IMIC Publishers Seek USSR Talks

NEW YORK—Georges Mey-erstein-Maigret, head of the publishing division of the Philips-Deutsche Grammophon Group, and Sal Chantia, MCA vice president and chief of Leeds Music, have been named co-chairmen of the Council for International Recognition of Music Rights (CIRMR), a body organized at the second annual International Music Industry Conference at Mallorca, Spain. CIRMR has as its specific purpose the opening of a dialog between the Soviet Union and Eastern European countries on the one hand, and western nations on the other, with a view towards increased use of each other's music and the recognition of rights therein.

The creation of CIRMR was a natural and spontaneous outgrowth of IMIC II, which brought together music executives from all parts of the world at a time when the global impact of music as a cultural and personal adjectives. This rapid ascendency of her star has been wait-ing for — the historic Bessie Smith catalog of 160 performances on the Columbia label — is at hand and the first package of two disks will be shipped within the next few days, with its key to his success and the success of his music.

The convention, labelled by many as one of the most suc-

Col, Capitol Top Billboard Chart Survey

By MIKE GROSS

NEW YORK—Columbia Records and Capitol Records led the LP and singles field, respectively, in the first quarter of 1970 according to Billboard’s Label Share of Chart Report. Columbia had a 12.7 percent share of (Continued on page 6)

FORE Maps Black Role

By RADCLIFFE JOE

CHICAGO — Personal in-

volvement of the black record-

ing executive in the total con-

cept of the music industry emerged as the main theme of a two-day FORE Convention held here May 16 and 17, at the Ascot House Motel.

'Say the magic word ... Star! ... and this wizomn wrap with the waddy eyes turns into Diana Ross, the chic, sleek, ultrateen Diana, she of the supreme talent; is currently enjoying a blazing series of successes. Her giant leap into solo stardom has created a hit single, "Reach Out and Touch (Somebody's Hand)," now climbing to the top of the charts; her first on her own album, soon to be released; and a nightly act that has audiences and reviewers raving for glowing adjectives. This rapid ascendancy of her star heralds Diana's entrance into the rarified constellation of first-name acceptance alongside Barbra, Billie, Etta and Jody.

B.J. Thomas hits keep coming faster . . . His latest single "I Just Can't Help Believing" (SCE12283) was produced by Chips Moman, written by Barry Mann and Cynthia Weil. It broke out of B. J.'s current hit LP, "Everybody's Out of Town" (SCE 562). B. J. Thomas is featured at the Du Quoin, Illinois State Fair (24) and is taping the Everly Brothers summer network TV show.

Lee-Bo PRODUCTS

12th ANNIVERSARY

LE-BO PRODUCTS

See Center Section

Busting 'Bogus' Dealers

By ELIOT TIEGEL

LOS ANGELES — Warner Bros., Atlantic, Capitol and Columbia have entered into programs of cutting off product to accounts which sell bootlegged tapes.

These individual moves by manufacturers, coupled with stands taken by the Recording Industry Assn. of America (RIAA), the National Assn. of Record Merchandisers (NARM) and the recent International Music Industry Conference (IMIC) at Mallorca, against the creation of bootlegged cartridges, are indications that the music industry is moving toward some semblance of 'combat' against the problem.

One other step which could be of great value to the industry is the breaking of arrests or civil actions taken by companies against pirates, believes Warner Bros. marketing vice president Joel Friedman believes that if enough publicity were generated about what actions could be taken against selling or the manufacture of bootlegged tapes, persons would think twice about engaging in such activities.

Historic Bessie Smith Set Aimed at Youth Market

By PAUL ACKERMAN

NEW YORK — The blues rele-

ase every buff has been wait-

ing for — the historic Bessie Smith catalog of 160 performances on the Columbia label — is at hand and the first package of two disks will be shipped within the next few days, with its key to his success and the success of his music.

The convention, labelled by many as one of the most suc-

(Continued on page 4)

Mainstream Singles Sked

By FRED KIRBY

NEW YORK — Mainstream Records is going heavily into singles, beginning next month, according to Bobby Shad, company president. Shad explained that a main purpose of these singles, in addition to sales by (Continued on page 10)

Haseldens Win 'Search'

By BOB GLASENBERG

WASHINGTON — Bill and Loretta Haselden, a folk-oriented husband and wife team from Savannah, sponsored by WSGA radio station, took the $2,000 top prize in the national finals of the Search for a New Sound. The search competition, which concluded here May 15 in a gala event at the National Press Club, was a project of the Tea Council of the USA in conjunction with Billboard Magazine.

(Continued on page 40)

Peter, Paul and Mary

Their very best, on one new Warner Bros. album called "TEN YEARS TOGETHER"
The Monkees are bigger than ever with the Saturday morning crowd.

The Monkees' weekly television show is as popular as it ever was. Only now they have a whole new audience. Young kids whom we all know are a great potential market. They could make The Monkees bigger than ever. The new Monkees single is "Oh My My" c/w "I Love You Better" #66-5011

Produced by Jeff Barry
Manufactured and Distributed by RCA Records
Certron Acquires Diamond’s Assets

NASHVILLE—Diamond Records Inc. has sold to Certron Corp. certain of its tapes, artist agreements, inventory, accounts receivable, and master purchase and bill of sale agreements.

Diamond is a wholly owned subsidiary of E.H. Morris Music Publishing Co., which owns virtually all of the Diamond masters, including those of Bobby Helms, Jerry Lee Lewis, Ronnie Dove, Ruby Winters, Johnnie Wright, the Smokey, and the Perfect Stone.

Since the inception of the Certron music division four months ago, the label has become involved in country, pop, jazz, classical, gospel, soul, and Latin music. Aubrey Mayhew, head of Certron’s music division, said the acquisition of Diamond would make the company even more involved in Latin music.

Mayhew said the Dove-Diamond deal is moving toward completing the label’s distribution, which will coincide with that of the Pozo Seco, which already is on major play lists, and that of Bobby Helms in country.

Mayhew also signed Ronnie Dove to a long-term contractual agree ment. A “super campaign” is planned for the label announced.

Certron plans the release of 15 new albums over the next 35 for the fall, including 25 Vivid Sounds albums. This does not include the Diamond Intern ational, a Latin concern, which will have 15 releases of its own.

The Dove-Diamond agreement was consummated by Aubrey Mayhew and Joe Kohlky, founder of Diamond.

Jukebox Ups Up Disk Buys

NEW YORK—For the first time in the history of the U.S. jukebox business, every location serviced with new record each week is nearly evenly divided between disk and coin, according to a recent week by Billboard Publications Corporate Research Division now gathering data for an annual Coin Machine Directory.

There are basically two fac tors—disk and coin—would last week by every week location serv ing: to prevent sizable losses from increasing break ins and the swing to pricing songs at two for a quarter.

Experts such as William Can

(Continued on page 61)

Certron, Bells Join in $3 Million TV Venture

NEW YORK—Certron Corp. and Bell Telephone have joined in a $3 million venture to expand the number of televisions in which software will be downloadable.

Certron will develop a new software format for downloading into televisions, with Bell financing the project.

The venture is expected to begin operations later this year.

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FORE Maps Black Role at Chi Meet

**Continued from page 1**

cessful ever held within the industry was aimed, not only at mapping the growth of the field and its courses of direction for the (fledging Fra-
ternity of Recording Executives, but also at exploring the areas of frustration and needs of the black man in music and to create the health that he has been looking for.

Among suggestions on which general convention agreement was reached was the need for es-
ablishing a chapter in each division of the organization in an effort to bring together members in far-
flung areas, who one notion or another find it difficult to travel far distances to the various national conventions.

It was further suggested that FORE be divided into sections of merchandising, marketing, publishing and other categories in an effort to expedite the problems of members working in those specific areas. A com-
prehensive report on the detailed information on the intricacies of each division will also be de-
veloped.

"Mould The Times," Garnett To FORE Radio Executives

CHICAGO—Recording exec-
tutives attending the recent FORE Convention held at the Ascot House Motel, here, were urged by Bernard Garnett, author of "Mould the Times," to accept their re-
ponsibility in helping to mould the times.

Garnett, speaking to more than 100 conventioners at a FORE Award luncheon, May 16, said that radio must become an ac-
tive part of the nation's current revolution. "You must sell new sound and new times and re-
main a leader in the music field if you wished to keep your position as the number one of all all music.

