Jerry Wiggins; fiddle—Billy Armstrong, piano—Earl Ball; steel guitar—Red Rhodes.

The local night included a Polonaise regional night—Gold- en Nugget, Las Vegas, radio personality—Larry Scott, KBBQ, regional radio personality—Tex Williams; touring band—Back- a-rounds, TV band; Millie's Tennesseeans; vocal group—Johnny and Jonie Mosby.

A Park Featuring Country Music to Open Near Canada

PORT HURON, Mich.— Grand opening of an international park just 10 miles from the Canadian- U.S. border will take place Memorial Day, May 30. The park, to be called the Country Music, is located near the International Bridge connecting Michigan and Ontario.

The opening day program will feature Kitty Wells show, in the afternoon and evening. On the following day, emphasis will be placed on country music, with Jimmy Martin, Jim and Jesse, Ralph Stanley and the Sunny Siders and other groups on stage.

On Sunday, a large Canadian contingent is expected to be on hand for Hank Snow and the Rainbow Kings, Mark LaRocco and the Lorrie Show Band with Steve Glenn.

Dodge, a spokesman said, would become the country music headquarters for North Central U.S. and Ontario, and a "rallying point" for all country artists. The park has a setting identical to western frontier times.

The new 3,000-seat "Old Opera House" is the main booked attraction, however. In addition to the Kitty Wells show, other acts already booked are in the Ray Price show, Merle Haggard and the Strangers, Faron Young, Ernest Tubb and the Texas Troubadors, the Joe Paul Show, Waylon Jennings, the Myrna Lorrie Show plus Steve Glenn, Jimmy Dickens, Carl and Pearl Butter, Skipper Davis, Red Sovine, Dorothy West, Jim Ed Brown and the Gomers, and the Glaser Brothers, and the Ken Kennedy Show.

Opening day shows are scheduled for 2 and 5 p.m.

[Chart page continues...]

**Country Music**

**Campbell Captures 3 Top Country Awards**

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[Chart page continues...]
Nashville Scene

By BILL WILLIAMS

Gene Nails reports that Leroy Van Dyke will headline Taboo's Harrah's Club July 16-29, the second starring engagement in the Nevada club circuit for the country artist. Van Dyke appeared at the Sahara in Las Vegas for three weeks in February and has been signed for a return appearance. Columbia's George Richey produces a Rusty Iverson session—both single and LP—starting May 19.

Songs like "Let The Chips Fall" and "Kaw-Liga" made Charley Pride one of the top Country artists today. Now listen again to these and other songs.

THE HITS OF CHARLEY PRIDE—beautifully arranged and recorded instrumentally by TOMMY ALLSUP & THE NASHVILLE SURVEY

CHICAGO MUSICAL INSTRUMENT COMPANY'S All-American drum kit features a separate tension rod for each drum, for easy left-aligning tension lugs. Accessory kit includes a solid molded rubber practice pad, instruction book and a luggage-type carrying case.

Billboard

May 10, 1969, BILLBOARD
Every week, Billboard lists the most popular country music LPs based on sales. Here are the top 25 country LPs for the week ending 5/10/69:

1. GALVESTON (Kris Kristofferson, Capitol ST 210) 2. CHARLIE PRIDE . . . IN PERSON (RCA Victor LSP 4064) 3. YOUR SQUAW IS ON THE WARPATH (Loretta Lynn, Decca DL 75284) 4. WICHITA-LINEMAN (Don Williams, Capitol ST 139) 5. STAND BY YOUR MAN (Tommie Wynette, Epic BBN 24451) 6. ONLY THE LONELY (Shelby Lynne, Capitol ST 193) 7. HURT (Johnny Cash, Columbia KCS 9796) 8. YEARBOOKS & YESTERDAYS (Merle Haggard, Capitol ST 2809 (M), SB 2809 (S)) 9. I TAKE A LOT OF PRIDE IN WHAT I AM (Hersa Haggard, Capitol KCS 168) 10. JUST THE TWO OF US (Dolly Parton, RCA Victor LSP 4029 (M), LSP 4029 (S)) 11. SONGS MY FATHER LEFT ME (Hank Williams Jr., NSR 6023) 12. JOHNNY CASH AT FOLSOM PRISON (Johnny Cash, Columbia No. 4929) 13. SHE STILL COMES AROUND (George Jones, Smash SR 61102) 14. INSPIRATION (Terre McRae, Epic BN 24423) 15. FREAD AND WINTER ROSES (Carl Smith, Columbia CS 9786) 16. JEWELS (Waylon Jennings, RCA Victor LSP 4085 (S)) 17. COUNTRY (Connie Smith, RCA Victor LSP 4132 (S)) 18. WITH LOVE FROM LYNN (June Anderson, Chart LSP 1013) 19. WHERE LOVE USED TO LIVE/MY WOMAN'S GOOD TO ME (David Houston, Epic BN 24452) 20. I WALK ALONE (Merry Billington, Columbia CS 9725 (S)) 21. ONE MORE MILE (Dave Dudley, Mercury SR 18121) 22. GOOD OLD DAYS (Dolly Parton, RCA LSP 4099 (S)) 23. BEST OF MERLE HAGGARD (Capitol KCS 2491 (S)) 24. KAY (John Wesley Taylor, Columbia CS 9708) 25. JIM REEVES AND SOME FRIENDS (George Jones, RCA Victor LSP 4112 (S)) 26. HALL OF FAME, VOL. 1 (Jimmie Davis, Smash 87117) 27. ANYWHERE U.S.A. (Don Kirshner, Capitol ST 194 (S)) 28. YOU GAVE ME A MOUNTAIN (Johnny Cash, Epic BN 24508) 29. NASHVILLE BRASS PLAY THE NASHVILLE SOUND (RCA LSP 4059 (S)) 30. WHISKEY JUICE (Hank Williams Jr., Kapp KSP-3004 (S)) 31. REMEMBER ME (Jim Ed Brown, RCA LSP 4130 (S)) 32. BEST OF LYNN ANDERSON (Chart CS 1009 (S)) 33. HALL OF FAME, VOL. 2 (Jimmie Davis, Smash 87118 (S)) 34. GUilty STREET (Johnny Cash, Decca DL 75268) 35. LET THE WHOLE WORLD SING IT WITH ME (Wayne Newton, Capitol ST 214 (S)) 36. THE BILL ANDERSON STORY (Don Williams, Capitol ST 153 (S)) 37. DOTTIE WEST & DON GIBSON (RCA Victor LSP 4131 (S))

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Dave Dudley's Greatest Hits
- Truck Drivin' Son-Of-A-Gun
  - Dave Dudley
  - SR 61028
- Dave Dudley's Greatest Hits
  - SR 61046
- Free And Easy
  - Dave Dudley
  - SR 61026
- My Kind Of Love
  - Dave Dudley
  - SR 61173
- Greatest Hits—Vol. 2
  - Dave Dudley
  - SR 61144

Exclusively on Mercury Records

Management and Booking by: Key Talent, Inc., 1531 Demonbreun St., Nashville, Tenn. 37203
Nashville Scene

* Continued from page 56 *

ent in her own right, has written
on behalf of Rick Stansky, a
young newcomer to country mu-
sic. At the age of 17 he’s re-
cording for American Artists,
makes his home in Portsmouth,
Va., and is related to the Stanley
Brothers, pioneers in bluegrass.
Little Richie Johnson reports that
WCUK Records will be re-
naming new singles and LP’s by
Jack & Misty, Hal Willis and
Jimmy Snyder. Lyn Phillips,
long-time girl Friday to Paul
Cohen at Kepp and ARC, has
joined the staff of Chart Records.
Chart also announced the ap-
pointment of Joe Gibson as na-
tional promotion director for Chart
and Music Row. He formerly was
professional manager for Youth and
Peach Music and appears in concert next
weekend in the Minnesota-St. Paul
area, with George Jones, Tammy
Wynette and Billy Reynolds.

Monument’s Don Cherry
is in the midst of a three-week
engagement at the Sherman House
in Chicago. Cherry returns this
month to work on an LP.
Roy Baham has re-signed a
new long-term contract as
exclusive writer for Newkeys Music,
inc. Jimmy Kay says Baham also
will record the recently re-
activated Rice label Ray
Pillow, after playing before a re-
cord-setting crowd at the Arena
Festival, goes to Florida for his
May dates, Wilma Burgess &
Lavanda Lindsy are also booked
for the show, through Joe Taylor.