Garnett told his audience that they had a part to play in get-
ing America back on the course of maintaining the arts if they viewed their positions as no more than a key to the finer places and things then they may as well get out and move on.

"If all your business means to you is fun and games, then
you'd better go back to your nigger shacks in the South and your rich infested tenements in the North," he said.

Stressing that he was speak-
ing as a representative in the indus-
ty, Garnett said that FORE could use its growing influence to bring back a spirit of thinking and hiping in the recording in-
dustry. He also accused black radio of being its only com-
mmercial program on the white man's ideas of what the black man needs. "This he said. "We must advance our own music and perpetuate it.

Garnett feels that the history of the Negro is not well docu-
mented so far and that the music is likely to be a gener-
gator of losing sight of its cultural heritage. He suggested that to own this knowledge of black people in the music industry

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4

MAY 30, 1970, BILLBOARD

Gold Awards

Beards "Let It Be Me" sound track distributed for Apple in 1965 has been certified a million seller by the RIAA.

Frijid Pink's Parrot single, "House of the Rising Sun," has been certified a million seller by the RIAA.

Al Lorber Dies at 49

NEW YORK — Al Lorber, president of the Transcontinen-
tal Music Corp. and former vice president of Columbia Records, died of cancer May 21 at the Englewood (N.J.) Hospital. He was 49.

Lorber, who became presi-
dent of Transcontinental Music and senior vice president of its parent concern last year, had been a vice president of the Na-\ntional Artists Corp. and Creative and Performing Arts Lodge Honors Jesse, Simon

NEW YORK—George Jesse and Neil Simon are to be hono-
ored at the ASCAP Foundation's annual Gala and Performing Arts Lodge's sixth annual awards dinner yea-

dance June 13 at the Trianon Ballroom of the Hilton. Jesse will receive the Humanitarian Award and Simon an Honorary Creative Achievement Award. The awards are presented to indi-

viduals who have distinguished themselves in the above cate-
gories.

Lesser, Golde's Form First

NEW YORK—Seymour Lesser and Seymour Golde have formed a financial management and representation service for individuals and companies. It will be known as Lesser-Golde Inc. The firm will also consult on distribution, production deals and acquisition programs of many of the companies in the entertainment field. Golde brings 15 years of experience and 15 years of experience and 15 years of experience as a fi-
nancial consultant in the motion picture, television and theatric-

cal field, representing major artists, producers, directors and distributors. Lesser previously was executive at MGM and finan-
cial head of Robbins Music Corp.

Larry Green, Vox's VP, Dead at 67

PERRISH AMBOY, N.J. — Larry Green, executive vice president of Vox, died in Perrih Amboy Hospital, May 21. He was 67 years old.

He had been hospitalized for some time, and was taken to the hospital during his time with the com-

pany.

‘Mould The Times,’ Garnett To FORE Radio Executives

Bill Harvey named to newly created position of general manager for RCA Records, a company that he has served as art di-

rector. In the mid 1960's he was named executive vice presi-
dent of the label. He will now have "complete authority" in a new role as RCA's manager of promotion, marketing, merchandising, and distribution.

Lionel Moten, son of Jesse Vas
del, was named executive prod-

cer in charge of disc promotion.

Dave Smith named southern sales and promotion man-
ger, Metromedia Records. He was previously regional promotion manager, Paramount Records; Milt Manning, previously national promotion manager, Musica Records, and eastern re-

gional sales and promotion manager, Columbia Records, named national sales manager, Audio Fidelity Records.

Ron Farber appointed East Coast promotion manager. He was previously and sales and printing manager, RCA Records.

Dave Smith named southern sales and promotion manager, Metromedia Records. He was previously regional promotion manager, Paramount Records; Milt Manning, previously national promotion manager, Musica Records, and eastern re-


gional sales and promotion manager, Columbia Records, named national sales manager, Audio Fidelity Records.

RCA Records; Buddy Scott,

also the works of the need to bring the artists to the fore-

ground and help them gain RIAA gold record status.

Daniel Liggins named national director of mer-

chandising, records division, Fillmore Corp., working on Fill-

more's 40th anniversary and releasing albums in the "Juke Box" and "Discount Records and Columbia Records. . .

Gordon Bossin promoted to vice president, LP sales and merchandising, Bell Recor-

ds. Bob Anderson appointed recently national director, album sales. Before Bell he was assistant promotion director, RCA Records.

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ds. Bob Anderson appointed recently national director, album sales. Before Bell he was assistant promotion director, RCA Records.
"Jerry Hahn could very well emerge as one of the most important contributors in all of contemporary pop music."

—Ralph Gleason, San Francisco Chronicle

Built around Jerry Hahn, Who? Only "one of the leading guitarists," according to Ralph Gleason. Jerry earned his spurs with the real greats. He was right hand man to the legendary John Handy in Handy's revolutionary jazz ensemble. He's also toured with Gary Burton's quartet. And appeared at the Monterey (three times) and Newport (once) Jazz Festivals.

But there's plenty more to the Brotherhood than just Jerry Hahn.

Bassist Clyde Graves and drummer George Marsh did lots of sessions together at the San Francisco Conservatory of Music, where George is on the faculty. And both have worked with famed pianist, Dr. Danny Zeitlin. Rounding off the group is organist and singer, Mike Finnegan, whom Ralph Gleason praised as "a fine vocalist with a good strong voice that he knows how to use." Gleason went on to say:

"The initial impact of Brotherhood is one of overwhelming burning intensity of sound, the organ sustaining notes behind Jerry's sizzling guitar solos and the drums kicking up a sandstorm behind them."

"I hope they get a shot at Fillmore West. They'll blow most of those second and third line groups right off the stage. . . ."

Columbia Records
BMI ’69 Citations Go to 132 Writers, 69 Publishers

LOS ANGELES — “Gentle On My Mind” was named the most performed BMI song and John Lennon-Paul McCartney prophetically won the top 1969 writing award for five songs at the licensing society’s Awards of Achievements dinner at the Century Plaza Hotel.

The tie-breaking award was dinner first ever by BMI held for 1969, which doved over 300 persons. All told, 132 writers and 69 publishers won awards for 94 most performed songs on radio and television. Two publishing houses, Mac- Line and Screen Gems- Columbia shared the top published honor with five awards each.

BMI’s president Ed Cradder announced the winners, with assistance from several of the organization’s foreign countries, and Los Angeles executives.

King Curtis’ band performed switches of each of the songs and provided musical and dinner courses. John Harvard, who wrote “Gentle On Mind” accepted the certificate. It was the second consecutive year that the song was the top performed accolade.

Other leading writers winners included Birell Busc, James B. Cobb Jr., Bobby Goldboro, B. Mac, Paul Simon, Joe South and Jimmy Webb (each winning three awards), plus Artie Schuff, Steve Cropper, John Fogerty, Mark James, Tommy Lyons, Terry Lewis, Zippy Zappa, Cynthia Weil and Bobby Weinstein (each with two awards, respectively). Writers publishing three awards including Chus Cross, Johnny Louie, Low-Sal, Rivers, and Unart. Publishers with two awards included Big Seven, Columbia, Capitol, EMI, Irving, Jamaica, MRC, Screen Gems, Sony, and Screen Pressing, Vogue, and Sparka, and Vogue Publishing, Ltd.

The complete list of winners:

ARAHAM AND JOHN BONNIE MUSIC, INC.
AND WHEN I DIE
BAD MOON RISING
Jardine Music Corp.
BARNES FREE
Screen Gems Columbia Music, Inc.
JAY BERRY
THE BEEGEEN
Cassidy Music, Inc.
BURLAP AND BAY Doodles Publishing Co., Inc.
BUT YOU KNOW I LOVE YOU
Finley Music Co., Inc.
BRYAN GET TO PHOENIX
River Cities Music Co.
BURLAP AND BAY Doodles Publishing Co., Inc.

INTERNATIONAL SALES

UNITED KINGDOM: Andrew de Vry, Billboard Press Corp., 7 Camdoun St., London W.1.


GREAT BRITAIN: Roy Warrington, BMI, 9-11 Old Queen Street, London SW1, BMI, 9-11 Old Queen Street, London SW1.