Archie Campbell and Lorette
Mann play the July 12 “Shower
of Stars” show in Split Lake City
then move on to California for the
Rodeo Society festivities.

Jim & Jesse have been signed for
16 nationwide park concerts this
summer. Lorette Mann has taken
Melba Montgomery on a 10-day tour
of military installations in Hawaii.
Correcting an error: Buddy Lee,
Dick Blake, Van Givens and
Merle Kilgore have formed a new
ASCAP company. Hank Williams
Jr. is not involved. However,
Merle has joined the Williams or-
ganization and will be active in
publishing in that firm as well as
in the Aus-Lee Music which is
BMI. ... WSM-FM is slated
to air a new column of country
music each week, by making a novel
application of themes of old radio shows.
Program director Dick McWhan has
put the clever music-based show together...
... Nugget artist Bobby Keys has
opened an extended en-
try at the newly remodelled
Club 70 in Denver. Former
ARC artist Donna Harris, who
had a hit at the age of 15, now is
living in Nashville and negotiating
a new contract with Bobby
Parrish, because of much needed
rest, canceled his scheduled Ne-
haraks tour for the Richard Lutz
Agency. Earl Higginbotham
has signed as a writer with Northland
for Tony Tipton, who is here for Northland Records... Station
WLNQ, Portsmouth, Cincinnati, has
won the AFTRA award for the best 60-
second radio spot for promotion.

• RECORD MANUFACTURERS
  (Please list labels owned &
  represented separately)
  Budget Labels
  Children’s Labels

• INDEPENDENT RECORD PRODUCERS
  (Please list label credits)
  MUSICAL PUBLISHERS
  (Please list licensing affiliation)
  SHEET MUSIC JOBbers
  (Please list lines handled—Rec-
  ord labels, Tape lines, 8-tr.
  cartridge, cassette, juke
  box, Musical instruments; Mecical accessorie)

• OKE STOPS
  (Please specify if you handle Rec-
  ord labels, Pre-Recorded Tapes, or both)

• RACK JOBbers
  (Please specify if you handle Rec-
  ord labels, Pre-Recorded Tapes, or both)

• IMPORTERS & EXPORTERS
  (Please list labels if you handle any specific labels.
  Specify whether imported or
  exported)
  Pre-Recorded Tapes—Please list
  lines if you handle only specific lines. Specity whether
  imported or exported.
  Musical Instruments—please list
  product & brand name. Specify whether imported or
  exported.
  SERVICES & SUPPLIES FOR THE
  MUSIC-RECORD INDUSTRY
  Associations & Professional
  Organizations
  Design & Artwork
  Direct-Mail Service
  Duplicates/Marketers
  Envelopes & Mailers
  Fence Manufacturers
  Label Manufacturers
  Licensors, Tape & Record
  Machine Shops
  Materials Handling Plants
  Music Licensing Organizations
  Plating Plants
  Polyethylene Bags
  Printing Plants
  Printers & Lithographers
  Processing Plants
  Promotion & Publicity

If you are engaged in one or more of the enterprises listed, it is urgent that you send us immediately so that we may include you in this giant directory.

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• RECORD MANUFACTURERS
  (Please list labels owned &
  represented separately)
  Budget Labels
  Children’s Labels

• INDEPENDENT RECORD PRODUCERS
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  (Please list lines handled—Rec-
  ord labels, Tape lines, 8-tr.
  cartridge, cassette, juke
  box, Musical instruments; Mecical accessorie)

• OKE STOPS
  (Please specify if you handle Rec-
  ord labels, Pre-Recorded Tapes, or both)

• RACK JOBbers
  (Please specify if you handle Rec-
  ord labels, Pre-Recorded Tapes, or both)

• IMPORTERS & EXPORTERS
  (Please list labels if you handle any specific labels.
  Specify whether imported or
  exported)
  Pre-Recorded Tapes—Please list
  lines if you handle only specific lines. Specity whether
  imported or exported.
  Musical Instruments—please list
  product & brand name. Specify whether imported or
  exported.
  SERVICES & SUPPLIES FOR THE
  MUSIC-RECORD INDUSTRY
  Associations & Professional
  Organizations
  Design & Artwork
  Direct-Mail Service
  Duplicates/Marketers
  Envelopes & Mailers
  Fence Manufacturers
  Label Manufacturers
  Licensors, Tape & Record
  Machine Shops
  Materials Handling Plants
  Music Licensing Organizations
  Plating Plants
  Polyethylene Bags
  Printing Plants
  Printers & Lithographers
  Processing Plants
  Promotion & Publicity

If you are engaged in one or more of the enterprises listed, it is urgent that you send us immediately so that we may include you in this giant directory.

Please circle the appropriate category(ies) in which your firm should be listed and fill in the coupon.

Attach particulars if requested.

BUSINESS CLASSIFICATION

Name of Company
Street Address
City
State
Zip
Country
Telephone Number

Top Executive: Name
Title

Search Office: (U.S. & International)

If you have already returned a questionnaire to us please disregard.

MAIL THIS COUPON TO US TODAY

FREE LISTING IN BILLBOARD'S 1968-1969 INTERNATIONAL BUYER'S GUIDE of the music-record industry

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Please circle the appropriate category(ies) in which your firm should be listed and fill in the coupon.

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State
Zip
Country
Telephone Number

Top Executive: Name
Title

Search Office: (U.S. & International)

If you have already returned a questionnaire to us please disregard.
MIAMI — James Mullins believes that if independent operators are progressive they need not fear the competitive threat of neighboring firms that may be acquired by large, national operating companies. To maintain his own position, he has a jukebox programming philosophy that includes daily purchases of requests, deals with locations on a first-name basis and uses the latest, most sophisticated amusement equipment.

Mullins, owner of Mullins Amusement Co., here, views current trends in the industry from a unique position. One of the largest, publicly owned vending firms now acquiring music and coin-operated machines is Flow-Automatic Merchandising, Inc. Additionally, one of Mullins’ competitors here is widely rumored to be negotiating a merger with still another of the nation’s largest vendors.

Mullins’ views are all the more unusual in that he heads the local Amalgamated Machine Operator Association, president of the Florida Amusement & Music Association and a director of Music Operators of America.

(Continued on page 90)

MOA Program

CHICAGO—The Music Operators of America (MOA) will unveil the latest phase of its public relations campaign, called “The Florida Amusement and Music Association” (FAA) convention, set for May 15-18 at St. Petersburg.

According to MOA executive vice-president Fred Granger, a public relations seminar will be conducted to provide "encouragement, assistance and counseling" in the techniques of speech-making. Granger will serve as moderator for the panel, which will include MOA president Howard Ellis and FHA manager Jim Tolisano, Sol Tabb and Jim Mullins.

“We are well aware that not enough operators are giving speeches, but we’re not dismayed,” said Granger. Consequently, we’re starting our own to dip sharply, according to Vincent (Red) Doss, an operator for 16 years and one of the few businessmen moving to and from the polarized white and black neighborhoods. A few put in effort last week forced people off the streets from 9 p.m. until 6 a.m. as the Illinois National Guard patrolled the town of just over 1,000 population.

We had one r&b location doing about 1130 $140 a week that fell to $60 as the situation grew more tense,” Doss said. “We know we are really not in any business except outside the city.

Set for Fla.

NATE FEINSTEIN, president World-Wide Distributors, Inc., Chicago, will be the host of honor June 11 at a testimonial banquet in the Palmer House Hotel and honored for his work for the State of Israel Bond drive. The banquet will be conducted by the coin machine division, Greater Chicago Committee for State of Israel Bonds.

Avon Gunburg, vice-president, Chicago Coin, division of Chicago Dynamics industries, and Samuel Stern, president, Williams Electronics, Inc., are co-chairmen of the banquet committee.