DENMARK: Mogens W. Skovgaard, BMI, 21-23 Eyring Embankmenten, 10125 Copenhagen, BMI, 21-23 Eyring Embankmenten, 10125 Copenhagen.


SOUTH AFRICA: P. H. R. van der Merwe, BMI, P.O. Box 1367, 2000 Pretoria, BMI, P.O. Box 1367, 2000 Pretoria.

JOHN秤(Continued on page 86)
Now — The song-filled soundtrack from the Paramount film starring Glen Campbell and Kim Darby, opening in most major cities this week. **Glen sings eight new songs** by Mac Davis, Mitchell Torok and Ramona Redd; Al De Lory wrote the six instrumental selections. (All 14 were conducted and arranged by De Lory.)

Norwood is Glen Campbell . . . at theatres and drive-ins, on record and tape.

PRODUCED BY NEELY PLUMB, IMC PRODUCTIONS, INC.
EXECUTIVE PRODUCER: AL DE LORY
Haseldens Win Tea Council's Big Search For a New Sound

H. Robert Bras, at left, chairman of the board of directors of the Tea Council of the U.S.A. Inc., presents the husband and wife team of the Haseldens a $2,000 grand prize check for winning the first annual Search for a New Sound. The finals were held in Washington May 15 at the National Press Club. The Search, conducted by Top 40 radio stations from coast to coast, took place over a period of several weeks. WSGA in Savannah discovered the Haseldens, who have already been signed by RCA Records. The show, attended by more than 400 members of the press, record company executives, and government officials, was produced by Joe Gannon and Larry Scharp.
The ILLUSION

"Let's Make Each Other Happy"

PRODUCED BY JEFF BARRY
ST-726
Col, Capitol Top Charts

Continued from page 1

the Top LP’s chart action with a representation of 38 titles, while Capitol came in second with 27 and Columbia in third with 19. In the Billboard survey for the week ended Dec. 31, 1969, Columbia and Capitol achieved similar firsts.

Following Columbia in the LP field were Capitol with an 8.4 percent share and RCA with a 7.9 percent share. Capitol, with 32 percent and nine titles; and United Artists with 30 percent and nine titles. Following Capitol in the singles field were Columbia with 27 percent and six titles; and Motown with 14 percent and six titles. Epic with 3.6 percent and six titles; Atlantic with 3.3 percent and ten titles; and Dunhill ABC with 3.3 percent and six titles. Scepter with 3.2 percent and three titles; Parrot with 3.1 percent and three titles; and Apple with 3.0 percent and six titles.

Many Labels Share

During the first quarter of 1970, 81 labels shared the Top LP’s chart action with a total of 332 different titles. In 1969, 77 labels shared the chart action with a total of 360 titles.

During the first quarter of 1970, 96 labels shared the Hot 100 chart action with a total of 245 different titles. In 1969, 87 labels were represented in a total of 250 different titles.

CBS Records (Columbia, Epic) took No. 1 in the LP field among record corporations with a 16.0 percent share of the chart action. Atlantic, 7 Arts (Atco, Atlantic, Coliseum, Reprise, SGC, Warner Bros.) was second with a 15.9 percent share; Capitol (Atlantic, Columbia, Dakar, Reprise, SGC, Stone Flower) was No. 3 with an 11.3 percent share; ABC (ABC, BluesWay, Dunhill, 20th Century-Fox) was No. 4 with an 8.6 percent share; and RCA (Columbia, Epic, Ode) was No. 5 with a 7.1 percent share.

Each individual report shows each label’s percentage share of the chart, number of different weeks on the chart, number of weeks charted by each of the label’s titles and total points accumulated by each label.

NARAS Chapter Elects McCluskey

NASHVILLE — Robert A. McCluskey, general manager of Acuff-Rose publications, was elected president of the Na- tional chapter of NARAS at the annual membership meeting. McCluskey was also named first vice president; Cecil Scalf, second vice president; Jake Hess, third vice president; and Terry Snoddy, secretary, and Rich Poulson, treasurer.

Re-elected to the board were Danny Davis, Tom Thomas, Dan McLeroy, and Bill Williams. Elected for the first term were Ralph Emery, Frank Jones, Harry Strelski, John Sturdvant, Bob Tubert and Bill Wilson.


Mainstream Pull

Continued from page 1

some other cases, outlet sales will be fed. Mainstream also distributes Bobbie Thiele’s labels: Flying Dutchman, Amsterdam and BlueThyme.

Shad explained that, despite the planned surge to singles, he realized that the money to- day was in albums and tape. More money can be ex- pected through singles, however, although without knowing what will be the eventual goal. Overall national promotion is being handled by Maura Appliance, Joe Kuhn, and Chet Woods handling split.

MCA REAPS $3 MILLION

HOLLYWOOD — Out for gross revenues for the first quarter of 1970 of $72,814,000, MCA, the music and motion picture division of Decca, Inc., reported a net income of $3,021,000, said president F. Wayne Smith.

The firm—which includes Decca, Uni, and MCA Records—had an income of $4,323,000, brought from gross revenues of $66,631,000 for the first quarter of 1969.

MAY 30, 1970, BILLBOARD
THE GENTRYS

THE SINGLE

"CINNAMON GIRL"

SUN · 1114

THE ALBUM· SUN 117

THIS ALBUM AVAILABLE IN 8 TRACK STEREO TAPE SUN-T-117 AND MUSICASSETTE SUN-C-117 FROM YOUR SUN DISTRIBUTOR
SAN FRANCISCO — Tape sales in the Bay Area for the first four months of the year showed new increases.

Tape still accounts for 15.20 percent of total sales at Tower Records, with the category carrying a large retail music outlet. Still, Tower has increased its 8-track stock by 1,000 tapes. Steve Kerner says the Bay area, agrees that there has been a surge in sales since last year, and that the real surge will come in the summer.

Tape sales actually showed a higher increase for the first part of 1970 than tape. But by the summer come that will change and tape will account for 35 to 40 percent of our total music sales for the entire chain.

William Reed, group merchandising manager for Sears, said that tape will "tend to keep growing," at least until now unless a lot more tapes are recorded and the tape stock is increased in sales this year. The store has now moved into record sales and will offer many tapes that will represent only a minor part of our total sales. According to Bob Hart, the records are there to stay.

"We are aware of the trend on the market that the tape has the highest percentage," said Hart.

LOS ANGELES—Two West Coast tape companies, primarily blank tape manufacturers, are broadening their operations to include the educational field.

One, Audio Magnetics Corp., evaluates educational system for about six months ago, while the second, Certron Corp., is forming a new division.

Audio Magnetics has hired National Educational Representatives as its exclusive U.S. sales organization in the Audio Magnetics-Berkeley division.

Certron has hired the educational division, and the tape is now being marketed.

"The answer to the cost dilemma, and which schools can buy in large amounts for pennies," said Kovac.

"Cassette educational tapes are a part of the retail music circuit, television," he added.

"The benefits haven't over-shadowed the cost of the tape," said Reed.

Audio Educator's cassette tapes are specialty manufactured for schools and Institutions. Olds, says "We are trying to close the gap between the marketing and the sales sides of the business."

William Reed, group merchandising manager for Sears, said that tape will "tend to keep growing," at least until now unless a lot more tapes are recorded and the tape stock is increased in sales this year. The store has now moved into record sales and will offer many tapes that will represent only a minor part of our total sales. According to Bob Hart, the records are there to stay.

"We are aware of the trend on the market that the tape has the highest percentage," said Hart.

American Tape Launches New ATD 8-Track, Cassette Line

LOS ANGELES — Spoken word specialist American Tape Duplicators has formed its own prerecorded educational line, ATD Tapes.

The company's titles will comprise ATD Tapes initial release in June, said Stan Harris, ATD's national sales manager of consumer marketing and sales.

ATD tapes, both 8-track and cassette, will be sold by the company's 18 representative firms directly to retailers. With the majority of its tapes comprised of newly recorded material, ATD to date has not released any in both configurations for $2.99.

This repertoire has been recorded in the United States and Europe. Eighty-five percent of the material is owned by ATD; the remainder is leased from independent producers like Innerphonics, Horizon, Pac Music and McPhee.