New Equipment

NATIONAL—Furniture Look Vender

National Vendors has added four models to its Crown line series each featuring a furniture look as shown in the above photo. The new units are Cabeet 222 cigarette unit, the manual Cabeet 800 (shown), the Candy Cupboard manual candy vendor and the manual Pastry Cupboard unit. Product stability and operation are the same as in the regular counterpart models. The basic cabinet color is walnut bronze. Horizontal panels on the door at top and bottom are in wood-grained walnut finish. Interchangeable front panels in any combination of available finishes and patterns allow operators to meet many different location decor demands. Other touches include grained walnut or burnished gold tapestry patterned panels, antiqued brass medallions and brushed-bronze accent panels.

May 10, 1969, Billboard
Vendors' Route Acquisitions
No Threat to Fla. Operator

*Continued from page 89*

"The coin machine industry is changing fast," he said. "Five years ago the subject of large vending firms buying music routes was mostly just conversation. Now it's happening.

"It shouldn't surprise people that national firms with public money are entering the automated leisure entertainment field, because this has to be one of the growth industries of the future.

"In the tavern business alone it has become apparent that locations must offer entertainment—plus; and most often food; that is, they must at least have a pretty good sandwich. The reason for this is that tavern patronage has changed.

Mullins, who came here from Canada originally, said he could remember that his father worked from 6 a.m. to 9 p.m. "six days a week." He said, "It used to be people went into a tavern after work only to drink and to watch themselves in the mirror behind the bar.

"Now the taverns must supply entertainment. There's a need for more sophisticated equipment, such as the new knowledge-testing machines. People need to have something that occupies their hands. This is why coin-operated billiards has been so good.

"Young people today are tired of pin games. The knowledge-testing machine offers more than a challenge to their manual dexterity. I think we'll see much more of this kind of equipment and I know from my own experience that I have been able to place IQ Computers in locations that never used to even consider coin-operated equipment."

Mullins said he is concerned that the trend to "bigness" in the street operating field might lead to depersonalization. "One of the chief assets of the independent operator is his ability to be on a first-name basis with locations."}

In his own six-man operation, Mullins maintains good rapport with locations through such methods as careful attention to requests. Location near two one-shops, Mullins personally supervises programming and Mullins shops for records daily. "We encourage requests and have a special form for them.

"We do not leave this form with the location, however. This results in too many unnecessary requests. But we do have a place at the bottom of the form for comments and if a request is unavailable for any reason we detail this on the form and then give it to the location. Mullins said route with the most requests have the best routes, and believes daily purchasing of requests is necessary, "because it gives you that extra edge. It gives the one-stop a head start on fulfilling the request. We often get a request in as little as two days."

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Coin Machine News

JAPANESE BEAUTIES (from left) Chizuko Arai, Victor recording artist; Crown Records'; Eiko Segawa, and Toshiba recording artist Chivo Okumura were among singers participating at the Sega Enterprises exhibit during the recent eighth annual Tokyo International Trade Fair. Equipment from Rock-Ola, Midway, Rally, Williams, Chicago Coin and Sega were on display during the event which encompassed over 2,300 Japanese and foreign firms and attracts over 3,000,000 people.
If there was ever a sure thing on the phonograph market, AMERICANA III is it! Both the 100 and 200 selection models are paying a higher rate of return than even we expected. See your Wurlitzer Distributor. He can prove in black and white that this is a Blue Chip investment.

WURLITZER

Investment for music operators

THE WURLITZER COMPANY
113 Years Of Musical Experience
North Tonawanda, New York
**THE HIT OF THE N.V.A. SHOW! THE NEW Northwestern "CLASSIC"**

- Amazing slug protector.
- Large Capacity 12-3" Capsules 380-Medium sized Capsules
- 3000 caps...that's right 3000 balls of 100 ct. gum.
- A 50c mechanism that works...just drop in
  two quarters and turn the handles.
- Service thin--for easy service and cleaning.
- Fits practically all mulipurpose stands.
- In use at all N.V.A. Convention simultaneously..."this is the machine"...Northwestern.

See the Classic at your distributors.

Please rush full details of the New Northwestern "Classic"

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**GUARANTEED USED MACHINES**

- Potashells, Junior Red...$1.49
- Almond Crown Red Lip Potashell...$1.49
- Almond Prince Red Lip Potashell...$1.49
- Coin Operated..Available.
- Cashew, Gufis...$3.75
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GUARANTEED USED MACHINES

For Sale Air Freshener, One-Third Deposit, Balance C.O.D.

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**Bulk Vending News**

**NVA Workshops Study Tax, Service and Merchandising**

**By EARL PAIGE**

HOLLYWOOD, Fla. — A number of subjects, ranging from techniques to use when fighting for tax and license reductions to which charms should be mixed with penny gum, highlighted workshops here recently at the National Vendors Association (NVA) convention. Next year's convention will surely see an expansion of such sessions, it was felt.

Leo Weiner, a Los Angeles operator and new chairman of NVA's vendor committee, advised operators to see the city clerk, city manager or even the mayor, when approaching a local tax and licensing problem. "Sometimes your request for more equitable tax or licenses will be handled right at that level. If not, write a letter to the city council and list cities that have equitable arrangements for bulk operators."

Weiner, who has led an effort resulting in over 11 municipalities changing tax classifications for operators, said, "Do not tell councilmen taxes are too high. Then they are on the defensive. Use the approach that bulk vendors are classified in the wrong category. (Weiner advocates bulk vendors be classified with small retailers, rather than in a category that includes large equipment vendors)."

Weiner's talk concluded with a detailed review of the literature, business data and equipment a bulk vendor should take to a city council meeting and advised operators to try for three kinds of tax relief: levies based on gross receipts, a reasonable flat rate or lower (25, 50, 75) cents per machine rates.

H. B. Hutchinson, NVA president and Atlanta distributor and operator, kept the group laughing with many, seemingly deliberately campy humor remarks as he told operators to use "the poor boy approach. I turn my diamond ring over when I go in to see a city councilman."

**Route Cards**

In more serious vein, Hutchinson said he had no qualms about allowing city officials to see his detailed route cards. "Let them photostat them. Don't kid yourself, on a per machine basis we are not doing the kind of business most tax people think we are."

He said gaining equitable taxes and licenses was basically a matter of educating tax officials and lawmakers. "If legislators and tax people understand your problem they will try to help you in the vast majority of cases."

He said he has often composed letters to city officials using NVA stationery and advised operators to use the same approach by outlining their problems on the stationery of a local association. In a debate that followed, Roger Paltz, prominent New York operator, who with his brother, Harold, has fought successfully two taxes and gain exemptions in New York, Massachusetts, New Jersey and Washington, D.C., said, "You can always ask for reductions. We favor trying for a complete exemption."

Weiner disagreed, stating such an approach "can cause a bad atmosphere in our area where you have 87 different municipalities to deal with." Herb Goldstein, workshop chairman, and also from the California area, bought out the point that sales tax and gross receipts tax are too often confused and that vendors have no method to pass on tax to consumers.

Mitchell, Don Mitchell, NVA counsel, told the group that some competition vendors are often successful in gaining fairer taxes and licensing fees due to their approach: "You don't try to be a lawyer, you approach the problem as a business man. If you try to take a legal approach you had better bring a lawyer with you. He detailed several instances where NVA has operated successfully and that vendor problems from different points of view.

"If your competition is giving you trouble..."

**If your competition is giving you trouble...**

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

**SELECTORMA**

Cohen Heads NVM Assn.

HOLLYWOOD, Fla. — Alan Cohen, Northwestern Sales & Service, New York, was elected president of the National Vending Machine Distributors, Inc., during the trade group's annual meeting here recently. Other officers are vice-president, Vernon Jackson, Jackson Vending Supply, Goldsboro, N.C.; secretary, Bruce Bitterman, Milwaukee; and assistant secretary-treasurer, Alan Bitterman, The Bittersmans are Kansas City distributors.


**Bulky Vendors Find Variety Of Gum Items**

HOLLYWOOD, Fla. — Although operators complain about the rising costs involved in vending penny gum, often claiming 1-cent vending may disappear, a great variety of 1-cent product was shown here at the recent National Vendors Association (NVA) convention. There was more nickel gum, notably Crumer Gum's Hercules, which bests produces overall variety in flavor, color and sizes was clearly evident. 