"Our philosophy is to have our product available everywhere people congregate," Harris said, "sitting at a price everyone can afford, but with fresh material never before released.

"Music has a place in every household," added Warren Gray, the company's executive vice president, "and unfortunately we have invested and the record industry have placed our product in too few homes. We intend to address our line to the home, and to expose it to the home, and to as many people as possible.

"We are trying to establish a line rather than an artist. We are working with producers like Innerphonics, Horizon, Pac Music and McPhee. We are working with the manufacturers of modern tape duplicating facilities who are producing new Cassette cartridges. ATD's production capabilities are strong enough to handle the duplication of spoken work clients as well as pre-recorded music, Gray stated.

ATD will sell its tapes in both the long box and in regular-sized cases which are shrink-wrapped. The option is with dealers.

Artists debuting on ATD Tapes include the Phile Trios, the Kenny Clarke-Francois Boland jazz band, the Art Dale Quintet, the Alabamas, the Dave Rea Combo, Rick Davis O'Clock, the Mickey Stringer Strings, Glen Campbell, Mason William and Paul Sykes. Berry McGee, the New Christy Minstrels, the Country Chorale, Don McGinn, Penny Lane, Mosque Majority, the Ensenada Brass, Los Cordobes, the Banana Bunch, the Lord Pop Festival Orchestra, Jimmy Witherpoon in his Partnership, Bob Thomas Orchestra, the Singing Swingers, the International Syn Orchestra and the Europhilarmonia Orchestra.

ATD will also be distributed in its local warehouse. Its sales representatives will initially open the line to 200 to 250 dealers that adjust and balance inventories. They will also supervise local advertising and promotional programs.

``Applause' Keys GRT Releases

LOS ANGELES—GRT Music Tapes is releasing the original cast recording of Applause," the Broadway smash hit, on an 8-track CARtridge and cassette.

"Applause" is part of a nine-tape Mint Music Tapes release that includes "Again" by Olver, "Hot Cash" by Jimmy Clay, "So in Love" by the Don Gibson Way, "The Best of Keno and Smiley," "It's a New Day" by James Brown, "Holly Holy" by the Exotic Guitars, "Gary McFarland Trio," and the 12/20-Pound Heavy Balloon.

MUNTZ FIRM UNDERGOES NEW DRIVE, NEW NAME

LOS ANGELES—Muntz Stere-o-Pak will shortly become the Muntz Stere-o-Corp. of America. The name change will be introduced to coincide with the Consumer Electronics Show in New York, August 1-5.

The new moniker reflects the company's changing emphasis to become more of an electronics and hardware manufacturer rather than prerecorded music in the 4-track CARtridge configuration.

Muntz Stere-o-Pak has been the leading proponent of the 4-track cartridge, mode, based on former president Earl Muntz's belief in that philosophy.

The new company, under president Barney Phillips, is moving steadily into the home player market, with such new items as desk FM radio, for car and home broadcasts, and the 1-line cassette, 8-track players and compatible 4 and 8-track players.
**LOS ANGELES — Certron Corp., blank tape manufac- turer and third party in legal wrangle over selling its operation to Europe. It has established Certron International S.A., which will be based in Lugano, Switzerland.

The move is the first step in the plan announced by Certron general sales manager, joint ventures are planned for 1980.

Certron will be a manufac- turing facility within nine months in Europe, and expects to have marketing and manufac- turing plants in other na- tions.

Initially, Kovac said, Certron will open a few branch offices in Paris, Mexico City, and a house in Basel, Switzerland, where it will stock blank cas- settes, blank 8-track cartridges, plastics and duplicating grade tapes.

It will be followed by a manufac- turing plant for injection molding, plastic injection assembly and related services. Associated with Certron International is a company's only foreign office in Mexico City, Mexico, where it has a cassette assembly plant.

The company's overseas joint ven- tures will be outfitted with mass- production plant capabilities, said Kovac. Certron will continue to export products to Japan and Calif., facility to imports in Eu- rope, he said.

**SANTA MONICA, Calif. — The TEAC Corp., manufacturer of audio products, is planning to bring in additional financial resources to the marketing arm, expand sales and achieve a new high in precision craftsmanship, and accelerate mass production and the develop- ment of new products.

In an announcement to its audience that in the field of audio products, TEAC is now the world's larg- est manufacturer of 8-door tape decks. "Our production of this product is 9,000 units a month," he said.

The TEAC executive con- tinued, "In keeping with line, our marketing concept is to achieve a high new in precision craftsmanship, and accelerate mass production and the develop- ment of new products."

Fukuda added that when the firm plans to bring in additional financial resources to the marketing arm, expand sales and achieve a new high in precision craftsmanship, and accelerate mass production and the develop- ment of new products.

Fukuda noted that his company wanted to maintain, by all means necessary, a large share of the U.S. market and maintain a relationship with the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship with the large share of the U.S. market and maintain a relationship 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After four and a half years touring forty nine states, seven countries, six hundred and eighty performances to over three million people, regarding a gang of albums and singles, we figured we had enough rehearsing to tape a live concert. It was cut at the University of Utah — you can hear it soon.
MERCHANDISING

TOKYO—The EVR Partnership of London held a week-long series of demonstrations here, at the Imperial Hotel, for foreign representatives of the electronics community.

Invites included executive officers of advertising agencies on Fuji Film; Tokyo Shibaura Electric Co., Ltd.; Hitachi, Mainichi, and Sony, advertising System, Inc.; Mitsubishi Electric Corp.; Matsushita Electrical Industries; Dennis Advertising, Ltd.; Mitsui & Co., Ltd.; Shogakukan Publishing Co., Ltd.; Shueisha Publishing Co., and Fuji-Pony, Inc. Initial reaction to the demonstrations was reported as uniformly favorable.

John C. Lewis, managing director of the EVR Partnership of London, said, “We are pleased with the high quality of color EVR.”

He added, “The endorsement of the demand of knowledge and experience by the electronics community has, we believe, permanently ended speculation over which new system is the quality leader, and which is the first to exploit this new system. Meanwhile, the U.S. and England are scheduled to begin production of EVR demonstrations in September 1970. Motorola, Inc., North American licensee to manufacture EVR telegraph, will also begin delivery in September.

European licensees, headed by Rank Bush Murphy, U.K., and Robert Bosch GmbH, Germany, are expected to follow within a short time of that date.

Agreements have already been concluded with a consortium formed by Mondadori and Zanetti to develop EVR television program and Videotek Program GmbH of Westdeutsch to develop camera production for Germany and Austria. Other agreements are with CAGB, Ceiba and Ediciones Recontre for EVR in Switzerland; Thompson CSM to manufacture telephones in France, with Librairie Hachette creating that country’s cartridge program, and a Scandinavian consortium comprising Luxor, Bonnier and Eksell.

In other news about CBS EVR, Robert E. Brockway, president of the division, sees the format as a new medium for advertising.

At a luncheon/demonstration held May 20 at the Club 21 in New York City, Brockway told a gathering of advertising executives that he sees EVR developing multi-million-dollar dimensions for advertising, public relations, sponsored education, industrial training and sales promotion and service.

He compared EVR today to television in its early days, recalling that it was Madison Ave. that properly evaluated television as a coming advertising and commercial medium.

The EVR executive continued, “The only difference from EVR’s new medium is a redefinition of the emphasis and present versus the potential of commercial medium and eventually sponsorship of general and spot advertising, and EVR’s reduced scale which no previous audio-visual system could attain.”

Ritchie Named For Ind., Ky.

LOS ANGELES — Audio Magnetics Corp., and reel-to-reel tape manufacturer, has appointed Robert Ritchie & Associates, Indianapolis, as its manufacturer representative.

The company, which will cover Indiana and Kentucky, will carry a complete line of audio and tape products, including cassette and reel-to-reel, according to Ray Allen, sales vice president of Audio Magnetics.

Best Selling Tape Cartridges

8-TRACK

(Licensee listed for labels which do not distribute their own tapes)

This Week Week TITLE, Artist, Label & Number

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| 14   | 11 RAINBOWS KEEP FLYING ON MY HEAD Zanuck’s Atlantic |}

Cassette

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EL CHICANO "Viva Tzadato" KS-3632
First album for this great new act. Covering their current hit, "Viva Tzadato.