Crumer Gum Co., and its Canadian subsidiary, W. O. R. & D. Wide Gum Co., Ltd. used the show here to introduce its initial 5-cent piece of bubble gum (the firm has had nickel and dime candy before), Mr. Hercules, a new 5-cent, 600-count item. 

Crumer also showed 1-cent Button gum, in a new shape; Lime-ex-co, another 1-cent item; fruit-flavored penny gum in cherry, orange and lemon flavors; and Roaring 20's, a penny bubble gum with imprinted sayings.

LeClaire, C. J., Division of W. R. Grace & Co., showed a very unusual piece of gum made up of tiny bits of multi-colored gum compressed into a nickel as well as used as a prize and turns to a blue color. The item is called Moon Fire.

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The above vendor developed by Selectra, Inc., Chicago, holds 50 empty. It measures 12 inches wide, 16 inches high and 8 inches deep can be wall or pedestal mounted and has an automatic shut-off when envelope. The unit opens from the front, has baked enamel finish, Children will not return to a machine time and again if they do not receive charms that are of the proper value. Schor's formula example showed a mixture using $3.40 worth of penny gum, $4 in charms and $2.50 in payment, based on a 25 percent commission. The profit yield on a machine unloading 2,000 pieces of gum and $4 in charms was $910, he said. Defining bulk vending as a service business, Seattle operator John McDaniel said, "Your competitor can buy the same merchandise you can. You can't say any location is your location, it can be someone else's. Service is the only difference." Among many steps in merchandising and service he stressed:

- Using solid, attractive stands. "Not a brake drum filled with concrete."
- Placing more machines in a location than necessary. "Using one or two more machines than you need at first is a lot easier than coming in later and asking for more space."
- Use all the color you can, especially machines that feature chrome finishing. (McDaniel favors hummertone silver gray coloring, which he said blends with the decor of many modern stores and said he deplores see machines that have faded color on one section and new replacement parts on another.)
- Balance stands by placing large units in the center. Put the higher priced items in machines on the right-hand side of the machine. (In a question session later, he said, "You never see the centers on the left side of a vending machine, most people are right-handed, so higher priced items should be featured on the right side.)
- Be sure all items on your display are in the machine. ("How would you feel if you bought a list of pickles and you found it contained pickles?"

McDaniel further advocated that an item should be removed from a location if it doesn't (Continued on page 94)

**NVA Workshops in Study**

Continued from page 92

New Orleans distributor and operator, Vincent Schiro, outlined his merchandising philosophy concerning 240-count gum mixed with charms and stressed the use of giving the proper value in whatever charms are offered with the gum. "The number of charms and the price of the charms is immaterial. Establish what amount you're going to mix with gum and stick with it. If it's $4 worth of charms always use that amount regardless of the individual cost of each different charm." Children will not return to a machine time and again if they do not receive charms that are of the proper value. Schor's formula example showed a mixture using $3.40 worth of penny gum, $4 in charms and $2.50 in payment, based on a 25 percent commission. The profit yield on a machine unloading 2,000 pieces of gum and $4 in charms was $910, he said. Defining bulk vending as a service business, Seattle operator John McDaniel said, "Your competitor can buy the same merchandise you can. You can't say any location is your location, it can be someone else's. Service is the only difference." Among many steps in merchandising and service he stressed:

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**VICTOR'S NEW SPECIAL EXTRA CAPACITY TOP...**

LIBERTY DISCS for metal stamping machines have been developed by DeeRoak Corp., Chicago. Made of aluminum, the discs are made in regular dimensions with a larger, clear logo area and are available in regular and anodized aluminum in most colors.

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**MACHINES WE HAVE 25c TITANS, MACHINES AND MERCHANDISE AT STOCK**

<table>
<thead>
<tr>
<th>Machine</th>
<th>Price</th>
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<td>Titan - N, N2, N3</td>
<td>$11.00</td>
</tr>
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</table>

Holds 20 more V-2 Capsules. Can be installed on your present 77c, or purchased with your 77c machine.

Only $4.50 each includes new center rod.

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- Empty capsules V-2, V-3, V-4, V-5, V-6, V-7, candy, beans, etc., cases, counter covers, wrappers, stamp folders, vending machines and cases, periodicals, spray paint, machine dippers & lubricants, share tips for hot nut vendors & hot beverage.

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What's Playing?

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

Baton Rouge, La., Location: Kid-College Bar

GENE SHARP, programmer, State Novelty Co., Inc.

Current releases:
- "Chotron," Ray Stevens, Monument-51.
- "Long Tall Sally," Slim Whitman, FTD-1.
- "Hickory Dickory Dock," Fifth Dimension, Soul City-773.
- "Horn," Cowabunga, MGM-14026.

Oldies:
- "Ticket to Ride," Beatles.

Lebanon, Tenn., Location: Adult (Over 30)-Restaurant

L. H. ROUSSEAU, programmer, Monk's Music

Current releases:
- "It's You," Isley Brothers, T-Neck-951.

Oldies:
- "Mr. Lonely," Bobby Vinton.

NVA Workshop

- Continued from page 93

move out in two weeks. "If it sells itself there a month, then take it out and bring it back later on." He said, "A hot item won't stay hot very long. When something's selling keep the machine loaded with it but don't keep it too long. We bought 463 machines from a vendor who had been using the same merchandise the least.

He explained how proper merchandising had resulted in a sales increase of 60 per cent of 463 machines he purchased from a vendor who had been using the same merchandise before.

Monument's Little LP

- Continued from page 89

"We won't sell direct. We will go through distributors and based on the mailings, we will divide the records by six. This is the first time that we have made any effort like this and we hope to increase our contact in this area in the future.

This did concede that the popularity of Boots Randolph probably had a lot to do with the heavy response and that another artist might not have fared so well.

WILLIAM FISMAN, president, ARA Services, Inc., Philadelphia. He was to be honored May 5 at the annual Service to Youth award dinner of the Pop Warner Little Scholars. Fisman was selected to be a member of this year's "All-American Eleven," a group of citizens honored for their contributions to the youth of their communities.

MAY 10, 1969, BILLBOARD
BUSINESS OPPORTUNITIES

TOM BOSOUN, ENTERTAINER (Guitar, cornet, precision cymbals), 2650 Fairmount Park, Chicago, Ill.; recent recording, "Calm and Cool," From Nat "King" Cole, 570-5001, Copley (ASCAP).

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P.O. Box 643, New York, N. Y. 1937.

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PERSONAL COLLECTION—4,000 ALBUMS, RECORDS, EPs, etc., all available at once, oldies, country, blues, etc.

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Contact your local逼近s, Midwestern and Western reps. P.A. systems, fax policies, base expansions.

SITUATIONS WANTED

ROCK LEADER SINGER, 13 power vocal type. Experienced. Will work any area.

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R.I.L.S. F.M. (LOOKING) FOR WEEK END PROMOTION PERSONALITY. 6 months experience. We have the best F.M. station in the area. O.K. with our policies. Write Box 643, New York, N. Y. 1937.

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AFTER-HOURS POETRY, READING SERVICE. Address all communications to: ADDIE K. THOMAS, 1506 S. Mtr., Hot Springs, Ark.

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DISTRIBUTORS or dealers, we will buy any age recording. Box: M.T., P.O. Box 30, New York, N. Y. 1937. Phone: 541-6340.

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FOR ALL THE LATEST AND HORD_TO-get British releases, contact Tedding's U.S. office. Box: M.T., P.O. Box 30, New York, N. Y. 1937. Phone: 541-6340.