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Brooklyn Bridge
Savoy Brown
Chairmen of the Board
Chicken Shack
Clark-Hutchinson Band
Classics IV
King Curtis & Kingpins
Spencer Davis
Bill Deal & The Rhondels
Ansley Dunbar
Family
Fever Tree
Five Stairsteps
Roberta Flack
Flaming Embers
Flamingos
Four Seasons
Fresh
Keefe Hartley
Heavy Jelly
Horatio
Ides of March
Illustration
Isley Brothers
Kool & the Gang
Lemon Pipers
Love
Manhattans
Moments
Move
Nice
O'Jays & Trio
Parliament & Funkadelic
Peppermint Rainbow
David Porter
Rare Bird
The Rascals
Raven
Robbs
Tom Rush
Small Faces
Steam
Steam Hammer
Rod Stewart
Simon Stokes & Nighthawks
Tokens
Troyka
Bake Turner
Bobby Vee
Lenny Welch
Tony Williams Lifetime
Willie & MightyMagnificents
Yes
Zager & Evans

*Indicates British Attraction

(Los Angeles Office)
Frank Cariola · Mike Levy · Ira Blacker / Roy Robinson · Leo Leichter · Lou Spencer
Ampex Bows $6.95 Twin-Pak Long Box

NEW YORK—The first twin-pak, full-length prerecorded albums ever offered on 8-track stereo systems, Ampex CARTRIDGEs are being marketed by Ampex Stereo Tape. The $6.95 bonus buy named "Big Deal," marks the first time that the controversial "long box" concept of tape pack-aging has been used to its full effect. The twin-pak deal offers distributors and dealers 36 two-pak selections in a self-carrying carton that flips into an in-store color display.

Commenting on his company's decision to use the long box as an innovative promotional idea, John Cohen, Ampex's national marketing manager, said, "We are offering a $9.95 value for $6.95 at a saving to both the distributor and the dealer."

He added, "It's the kind of deal that means greater volume and increased sales and profits. The savings are passed on to the 8-track customer." Cohen also disclosed that Amp will support the promotion with coast-to-coast newspaper and trade book advertising and a major market radio advertising campaign.

Ampex has also prepared 30 and 60-second television spots for individual dealer use, and a series of "Big Deal" newspaper ad mats for local dealer advertising.

Said Cohen, "The 'Big Deal' display carton is designed to at- tract attention to any location in a dealer's store, and the album selections provide good listening from a wide variety of labels."

The twin-pak promotional carton measures 14 x 12 inches and opens into a hinged bin for the 30-see-through two-packs. The 4 x 1.2 x 1 inch pak contains two albums by different artists, and are durable and cello wrapped to prevent breakage or accidental opening.

The two Carrtridge feature 8-track selections from assorted labels that are part of the Amp tape library, and include albums like "The 101 Strings Play Henry Mancini Favorites," "The Joe Williams Story," "Schubert Arias," and "Beethoven Piano Concerto No. 5."

Said Cohen, "Amp is merchandising the 'Big Deal' to give the 8-track customer the best selection of music from artists that represent the best direction in 8-track. These selections are ideal for be- ginning or expanding a library of fine music."

Meanwhile Amp has named Carl Silverstein as Regional Manager for Ampex and Bill Shaw its Tape Specialist of the Year. Silverstein is executive and regional sales manager for AST, heads an eight-state area includ- ing New York, New Jersey, Pennsylvania, Maine, Massa- chusetts, Rhode Island, Virginia and the District of Columbia. Shaw is responsible for tape sales in the midwest cities of Chicago, Milwaukee, Detroit and Des Moines.

The albums were made by Don Hall, Ampex vice presi- dent and general manager du- ring AST's national sales meeting held recently at the Playboy Club in Lake Geneva, Wis. In addition to cash awards, both Silverstein and Bill Shaw received plaques, signed by Hall, citing them for outstanding efforts in their particular fields.

LOS ANGELES—Many Hardware manufacturers are not waiting for the ABC Tele- visions Show in June to display their 1971 lines. Instead, tape producer companies have unveiled product as early as April. It is too late for buy- ers who have to make their full merchandising decisions before summer. At this year's Mason presi- dent of Beloit Enterprises. Mason's company introduced its new 8-track portable, home and auto lines in April.

Ray Gates, vice president of consumer products (for Panono- sics, agrees with Mason. "It's dif- ficult for electronics buyers to plan ahead," he said. "We plan our sales meetings earlier and try to have samples of new products available at that time.

Panasonic displayed its line two weeks ago at the Premium Show in New York.

Few manufacturers, including those from Japan, wait until June. But buyers have to see the line early, so they can plan their early and fall planning."

Both Mason and Gates, like many other suppliers, have been trying to move up product show- ings to take advantage of eager buyers.

"It's only do customers need more time," said Mason, "but so do retailers. There's so much competition on the market that retailers all need the time possible to plan promotions and learn about the equipment they are selling.

So, don't buy, contend, earlier product showings only help fall retail merchandising.

Curved, of course, Broadroom, Channel Master, Grundig, Lear Jett, Peerless, some others, have un- veiled new equipment prior to the Consumer Electronics show.

Manufacturers will unveil full line deliveries weeks before the New York show week. Beloit's Mason was shipping in April, as was Hitachi, to take advantage of spring equipment sales.

Ponder & Best, which is intro- ducing eight cassette models in June, has been waiting for the show to take orders. Buyers have seen the line at the most recent and are ordering in May.

In the midst of a soft econo- my, with retail sales down, buy- ers want a longer selling season and more time for promotional planning. One way of getting lead time is to buy early.
Ampex proudly announces the release of Jesse Winchester's first LP

Montreal – Jesse Winchester arrived in Montreal early in the summer of 1967. He moved because of the Draft. Now Winchester has an album out (on Ampex), produced by the Band's Robbie Robertson. It is a firm, beautifully performed and composed record, one that will surely mark Winchester as one of the important singer-songwriters. The fact that Robertson plays lead guitar on the album and that Levon Helm chips in on drums and mandolin here and there is bound to be of interest. But it is Winchester's album through and through, conveying a unique personal sensibility.

Winchester's music is rich in its depth and heritage, as it is a consummation of everything he grew up with. His sound is clean, like the Band's, Southern, with measures of rock and roll, gospel, even jazz—whatever comes naturally.

He sings as he writes, in a gentle but strong voice. He's a relaxed, perfectly paced singer, possessing beautiful ballad phrasing and plenty of funk on uptempo numbers. Winchester, like the best singer-songwriters, does not separate words, music and performance—it's all one thing.

“It used to be that a song could get across all the feeling you wanted from very, very simple words. Now the word has become more important. But, to me, I still like a sound song. I don't like a lotta words. The fewer the better, the simpler the better...in everything.”

Winchester simply sings away, with nothing forced or put-on. The back-ups are fluid and mellow, rocking and rolling and, at times, just being quiet about it. The album, recorded in Toronto, is also a fine production achievement for Robertson, simply because he has remained faithful to the singer.

(Rolling Stone) 3/19/70
Radio Luxembourg Sets Up Coop Venture for BS&T Concert Tour

BY BRIAN BLEVINS

LONDON — Radio Luxembourg, in a cooperative venture among its parent companies, English and French services, will present a concert tour from Sept. 1 to Oct. 3 by the American jazz-rock act Blood, Sweat & Tears. The tour, incorporating two concerts in Britain, four in Germany, two in France and one each in Holland and Belgium, constitutes the first, collective network deal for Radio Luxembourg, which plans to continue similar ventures at a rate of three per year.

Dates of the London concerts have been confirmed as Sept. 24 and 25, on which the band will be presented at the Albert Hall in conjunction with promoter Arthur Howes. Howes and Tarts 'n' Tears is said to be receiving in excess of $20,000 for the tour. Concerts will be set out to promoters either on a participatory basis where the promoter is financially involved in the success of the concert or else in a production staff for outright concert details for a straight fee.

All concerts are to be recorded by the French service for broadcast and/or programming. Excerpts from the concerts will be used on the KUKE, the French national network, in a long period, but some of the concert will be broadcast live.

Tony Macarthur, program manager of Radio Luxembourg's English service, said Billboard that "tapes of the concerts could be made available for release as an album, providing Radio Lux- embourg is given sufficient credit." Presumably, Columbia could arrange to have its own production staff available for the recoding, but production costs will be borne by Lum." The band has apparently refused to make any special promotion arrangements for the concerts, but any TV network will be able to approach the band for a tour, the radio station's arrangements are made in Paris. The band has apparently refused to make any special promotion arrangements for the concerts, but any TV network will be able to approach the band for a tour, the radio station's arrangements are made in Paris.

Lesavoy and Atlanta and Lesavoy Productions Inc., respectively, have taken over the coordination of the tour, and the concert, which is the tour's first, will be held at the Albert Hall in conjunction with promoter Arthur Howes. Howes and Tarts 'n' Tears is said to be receiving in excess of $20,000 for the tour. Concerts will be set out to promoters either on a participatory basis where the promoter is financially involved in the success of the concert or else in a production staff for outright concert details for a straight fee.

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OUR "LOVE ON A TWO-WAY STREET"
HAS SOLD OVER 1,4 MILLION COPIES
TO DATE, AND WE, THE MOMENTS WOULD LIKE TO SAY:
"TO ALL YOU BEAUTIFUL D.J.'S—BLESS YOU!
TO ALL YOU WONDERFUL MUSICAL DIRECTORS—THANK YOU!
AND TO THE WORLD—WE'RE GRATEFUL"
THANKING YOU SINCERELY, AL, BILLY AND JOHN
THE MOMENTS
‘Nobody Knows’ Sets Musical Sights on New York Scene

NEW YORK—"The Me Nobody Knows," which opened at the off-Broadway Orpheum Theatre, May 18, has so much going for it, it proves to be a contemporary gem despite lack of story. Among the assets are a delightful cast of 12, some of whom have exceptional voices, and several songs that make it a success.

The musical sets a mood as the performers deliver words written by children 7-18 attending New York City schools. All of the lyrics of Will Holt were based on ideas originally conceived by the children and five songs, not specifically identified, were actually as written by the children. All have done as well as has composer Gary William Friedman, whose rock and soul music fits perfectly.

It’s difficult to single out any of the fine performers, but Hattie Winston and Beverly Ann Bremer can really belt it out. And "Sounds," which moves the second half has the two girls at their best both with and without echo effect. Miss Bremer has another good one in "How I Feel" with Jose Fernandez, an affecting performer.

Irene Cara and Kevin Lindsay do "Robert, Alvin, Wendell and Jo." Carl Thoma displays a top voice in "Remember Me," while Paul Mace’s "I Love What The Girls Have" and Northern Callo-
way's "The Horse" are among the other good numbers. Gerri Dean and Douglas Grant also excel. "Buck" is a fine number by eight of the company.

But, this show offers more than good material done well. That mood of today comes across powerfully and disarmingly. Edward Strauss’ musical, with musical numbers excellently staged by Patricia Birch Robert H. Liv- ingston directed. The musical was based on a book of the same name, which was edited by Stephen M. Joseph from an original idea by Herb Shapiro, who also wrote additional lyrics. Arrangements and orchestrations were by Gary William Friedman.

FRED KIRBY

Rock Musical Rights to Atl.

NEW YORK—Atlantic Records has acquired the original cast album rights to the off-Broadway rock musical "The Me Nobody Knows." Atlantic will record the album this week and PP&M Set for London Concert

LONDON—Robert Paterson has secured the Warner Bros. folk trio Peter, Paul & Mary for a single British concert next month.

The group will appear at the Albert Hall on June 3, before traveling to Paris for a further concert. It will be their first British appearance for four years.

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NANCY WILSON accepts a $1,000 donation from Capitol, her recording company, to aid the Los Angeles Urban League. Phil Wright, her producer, does the honors.

GLEN CAMPBELL

International, Las Vegas

Glen Campbell made his local debut May 18 at the International Hotel. In a roaring Lickoff, the Joe Grushecki orchestra, conducted by Marty Paich, offered a portrait of the headline in sound. Brought on stage by Dana Martin, Camp-
bell appeared relaxed singing "Gentle On My Mind" and then offered an uptown version of "More" seguing into "Someday." Campbell’s distinctive sound on high notes was evident in his medley of his hits. The Capitol act-
ist had the place jumping with guitar number "Yakety Axe" and then impressed the opening night crowd with ballad "MacArthur Park."

Backed by nine Goodtime Hour Sangers, Campbell closed with "Bridge Over Troubled Waters," then encored with take same to his latest album, "Oh Happy Day."

Backed Campbell and Larry McNelly, banjo, Billy Graham, bass guitar, Denny McCarthy, piano, and Bob Felts, drums.

JOHN BOND

General Manager

TONY MARTINO

President

RON PORTER

National Promotional Director

BOND RECORD CO., 309 S. Broad St., Phila., Pa. 19107 / (215) KI 6-6702

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laLauri deni

In Action

Talent In Action

PAUL ANKA

Capucabana, New York

With boundless energy, verve and vitality, RCA’s Paul Anka opened at the Copacabana, May 14 and brought with him the talent Bell Records attests the Blossoms. Anka wisely offered a medley of his early hits at the beginning of the show, and then proceeded to the more contemporary tunes of today in an oc-
casional standard thrown in. His reining original, the title tune from the film "The Longest Day" opened the show, and his own individual interpretations of "Proud Mary" and "Games People Play" were greeted with enthusiastic ap-

approval.

Midway in the evening, the Blossoms took over and the three girls, who are as attractive to watch as they are exciting to hear, offered a solid gospel medley, as well as a warm and sensitive "Bridge Over Troubled Waters" and rocking "Get Ready." Together, Anka and the Blossoms raised the roof with their hand-clapping ren-
dition of Anka’s latest single re-
lease "Before It’s Too Late/This Land Is Your Land." But the high-
light of the evening was Anka’s individual performance of his own "My Way."

JOE TARAS

ALIVE & KICKING

Electric Circus, New York

Most of New York didn’t show up at the Electric Circus May 14 to hear Orange Records’ new rock group, Alive & Kicking. The part of New York that did turn out was treated to an excellent set by Alive & Kicking combining a well-hand-
ed lead guitar with lots of gital.

(Continued on page 30)
CHICAGO
At least an hour before the opening of the Chicago Music Hall of Fame, the balcony of the Aragon Theater was filled with fans. The book, "The Music Hall of Fame," was being autographed by many of the honorees.

CINCINNATI
Dean Richards, who for nearly 12 years owned WWX-T's "western Hayride," last fall, left for what he called "Hippears," a show in the Cincinnati Symphony's "O 00" series at Music Hall Tuesday. Dennis Weller, the station's program director, said Richards had resigned. "We have heard that Chipmunk Smith and Lonnie Donegan are considering coming to Cincinnati," said Weller. "But we have not heard anything official."

Las Vegas
The talent show on the Flamingo and Sahara shows is in session. Frank Sinatra is no longer with the act. The group is now under the direction of Frank Loesser. The act is scheduled to play in Las Vegas next month.

NASHVILLE
Pappy's Home Ranch is 20 miles west of Nashville and is a home for the past 20 years. The ranch is located on Highway 30, just south of Nashville. The ranch is owned by Pappy and his wife, Mary. They have been married for 20 years. The ranch is open to the public and is a popular attraction.

HOPE, ARK.
As the sun set over the Little Rock skyline, a group of musicians gathered at the Hope Street Community Center to celebrate the 20th anniversary of the Hope Street Community Band. The band, which was founded in 1960, has been under the direction of Mr. and Mrs. Bob Smith for many years. The band has performed at many events, including the Hope Street Community Band Festival. The band is made up of a group of dedicated musicians who have been playing together for many years. The band is proud to be a part of the community and is looking forward to many more years of music and camaraderie. The band is looking for new members and is always welcoming new faces.

ST. LOUIS
The St. Louis Symphony Orchestra is performing at the St. Louis Civic Center. The orchestra is conducted by Mr. and Mrs. John Smith, who have been conducting the orchestra for many years. The orchestra is made up of a group of dedicated musicians who have been playing together for many years. The orchestra is proud to be a part of the community and is looking forward to many more years of music and camaraderie.