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WANTED—MUSIC AND GAME NEWSPAPER, shop and route work. Due to recent changes in management of this publication, new management is in search of a capable newsmen, as well as an all around newspaperman. Must be able to handle all facets of newspaper work. Apply immediately.ant: 618-443-9600.
<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Producer</th>
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<tr>
<td>1</td>
<td>You've Made Me So Very Happy</td>
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<td>Elektra 76000</td>
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<tr>
<td>2</td>
<td>Twenty-Five Miles</td>
<td>James Brown</td>
<td>Epic 701</td>
</tr>
<tr>
<td>3</td>
<td>Will You Stay After Sundy?</td>
<td>Percy Sledge</td>
<td>Saturn 565</td>
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<tr>
<td>4</td>
<td>That's The Way I Feel</td>
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<td>5</td>
<td>I Can't Help It</td>
<td>Al Green</td>
<td>Atlantic 1187</td>
</tr>
<tr>
<td>6</td>
<td>My Heart Is An Empty Pillow</td>
<td>Frank Sinatra</td>
<td>Capitol 1287</td>
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<tr>
<td>7</td>
<td>For once In My Life</td>
<td>Harry Belafonte</td>
<td>RCA-Victor 74070</td>
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**Note:** This is a partial list of songs from Billboard magazine's Hot 100 chart for the week ending May 10, 1969. The full list includes a wide variety of popular songs from the era.
A monster record
of a
sensational new dance

Doin' the Popcorn

sung by the exciting
KIM MELVIN
Mariposa Folk Fest
Names Are Announced

TORONTO—The Mariposa Folk Festival, held on Toronto Island, July 25-27, this summer, in which the majority of the performing artists featured were Canadian, has released the names of most of the performers.

For this, the ninth annual Mariposa event, top international folk and blues artists including Joan Baez, Joni Mitchell, Neil Young, Ian and Sylvia, Taj Mahal, Oscar Brand, Jean Shepherd, Bob and Barbara Dylan, Micky Seeger’s New Lost City Hubbies have now been set.

There will be no “star billing” as usual for Mariposa at the festival, nor will there be any star salaries. All performers receive a fixed fee just slightly over union cost of living to cover expenses.

In addition to the evening concerts, workshop sessions and sidebar events will fill all three days of the festival. John Baez (for example) will be available to conduct and participate in his own Miss Black, as he has been, in order to get an empty hand by Mariposa officials to conduct any sort of a workshop she may choose.

The evening concerts this year will be given themes and the talent booked for that theme will be chosen accordingly. The first night will be given over to the Canadian disc jockey, followed by the American folk and blues group, followed by the traditional and final night, to the folk ballad tradition.

Gold Digger Val
Neil Sedaka

MONTREAL—Quality Records and its U.S. distributor, Atlantic Records, presented singer Neil Sedaka with a Canadian gold disk for sales comparable to one million records in the U.S. of his single “Star Crossed Lovers.”

The presentation was in person to Sedaka who came to Montreal for the event, by Quality Québec executive David Broder.

While on tour in Canada, Sedaka recorded a French language version of his hit—“Amour Perdu”—which has been selling so much throughout the province of Quebec and has shown up on several charts.

Toronto to 300
The Sugar Shoppe

TORONTO—The Canadian vocal quartet the Sugar Shoppe, Capitol artists, received the annual Seaway Award of Excellence for their contribution to Canadian entertainment and was presented by Jack Fisher of the Seaway Houseboat Channel Chairman of the Beverly Hills Club.

TORONTO—Several master tapes featuring David Clayton-Thomas and his band, Ottawa, Jamaica’s Blood, Sweat and Tears, are being offered for sale to the public.

The tapes were cut when Clayton-Thomas was a resident of Canada and his group called the Shays. He had several Canadian hits with the group.

Although no previous announcements have been approached, Minimum a $250,000 offer will be made.

Other vintage tapes of Clayton-Thomas are owned by Arc Records in Toronto, a label which had the singer under contract for several years, and President Bill Gilliland commented: “There is no way we would try to flog our old tapes of Clayton-Thomas. They don’t sound anything like he does now.”

Clayton-Thomas left Toronto two years ago, and joined Blood, Sweat and Tears early in 1968. During his stay here he wrote a number of old tracks of Guess Who, currently being recorded with their RCA single, “These Eyes.”

From the Music Capital of the World

Toronto—Quality Records, national promotion director Ed Lawson flew to Hollywood for five days of discussion re new product and promotion with A&M officials. Quality is a distributor in Canada.

A&M released “Equals” single “Michael” and the single “Free Bird” as part of new distribution pact with U.K.’s President. In Canada, Union veteran night-time disk jockey on CKFTH, has left the station.

Fred Waring’s Yorkshire Terrier executive, joined CHUM sales staff. It was the first time in My Life,” seeing top exposure on CHUM. Don’t lose your gang, the Mountain Doll’s, bobbing up. Previous to two weeks of local appearances including Rock Pile spots on Ten Years After and Paul Revere & the Raiders shows April 20 and 26. Mainly stream of five Shy for two weeks at house band at Electric Circus.

Al Jolson’s Bob Nowell attended International Record Show. More than 20 Canadian record executives were there.

Hollywood—Bill Johnson was for a week at Beverly Hills Motor Hotel on behalf of the new quartet, the Sugar Shoppe.

Edwin Ross of CRC Music Group told at chart spot in Toronto. Starr’s band the Soul Agents currently playing a marathon at the El Mocambo.

Inside Hamilton’s hair is due at Jack’s Next in May. The City of Hamilton is seen into the Porphonic Onion collection of 3,000 albums.

Once has a Man of the Deep LP of the month, a program, which has included groups such as the Byrds, the Monkees, New Riders of the Purple Sage, Leonard, Stones and the Rolling Tones.

Canadian Folk Musician of the Year

TORONTO—On May 30, the Canadian Association of Broadcasters, Radio-Canada broadcasters, Toronto, the CBC, the CFB, the broadside and the CCRS held a special gala which was attended by all of the performers on the Mariposa stage and many others.

The ceremonies took place during a regular performance at the club by the Sugar Shoppe. The group was invited to perform during a special benefit concert, and a special benefit concert was held in aid of the Sugar Shoppe. The benefit concert was held in aid of the Sugar Shoppe.

The Sugar Shoppe was out in full force, providing a fine performance. The group was able to perform in front of a large audience, and many groups were on hand to support the Sugar Shoppe.

Hamon Elected BCAB President

TORONTO—The 22nd annual convention of the British Columbia Association of Broadcasters saw Don Hamilton, station manager of CKLG, re-elected as president of the association.

Among the Canadian performers who were present were Joe Koliak, CITJ, and Brian Ambler, CFX, and Bob Hardman, CKPG, Prince George.

On May 10, 1969, BILLBOARD
RCA Releases CTL Albums

TORONTO—Two new releases are set for release this week by the RCA Victor of Canada of Canadian Talent Library (CTL) LP's. "The Bell Telephone Cosmopolitan" and "Overture to Tancredi," two new works by Canadian composers, will be issued on RCA Victor.

The other new CTL release is an instrumental album featuring the music of the Canadian composer, John Beckwith. This album will be available to the general public on the RCA budget label.

In addition it has been announced that the two new releases will have the title of a previous CTL release by the Lucio Anelli label, "The Canadian Symphony." This release will be available to Canadian collectors.

Philip Palmier

ZURICH

Jazz pianist Bill Evans (Verve) is playing a concert at the Kullbett, Zurich. The previous day the Volksbuhaua and Kullbett have a recital by the group, "The Canadian Symphony." The British group the Trogs visited Switzerland for concerts in Zuerich and Chur Sunday (27). CBS has signed the recording for the group. Le Sauterrez, The Keeb, and Herbie Span are now distributed by the Swiss National Broadcasting Committee. The Tweezers have been distributed by the Swiss National Broadcasting Committee.

Ten Years After have been signed to appear at the Montreux Jazz Festival, June 25, in Switzerland.

ERIE BARNES

The six broadcasting services of Radio-Télé-Luxembourg are proud to announce a new competition open to all recording companies in the world. The "Grand Prix International 1969" competition will be held in the Grand Duchy of Luxembourg on October 18-19, 1969.

Details for contact:
- For Belgium (French speaking): Radio Télé-Luxembourg.
- For Belgium (Dutch speaking) and Holland: De Heer H.J.M. Terheggen.
- For Germany, Austria and Switzerland (German speaking): Heleno Radio.
- For Great Britain and Ireland: Radio Luxembourg (London) Ltd.
- For Luxembourg: M. Weber.

The final 15 productions will be promoted on all the International services of Radio-Télé-Luxembourg.

The final will be held in the Grand Duchy of Luxembourg on October 18-19, 1969.

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E. GERMAN POP CONTEST HELD

MAGDEBURG, East Ger-
many—Finals of the East Ger-
man Pop Contest were held last month. Contest was
organized by the Musik- und Theateramt of the Saarland, with "Abends in Der Stadt" (At Night in Town) with 83 prizes. Participants included 60 acts, 28 titles from a total of 329 en-
tries. The television transmission of the contest also was distributed on television. The contest showed the strength of East and West German material.