COLUMBIA
The Columbia Symphony Orchestra is performing at the Columbia Civic Center. The orchestra is conducted by Mr. and Mrs. James Brown, who have been conducting the orchestra for many years. The orchestra is made up of a group of dedicated musicians who have been playing together for many years. The orchestra is proud to be a part of the community and is looking forward to many more years of music and camaraderie.

YESTERDAY'S HITS

<table>
<thead>
<tr>
<th>Song Title</th>
<th>Artist</th>
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<tr>
<td>&quot;Let It Be&quot;</td>
<td>The Beatles</td>
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<td>&quot;Yesterday&quot;</td>
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<td>&quot;Help!&quot;</td>
<td>The Beatles</td>
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<tr>
<td>&quot;A Hard Day's Night&quot;</td>
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<tr>
<td>&quot;Can't Buy Me Love&quot;</td>
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Advertising deadline: July 24, 1970

Issue date: August 29, 1970


Talent

From The Music Capitals of the World

DOMESTIC

NEW YORK—Project 3 records will release the original Broadway cast of "Minnie's Boys." Rights to the Broadway album were originally held by RCA, which released the album in 1970. The deal was finalized on August 15.

NEW YORK—Minnie's Boys. It's Project 3's second Broadway album of the season; the first was "The Age of Innocence." The project is also planning a "The Age of Innocence" tour next spring.

COUNTRY—5 Years Ago

May 29, 1965

1. It's Time to Believe in You (RCA Victor)
2. I Am a Believer (United Artists)
3. I Can Help You (RCA Victor)
4. I Love You (Tamla)
5. I'll Never Find Another You (Tamla)
6. I Just Want to Make Love to You (Tamla)

POP SINGLES—4 Years Ago

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**Gannon & Sharp Beat Drums for Brotherhood**

**NEW YORK** — Joe Gannon and Larry Sharp, managers of Columbia Records’ new group, the Jerry Hahn Brotherhood, were in New York last week from their Coast base, doubling as advance men for the Brotherhood’s debut L.P. Columbia will begin shipping the album, simply titled, “The Jerry Hahn Brotherhood,” this week but disk jockeys in key cities around the country will know what to expect being because of the promotional groundwork laid out by Gannon and Sharp.

The jockeys around the country have known us for many years,” said Sharp, “so they know that when we talk up the Jerry Hahn Brotherhood, it’s not just hype.” The promotional efforts of Gannon and Sharp have been executed with the blessings of Columbia which is putting a hefty investment behind the group in order to get it off the ground.

Columbia introduced the group into the West Coast press and disk jockeys contingent with a party at the Troubadour in Los Angeles on May 11. The party drew about 200 people and Gannon and Sharp saw to it that key newspaper and radio people as well as record store managers were flown in from San Francisco, San Diego, Seattle, and other West Coast events.

A similar party for disk jockeys in press and record plant personnel will be given by Columbia Records in New York sometime in June to herald the group’s arrival in the East. Columbia will also introduce the Brotherhood to its global force when it holds an annual sales convention at the end of July.

Meantime, the group is scheduled for a tour of the East after it winds up its Tuesday-Saturday (26-30) date at the Matrix in San Francisco. Bert Zell will handle the group’s bookings from his base in Los Angeles.

The group, which originated in San Francisco, consists of Jerry Hahn on vocals and guitar; guitarist George Marsh, drummer; Mike Finnigan, who plays organ, piano, electric bass, and saxophone; and bass player and singer; and Steve Sharp, guitarist. Most of the group’s original material is composed by Lane Tietje.

**Forest Hills Fest Kicks Off July 11**

**NEW YORK**—Leonard Ruskin’s 15th annual Forest Hills Music Festival will get under way at Forest Hills Tennis Stadium, July 11 and Sly & the Family Stone.

Other artists include Leonard Cohen (Aug. 1); Peter, Paul & Mary (Aug. 8); the Band (Aug. 15); Frank Zappa & The Mothers of Invention (Aug. 22). Other dates are still to be set.

**Crosby Pacific Sets Rock Concerts at S.F.’s Kabuki**

SAN FRANCISCO—Crosby Pacific Productions has become the latest local company to announce a series of regular weekly ballroom rock concerts. Headed by Leon A. Crosby, former owner of KMPX, the original underground rock station, Crosby Pacific moves into the $4 million Kabuki Theatre in the Japanese Trade Center this weekend of July 9-11 with a show featuring Wolfman Jack, the flamboyant millionaire disk jockey from Los Angeles and Leon’s Creation, a local group signed by Crosby Pacific.

The theater itself was originally built for Kabuki plays and features a capacity of 1,500-2,000. It can be utilized for either sit-down or ballroom concerts. Admission for the first show will be $3, with the succeeding shows costing $2 or $2.50. The series will operate under the slogan, “The Kabuki Rock Music Hall,” and will bring back old favorites, new and largely unknown talent, mostly from the Bay Area.

Newly of Elliot Street 10 will handle coordinating and publicizing for Crosby Pacific and the series, and says Studio 10 will work closely with the production company in lining up performers. The series will be advertised with posters, newspaper ads, locally, flyers mailed out to retailers and radio and television spots by Wolfman Jack.

**Talent In Action**

**continued from page 24**

...to distort the tone; a rhythm guitar which sneaks in lead lines as often as it can, a keyboard that sometimes it’s a lead guitar or even a vocal lead, a singer (multi-instrumentalist) named Gracie Stuck as heard from the eighth balcony, a conga and a wailing drum. Except for the list, these are the ingredients of ample creative potential. Some of the evening’s highlights include: when the three guitarists meshed in a careful counterpoint, each playing a different instrument and imitated the others.

The group, whose single, “Waterfall,” was reviewed with drug implications, underground incoherence (“Mother” — not Steppenwolf, nor the drug “Shut Out for the Midgets”). The group should find itself being more heard before long.

**SWEET STAVIN CHAIN**

*Ungano’s, New York*

Sweet Stavin Chain offered an interesting mixed bag in the Cotillion’s July 10, 1970, show. First of all, May 19. The large group, which has been developing in the delphian area, was especially strong in their strong choral-in-chuck humor, which, at one point; got the better of the nine-man band. Darty Stavrin was especially good and the seven-man group also excelled on lead guitar. John Boswell has been quite a good lead; Steve Sykes, the rhythm guitarist, is quite competent with his organ and his vocal segments. John Seidman’s sax was noteworthy, especially in “Blues,” which was also a first-rate vocal turn. Joe Cavanaugh also had snatches on flute and clarinet.

The other solos were solid with drummer and bass guitarist Mike McCarthy standing out. The good bass parts were John Borden, trumpet; Ed Kozlowskim, trombone; and Rob Howell, tenor sax. The comic bits came from early rock to soul and even jazz. Sweet Stavin Chain can put on quite a varied show.

**FRED KIRBY**

**RONNIE MILLSPAP**

King of the Road, Nashville

Ronnie MilSsaps opened May 18 at the Aladdin in Ridgefield Park, N.J. It was an evening with standing ovations and en-cores for the Second City regular and the talented young performer from Memphis, whose Mem-phis-styled local records usually fly off to retailers and radio, and nationwide radio spots by Wolfman Jack.

**Talent In Action**

by both groups and were par- ticularly enthusiastic about the playing of their lead singer.

Tenor saxophonist Kathy Stohart came in for particular approval deliv- ering the part with her fine jazz phrasing and the eye with a long list of credits. Alesi Korner and his crew, comprised of specialized col- amplifiers, displayed admirable music- nianship although this was some- times obscured by the high volume level. Outstanding in the group were the drummer and saxophonist Ray Warleigh.

WALTER MALIN

**Hoo-Ray Teams**

With Managers

**LONDON — Hoo-Ray Pro- ductions and managers John Turner and Derek Savage have formed the Central Agency to cover their joint talent interests. Central will represent a number of acts to include Joe Loco, Mighty Hard, the National Youth, the Tube, London folk artist Dave Lambert. It will in- corporate a specialized college section. Booking will be han- dled by Turner and Savage to- gether with Brian Chandler and Steve Laine. Turner and Laine will be responsible for overs- sea representation.

**Total Sound Digs**

Into ‘Maine Sound’

**NEW YORK**—Total Sound Productions of Lewiston, Me., is in the process of securing talent from Lewiston and the State of Maine for possible bookings on a national level. TSA will be putting the groups on their own Brownstone label. All groups will be recording in Lewiston at EAB Recording Studios. Total Sound’s Associa- tion is located at 215 Webster Street, Lewiston, Me.