Altaulo Alves Dead at 60

RIO DE JANEIRO—Brazil's samba world is mourning the death of Altaulo Alves, 60, composer, and singer. Alves, composer of samba "Pra Pri-
meira Pedra" (Cast the First Stone) and "Mutila Aasnilha" (Pleasure), had his first operation on an operation a two-way process. U.S. stars to record for the Mexican market and vice versa. Distribution in the New York market will be handled by Morris Pelman.

Brazil Knocks The Rock In Radio Play

RIO DE JANEIRO—Brazilian official now favors Brazilian music as against rock and music and other foreign imports. Radio station, government-owned station, has adopted a policy of broadcasting Brazilian music on the air for two-thirds of its music time.

Director Pedro Ferreira stated that they will give more national artists in favor of the "old and young" variety such as Elza Soares, Elis Regina, Nara Leao, Enrico. Sofo and Ricardo. According to Doris Monteiro, one of Odeon's top stars, said: "This should have happened a long time ago. We're going to end this business of turning on the radio only to hear foreign music or versions of it." Ferreira declared: "This time, we are going to make the foreign music monopoly, young or not."
The action was taken after a musical studio has presented "Manulakers Launch American Music in Music."

Johannesburg

Latest Beatles single, "Get Back" was played on EM Radio here before it was even released in the U.K. Lennon and McCartney expressed the Quibell Brothers will hold singles "Accidental" and "Leppe Line" to South Africa in April. Lennon said the proceeds from the U.K. single on the same show seems to be the latest trend on the chart. The show is on the tour with the "Beatles Back" and "Don't Let Me Down."

"Oh Yeah" at the club Pica
dilly in West End.

Porto Rico

E. Puerto Rico

Lena Cantrell (RCA) at the Caracas Convention Center.
CIBS artists The Mexicans performed at the vegetarian restau-
rance, Inca Hotel. Eladio Rodriguez (UML) will sing the theme song "Las Cuatro Nuevas" under the same name for United Artists.

Rafael Reverte

Mexico's Orfeon Firm Sets Up U.S. Offices

NEW YORK—Orfeon Rec-
dords, of Mexico City, have set up an office in New York as part of a U.S. chain that includes offices in San Antonio, Chicago and Puerto Rico. Running the New York office is Carmen de la Cruz, who is also in charge of its Spanish-speaking operation. Setting up the New York operation with Carmen is France-

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Part of the promotion of the label in New York will include a new recording of the Spanish speaking, Orfeon will present two weekly musical programs, "5 Spanish Hits in Parade" (lasting one and a

Michael Writer

In Disk Company

MADRID—A new record production company, Diskos SA, has been formed with the help of several former managers, general manager; Jeronimo Rubes, company secretary; Manuel Diaz Cravioto, assistant to the managing director, and Manuel Alejado, a.

Michael还不错。
Kass Cuts Tie With Apple - Platz In as an Adviser

LONDON — Ron Kass, head of Apple's European operations, has been confirmed by Apple managing director Neil Aynsley as the man who Kass is to replace as Apple's London representative. Kass is not available for comment - which is not a situation Apple fans are used to. Kass joined Apple early last year after a 19-year career with the ABC News. He was formerly director of international operations with Liberty for ABC News. Aspinall said that at present there were no plans to replace Kass, who Apple fans would be sorry to see go.

Meanwhile, David Platz, managing director of the Eusco Music publishing group in the U.K., confirmed that Eusco Music Organization, has been brought into Apple to act in an advisory capacity while Kass's replacement is being considered.

Barclay Planning Offices in Rio, Tokyo, Hamburg and London

PARIS — Independent producers Barclay Records are planning a major international development of their company's operations. New offices, in Tokyo, Hamburg, Rio de Janeiro and London, where currently the firm is not represented, will be opened for their new affiliates.

Barclay will have 11 foreign outlets by the end of the year, through a network of local producers, including those represented by a joint venture of Nippon Records and the Italian SWF.

First project is for Tokyo, where the new office—Nippon Record—a joint venture under Shoko Kataoka, a former promotion and publicity manager, will be set up by producers who used to represent Barclay in Japan, will now begin on its first project.

In Paris for discussions with Barclay's Vice President Marie David and for recording, Kawazoe said he will return to launch the new offices as well.

“Our main aim is to artistic cooperation between our foreign offices, with only one office worldwide either in their own language, or in Japanese and in English. Our aim is to target in the local production,” he commented.

“Barcly has done little so far in Japanese, apart from one record group, Gallyda, but now we are working on the first of this new generation with young French artist Cande.”

Kawawo has also been recording at the Barclay studios Japanese artist, Katsumi Kashiwagi, formerly vocalist and lead guitar with The Sweet, who now lives in Paris. First release will be an album with titles in English and Japanese, two numbers taken for a single.

“I certainly French artists succeed in Japan, like Chris Aznavour, Gilbert Becaud, Mireille Mathieu, Yves Montand and Sylvie Vartan, who now all live in Paris. It’s not a secret that we will expand our network as far as the artists of the Barclay to make it available in Japan as possible,” Kawawo said.

Barclay's other projects are an album with singer Joe Cocker. Meanwhile, the new office is planned to replace the minor void. The only office in Moscow that is not being represented by the new outlet is that of St. Petersburg, which was there with Phillips, but that contact ended a year ago. However, Barclay affiliate CED is represented by the Phillips soloist.

Barclay export manager Gerald Dubos said that Barclay tract of Elderly. He was formerly director of international operations with Liberty for ABC News. Aspinall said that at present there were no plans to replace Kass, who Apple fans would be sorry to see go.

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International News Reports

U.K.'s Collier Launches U.S. Label, Sugar

LONDON — U.K. music publisher Mike Collier who heads his own company Miro and Miro Mistro Music and who recently formed his own ASCAP owned company in the U.S, is launching his own label there and in the U.K. this summer. Collier finalized with Bell's Larry Uitul at the first International Music Industry Conference in Nassau, in the Bahamas for the launching of the label—which will be called Sugar—through the Bell company in America. As yet no British outlet for the label has been set.

Bell will distribute the label in the U.K. and Canada, Sugar will be aimed at the rock-steak market and Rex Oldfield will act as a market consultant for the label.

Charles Ross will produce new acts for Sugar, working with Donovan’s former manager, Ashley Kozak, in the selection of material and artists. All new material will be published worldwide by a new firm, Mirksteen Music, through Mother Mistro.

In Nassau Collier also arranged for a new U.K. act, 112 Events in Helsinki Fest

HELSEINKI—The third Helsinki Festival promises to be the most successful yet. Advance tickets went on sale at the beginning of April, there has been a heavy demand for many of the 112 events.

The Finnish Travel Association has printed special brochures and posters to appeal to overseas tourists. A large number of visitors are expected from Scandinavia, but the organizers will also welcome others from all parts of Europe and the United States.

Highlights of this year’s festival—from May 15-29, will be the visit of Berliner Sinfoniker and the Bolshoi Theater Ballet. In addition to the classical side, the festival will also include some theater productions by Finnish artists.

Dylan Single Out In U.K. May 9

LONDON — The first Bob Dylan single in nearly two years will be released by CBS in Britain on May 9.

Title is “I Shot Her All Away” from Dylan’s new LP “Nashville Skyline,” backed by “Drifter’s Escape,” taken from the last LP, “John Wesley Harding.”

HEAD'S STEREO SINGLE OUTPUT

LONDON — Newly independent U.K. label, Head, will issue only stereo singles from the end of this month. The label debuts next Friday with a monaural single by Heavy Jelly called “Time Out,” and its second and subsequent release will be issued in stereo. The label is based at South Molton Street.

Methuselah, to be released in the U.K. on Elektra subject to confirmation, Collier also secured U.S. rights on Elektra for three new acts produced by Tony Chapman, Sandy Robertson and Onzie Byrne who produced “New York Mining Disaster” and “Massachusetts” for the Bee Gees. A Spanish act, Los Bravos, will be issued from the U.K. on Neil Bogart’s Buddah label with “Individuality,” produced by Steve Roseland, following talks between Collier and Bogart.

Another U.K. act, Rainbows, produced by Ashley Kozak, will be launched in the U.S. by GRT and the company has also set U.S. disk rights for the act through its Chess-Checker network.

PAPER SUED BY A. KLEIN

LONDON — Alan Klein has served a libel suit against Times Newspapers Ltd. Exhibiting at the one, he is in the London Sunday Times.

Solicitors acting for Klein said “Mr. Klein, having taken the advice of leading counsel, has issued and has served a writ against Times Newspapers Ltd. For damages for libel contained in an article published by the Tougher Wheeler-Director of the Pop Jury’ published by Times Newspapers Ltd. It takes the issue of the Sunday Times dated 13th April, 1969.”

MIDEM 4 Adds Space

CANNES, France—A four-station convention and exhibit center will be constructed to provide additional facilities for MIDEM 4, the fourth annual international record and motion picture publishing market, in January 1969.

The center will be constructed behind the rear of the Palais Festival building and will house more than 400 individual working offices for MIDEM visitors. The building shell expected to be completed by mid-March and interior facilities will be finished well in advance of MIDEM’s opening.

The opening of the new building and convention center will immediately make a k.e. available more than 900 additional hotel rooms when the Hotel Martinez, used for the past two years for MIDEM, reverts to its regular hotel status.

Another MIDEM change involves the international galas. There will now be two performances each evening to alleviate the pressure placed on the gala organizers to provide tickets for attendees.

Brazil Firm

Continued from page 100

Mindac and the normal LP with the same record in the future.”

In seeking an outlet in the U.S. and with the Mindac, Sergio wants to present his la-
HITS OF THE WORLD

ARGENTINA
(Courtesy Exclusive a la Fama)

AROME'S ORIGINALES

ITALY

(County Music, Discos e Hilfis, Milano)

TIMI WANG

MEXICO

(Guest Marta Milom, Elektra)

MEXICO

(Courtesy Radio ME)

NEW ZEALAND

( Courtesy New Zealand Broadcasting)

BRAZIL

(Courtesy Record Details)

JAPAN

( Courtesy Original Confidence Co., Ltd)

NORWAY

( Courtesy Variegated Group)

PHILIPPINES

(Courtesy Philippine International Record Federation)

GERMANY

(Courtesy Bayerischer Music Verlag)

MAY 10, 1969, BILLBOARD

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(Courtesy Exclusive a la Fama)

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MAY 10, 1969, BILLBOARD
Only radio station in Los Angeles featured the new program of more "Southern" music, according to Bobbie Ross, program director of KSTT. Ross said he had been one of the first to receive the program, which was sponsored by the American Federation of Radio Artists. He believed that the program would be successful in Los Angeles, where the audience is predominantly Southern.
ANDY WILLIAMS—"Vegas, sweetheart. Heart." Columbia (5)
Andy Williams has taken the best of the current hits and in his own warm, sognific voice has transformed them into a collection of records that sound completely new and enchanting. With the help of Frank LaRocca and the Philadelphia Orchestra this arranger has created a new, album that should be one of the best sellers of the year. Frank LaRocca is one of the best arrangers in the business and with his warm, sognific voice this album is sure to be a smash hit.

BRODA LEE—Johnny Bo Faye. Decca DL 7511 (5)
This is a perfect LP of top treatments of current popular hits with Nicholas for arrangement and production. This is a fine album that is sure to be a hit with the public. "Help Yourself," "Say Once in My Life," and "The Letter" are among the standout tracks on this album. This album is a must for all record buyers.

BILL DEAD AND THE PROPHETS—"Our Love Needs 45. Mercury ML 52003 (3)
The 1965 sound is back and Bill Dead and the Prophets are one of the best of the group. "Our Love Needs," "I'm Yours," "I'm Sorry," and "I'm Going Home" are among the new tracks on this album. This album is a must for all record buyers.

JOHNNY WINTER—Columbia CS 9304 (4)
Johnny Winter is big and he's going to get bigger. His Columbia debut follows the release of some earlier material on the Imperial label and is a hit. This new record is a sure-fire winner. Winter's blues vibrato and bluesing are both well done and he has a new energy and excitement that makes him an important addition to the Columbia roster.

BERNSTEIN ORMANN, THE PROPHETS—Dot DL 25937 (S)
Bernstein Ormann and The Propheests are back with their best hits "L.P. with Leonard and The Philadelphia" and "The Prophet's and the Prophets." This album is sure to be a hit on the charts. Already winning wide FM play, with "I'll Help Yourself," "For Once in My Life," and "This is a Potent LP of Treatments of Other Recent Hits." In addition to their interpretations of other recent hits, including "Love Me Tender," "Hooked on A Feeling," "In the Ghetto Make You Love Me," and "South Street."
The "Hair" Hit That Outshines Them All!

"Good Morning Starshine" by Oliver

Already Shining brightly:

Bill Gavin: "'Good Morning Starshine' by Oliver (Jubilee 7659). Best version yet!"

Ted Randall: "Of the three versions of 'Good Morning Starshine' from 'Hair,' I like the Jubilee version by Oliver best. It's a Bob Crewe production."

Southern Music Survey: "Pick of the Week 'Good Morning Starshine'—Oliver (Jubilee). Bright, moving tune from 'Hair' sounds like a hit to us."

Produced and Directed by

Bob Crewe

WOR-FM New York
WCEU Chicago
KBME Phoenix
WNEW New York
WHM Pittsburgh
WABC New York
WQML Columbus
WJGG Gainesville
WBGO Augusta
WMAC-FM Memphis

WNHC New Haven
WSB Savannah
WSRO Durham
WYALE Buffalo
WHKY Montgomery
WQMC Fort Wayne
WEDO Miami
WAGF Hartford
WERS El Paso
WSB Chattanooga
WYKX Springfield
WCAO Rochester

"Jubilee" a subsidiary of PolyGram Industries Inc.
TOP 20 POP SPOTLIGHT

**RASCALS**—She
(Prod. Bertas, & Art Marker) (Writer: Coukal) (Mastar, ASCAP)-Surprisingly, this week's No. 3 hit. If you want to see how good indie rock can sound, listen to this. If you want to see what real power can be, consider this. Fig. "I Don't Care"
(Writer: ASCAP) (ASCAP 1964)

**ZOMBIES—IMAGINE THE SWAN**
(Prod. Bruce Beddington, & Van (E pens) (Writer: B.B. Columns, BMI) — Cover: "Swan Lake" (Lambert, BMI) — This week's No. 2 hit, which has much to say. Strong material and performance. Fig. "Conversation of Despair" (Lambert, BMI) — B-1484

**OTS REDDING—LOVE MAN**
(Prod. Steve Coppper) (Writer: Baddig) (Eastertime/Memphis/Redwall, BMI) — Sig will get the people. More to Know will have his riding right back up. Top production and vocal work. Fig. "I Can't Turn You Loose" (Eastertime/Memphis/Redwall, BMI) — B-1447

**ARBO—I CAN'T QUIT HER**
(Chas. Austin & God) (Producer: J. Coop) (Writer: J. Coop) (K-Kool, BMI) — Musician who can interpret "The Letter" and take it on the road. He's got more to say than ever before. Fig. "The Many Faces of Love" (K-Kool, BMI) — B-1485

**VANILLA FUDGE—SOME VELVET MORNING**
(Prod. Vance & Pockriss) (Writer: Vance-Pockriss) (Van Chase) — One of the week's No. 1 hits. If you want to see how good rock can sound, listen to this. If you want to see what real power can be, consider this. Fig. "Morning Star" (Van Chase) — ASCAP 1964

**JOE COCKER—FEELING ALRIGHT**
(Prod. Jimmy Castell) (Writer: Joe Cocker, ASCAP) — A hit. "With a little luck it could be on the chart for a long time. It's a rock气象 breaks all the rules. It's a rock meteor that will be the hit of the chart. Fig. "I'm A Man" (Joe Cocker, ASCAP) — B-1484

**SHANO—MAMA LION**
(Prod. Jerry Roppole) (Writer: Roppole-Manget) (BMI) — A hit. "Mama Lion" is a hit. Fig. "Baby Lion" (Jerry Roppole, BMI) — B-1484

**JR. WALKER & THE ALL STARS—WHAT DOES IT TAKE (To Win Your Love)**
(Prod. Frank & Frankel) (Writer: Frank-Frankel) (BMI) — A hit. "What Does It Take (To Win Your Love)" is a hit. Fig. "If You Want It Right" (Eastertime/Blackwood, BMI) — B-1484

**BROADWAY MAINTENANCE TICKET CO.—YOU BET YOUR SWEET BIPPY**
(Prod. Warren & J. Strong) (Writer: Blackwood, BMI) — This week's No. 2 hit. If you want to see how good rock can sound, listen to this. If you want to see what real power can be, consider this. Fig. "I'm A Man" (Eastertime/Blackwood, BMI) — B-1484

**DAVID CLAYTON THOMPSON—WE, WE, WE**
(Prod. Van Chase) (Writer: Thompson) (BMI) — A hit. "We, We, We" is a hit. Fig. "What The Hell" (Van Chase, BMI) — B-1484

**OLIVER—GOOD MORNING STARSHINE**
(Prod. Bob Craven) (Writer: Radio-Radiomation) (BMI) — A hit. "Good Morning Starshine" is a hit. Fig. "We'll Be Remembered" (Bob Craven, BMI) — B-1484

**THOMAS—LET SOME THING COME**
(Prod. Van Chase) (Writer: Van Chase) (BMI) — A hit. "Let Something Come" is a hit. Fig. "We'll Be Remembered" (Van Chase, BMI) — B-1484

**CLIFF MONBOUR & CO.—GREET Aways**
(Prod. Jesse James & Jimmy Bishop) (Writer: James-Bishop) (James Boycha, BMI) — A hit. "Greetings From Away" is a hit. Fig. "Greetings From Away" (James Boycha, BMI) — B-1484

**GENE & DOROT—LOVE Some**
(Prod. Dante Garri) (Writer: Loo-Durate) (Garri, BMI) — A hit. "Love Some" is a hit. Fig. "Greetings From Away" (Garri, BMI) — B-1484

**CHLORIDE LONGE—LOVE Can Never Die**
(Prod. Tommy Lipman) (Writer: Lipman) (BMI) — A hit. "Love Can Never Die" is a hit. Fig. "Greetings From Away" (Tommy Lipman, BMI) — B-1484

**RING CROSBY—IT'S All In The Game**
(Prod. Jimmy Brown) (Writer: Signer-Gann) (Branco, ASCAP) — A hit. "It's All In The Game" is a hit. Fig. "Greetings From Away" (Jimmy Brown, BMI) — B-1484

**CILLA BLACK—SUNSHINE STREAM**
(Prod. Sam Collier) (Writer: Collier) (BMI) — A hit. "Sunshine Stream" is a hit. Fig. "Greetings From Away" (Sam Collier, BMI) — B-1484

**MICKO—DEAD HUMAN**
(Prod. McCollin) (Writer: Zehnder) (BMI) — A hit. "Dead Human" is a hit. Fig. "Greetings From Away" (McCollin, BMI) — B-1484

**POST SECO—CROSSWIND**
(Prod. Billy Sauder) (Writer: Taylor) (Harkis, BMI) — A hit. "Crosswind" is a hit. Fig. "Greetings From Away" (Billy Sauder, BMI) — B-1484

**MARTHA—BE BOP**
(Prod. Ralph Jordan) (Writer: Jordan) (BMI) — A hit. "Be Bop" is a hit. Fig. "Greetings From Away" (Ralph Jordan, BMI) — B-1484

**DEE HANKS—LOVE Of The Common People**
(Prod. Marshall Leb) (Writer: Marshall Leb) (BMI) — A hit. "Love Of The Common People" is a hit. Fig. "Greetings From Away" (Marshall Leb, BMI) — B-1484

**BUC OWENS & BUCKAROO—JOHNNY B. GOODIE**
(Prod. Kent Heron) (Writer: Owen) (BMI) — A hit. "Johnny B. Goodie" is a hit. Fig. "Greetings From Away" (Kent Heron, BMI) — B-1484
JEFF BARRY, ANDY KIM, ELLIE GREENWICH, AND PHIL SPECTOR MAKE HITS.

Put Them All Together, They Make

Barry's Bearded Bubble-Gum.

"Baby, I Love You"
(Barry, Greenwich, Spector)

Andy Kim
Steed 718

Produced by Jeff Barry in PRISMASOUND
Steed Records, Distributed Nationally by Dot Records, A Division of Paramount Pictures Corporation
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Continued on Page 112
Pidgeon is Hear!

Expand Your Mind!

What Makes Marsha Sing?

Bubble Gum ... Full Blown!

Incredible new excitement on DECCA RECORDS
RCA Whip Pop 2d Orchestra

Col's Kooper Hit Tour Trail, College 1st Stop

NEW YORK — Al Kooper, Columbia Records' performer-producer, is planning a national tour of his group, "The Rambler," which will be booking at a concert tour starting Saturday (10), opening at the College of the City of New York, Clinton, N.Y.

Kooper will be joined by 15 top musicians including such names as Zoot Sims, Ernie Halldorson, Charlie Byrd, and Dick Hayman. Conducting the orchestra will be Charlie Byrd and Al Kooper on the arrangements.

This is to mark the first time a solo contemporary performer will have traveled with such a large group of musicians.

The concerts will contain material from Kooper's previous albums as well as some new and innovative arrangements.

LP to be released late this summer. Kooper will be singing and playing the band will have its own segment and will function not only as a backup but also as a solo unit.

The William Morris Agency will handle Kooper's booking.

Kooper is managed by Barry Koenig, Five Arts Management Corp.

Kooper's last three albums for Columbia, "I Stand Alone" and "The Live Adventures of Mike Bloomfield and Al Kooper" and "Gimme Some" have ridden the charts for months.

Costa Productions Expands Recording Studio Setup

LOS ANGELES—Don Costa has boosted his Calabasas, Calif., recording studio, Costa Productions, with a new location and is constructing three recording studios on the same site.

One studio is already completed in the building at 711 Toluca Lane, where Costa by record a new MGM album with portions of his own Mercury album.

All three studios will have 16-track equipment and be available for custom clients. Costa Productions also is riding the charts with Frank Sinatra, has just completed several recording sessions with Paul Anka for RCA Victor, finishing recording Robert Goulet for Columbia, will record Nino Tempo for Mercury in New York and is working with Steve Lawrence and Eydie Gorme on an NBC television show.

Costa has two staff producers in his company, Dennis Lambert and Roy Durkee, who work on freelance assignments.


3 LP's to Get Young Look

The firm is also establishing a job placement service for younger people, which will be headed by Elsie Flom. Any record label seeking to hire youngsters eager to learn the music business from the bottom up may call 765-7720.

ChesS Slates Meet

• Continued from page 6

The Carolina Chess Association, which includes Allstate Record Dist. Co., Chicago; Roberts Record Dist., St. Louis; Round Town, Inc., Minneapolis; John O'Brien Dist., Milwaukee; Music Merchants, Inc., and Seaway Sound, Cleveland.


Supplier Pitch

• Continued from page 13

A steel market for the 3 and 5-inch reels of blank tape. Servicemen are using the small reels with portable recorders to send "boomerang" messages to troops in Vietnam. "The small reel provides Capitol, for example, with a line of blank reel taps.

In the bulk cartridge form, General Electric supplies "flat packs" for $7.20 for either 4 or 8-track, and 3,600 foot hubs for cassette at $3.60.

MAY 10, 1969, BILLBOARD
Lay 132,000 albums end to end... and you've got 25 MILES. Now multiply by ten and you've got the sales picture for Edwin Starr's new smash album... it's movin' outta sight!

Edwin Starr
"25 Miles"
WE HAVE THE BEST VERSION!
WE HAVE THE HIT VERSION!
WE HAVE THE HIT GROUP!

STRAWBERRY ALARM CLOCK
WITH THEIR SMASH NEW
SINGLE FROM 'HAIR'
'GOOD MORNING STARSHINE'
watch for their new album...

UNIVERSAL CITY RECORDS • A DIVISION OF MCA INC.