**Blue Image Hits West Coast Cities**

**NEW YORK**—Blues Image, Atco Records group, are currently in town, performing with the Who, Jimi Hendrix and Traffic. Blues Image’s tour is currently in San Francisco (May 28-31); Los Angeles (June 5); San Francisco (June 12) and Anaheim, Calif. (June 14).

“Blues Image/Open” is the title of the group’s second album for Atco.

**Executive**

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**The Record & Music Industry Meet For Lunch & Dinner At...**

**Gene Norman’s Restaurant**

**Crosby Pacific Sets Rock Concerts at S.F.’s Kabuki**

**MAY 30, 1970, BILLBOARD**

**herb goldfarb, left, London Records sales manager, discusses Frida Pink’s latest million seller, “House of the Rising Sun,” with two members of the group. Kelly Green, center, the group’s lead singer, and lead guitarist, Gary Thompson. The group gave a press preview before their opening at Unigong on a recent visit to New York.**

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Holds 36 Stereo Cartridges. The most practical case for the man on the move.
The Struggle To Make People THINK Accessories

By Radcliffe Joe

Fourteen short years ago, two young men, both in search of new horizons, stepped off a ship docked in the New York harbor. They shook hands and parted company. Both went separate ways. One went into the baking business while the other joined a firm of record distributors.

The story of Leslie Bokor and Leslie Dame may have ended there except for the fact that they were both imaginative, ambitious and perceptive. These qualities were soon to bring them together again and unite their destinies in what was eventually to be one of the most successful ventures the recording industry has ever known.

Bokor, through his involvement with the firm of record distributors for whom he worked, saw another market, as yet untapped, looming on the horizon. It was the now flourishing market for accessories.

Bokor, through his involvement with the firm of record distributors for whom he worked, saw another market, as yet untapped, looming on the horizon. It was the now flourishing market for accessories.

Bokor envisioned: "It was a very small market in those days. Few people knew about it, or were even interested in it; and even fewer rack jobbers and distributors racked. But the potential was there just waiting to be tapped."

Bokor decided he would be the one to tap that potential. He contacted his old friend Leslie Dame and relayed his idea to him. Dame, also a visionary, leapt at the idea. The two decided to join forces and enter the accessory business. And so it was that the firm of Le-Bo Products Co., Inc. was born.

"It was an almost miniscule operation in those days," Dame recalled. "All we had was 400 square feet of operating space at 48th Street in Manhattan, two items and the determination to succeed."

Bokor agreed: "It was tough in those early days. We had all sorts of obstacles to surmount, not the least of which was the struggle to make people think accessories. We toiled and planned night and day to build up our industry, and gradually our efforts began to yield fruit."

Dame agrees that they were fortunate in that Le-Bo Products had a number of things going for it. Among them were the fact that Le-Bo got into the accessory business from its inception and grew with it; also, in spite of the tremendous strikes it has made, the company has always been constructed along the lines of a family-type organization, aimed at keeping costs down to a minimum, and carrying the benefits to the consumer in the form of top quality products at low cost.

Two Rocks

When Le-Bo Products swung open its door for business in 1958, Dame and Bokor had just two items—two record racks. In addition to that, they had a language problem and geographical hang-up. As chief salesman, Bokor had less than a half dozen English words in his vocabulary. Lesser morals would have baulked at the magnitude of their undertaking and eventually quit. Not so Bokor and Dame. No obstacle was too big for them to overcome.

And so they toiled. In the first year alone they realized a business turnover of about $50,000, added several new items to their catalog, and expanded their production space. Le-Bo Products was on its way.

As business grew and the market flourished, a glut of speculators flocked into the industry. Bokor and Dame, although witnessing their arrival without rancor, realized that to remain solvent they must stay two jumps ahead of the competition.

Combo Unit

This level-headed attitude reflected itself in their shift toward innovation. Although the regular items of racks, cleaning clothes and record covers remained in the catalog, new items, completely unique to the market, began appearing, among them the now-famous combo unit.

The company also began placing greater emphasis on service to its customers. Instant service became its specialty. Said Dame: "We made it a point of trying to get the goods out to the customer within hours of receiving the order."

This was achieved through a very streamlined modus operandi in which credit ratings were checked, shipping department alerted, the stocks immediately packed from the firm's giant inventory of all products, and the shipment on its way by truck, rail, or air freight all in a single day.

With this sort of service, the quality product the company manufactured, and the attractive prices at which the merchandise was offered, Le-Bo soon outgrew its Astoria location of 10,000 square feet of space. By this time magnetic tape products wereelloping their way on to the music industry scene with the confidence of a Gulliver in Littlep. Bokor and Dame lost no time in gearing their operations to meet this new threat.

With the coming of tape and tape by-products, Le-Bo made the move to its present 30,000 square foot shipping and warehousing plant at Woodside, Queens, and while not de-emphasizing its line of record accessories, began concentrating on the development of a comprehensive tape accessory catalog. Real Sleeper Consumer reaction to tape surpassed their greatest expectations. This new musical medium turned out to be a real sleeper. The Le-Bo catalog mushroomed to over 200 items, 50 percent of which were tape accessories.

As the focus turned to tape's portability, consumer demand grew for carrying cases and other related products. Le-Bo gave it to them. The company not only developed carrying cases for the man of the house, but also for milady and junior. Today the catalog boasts carrying cases to match milady's ensemble, and psychic delices for the hip youngster. The more serious items, like head cleaners, demagnetizers, and maintenance kits were also developed. As business grew and the catalog expanded, so too did the areas in which Le-Bo's products were sold. In the beginning, Dame and Bokor confined their merchandising efforts to the New York area, Philadelphia and Boston. Within three years they were selling nationwide. Today the Le-Bo trademark is familiar in places like Canada, Israel, Kuwait, New Zealand, Australia, Norway, Sweden, the U.K. and many African and South American countries.

Business has blossomed from a $50,000 turnover in 1958 to $5 million last year; and with 370 employees on the payroll, a bevy of salesmen, and a string of

(Continued on page 33)
Le-Bo To Add 40-50 New Items

Industry statistics have shown that magnetic tape product, hard and soft ware, tend to reach peak annual sales during the summer months. The increased receptiveness of the market during this period is due largely to the fact that with students and workers alike enjoying the additional leisure time that summer brings, the concept of taped music comes into its own.

Capitalizing on the increased favorability of this climate, the entire industry gears its new product releases and merchandising programs to meet the additional market demands. The accessory division is no exception.

All over the country accessory manufacturers are in the process of releasing new product, structuring summer-oriented marketing programs and generally planning to make the coming season accessories best selling summer.

Present indications are that carrying cases are in the forefront of the accessories popularity race with head cleaners, demagnetizers and other indispensable gadgets forming a formidable rearguard.

At Le-Bo Products, Inc., one of the largest and oldest firms in the accessory business, concentration is centered largely on quality service to the industry it supplies, browser divider cards for converting display cases into Cartridge or cassette racks as the market demands, new cartridge and cassette storage album, constructed like a leather-bound book and fits easily into any bookcase; and a wide selection of travelling cases for tape buffs of both sexes.

According to Leslie Dame, Le-Bo’s vice president and sales manager, during this year the company will add between 40 and 50 new items to its present catalog of over 200 accessories. Most of these items will be released in time to meet the summer thrust in accessory sales.

Many of the company’s summer merchandising plans will be centered around the innovative Models TA52 and TA54 cartridge and carrying case and the brand new models TA74, TA76 and TA80 cassette storage cases which hold a dozen prerecorded or blank cartridges, look like leather-bound library books, and carry an index area on its broad spine for easy identification of contents.

Much attention will also be paid to further development and preservation of the firm’s servicing facilities, carefully developed over the 12 years of its existence.

This will include maintenance of the high quality, low cost products for which Le-Bo has become famous. Increased efforts to cement the already close relationship which exists between the company and the rack jobbers and distributor through whom it markets its products. (This will take the form of special incentive offers.) And better packaging and graphics products for display.

The company will also maintain, throughout the summer months, a full inventory of all accessory items. Said Dame, “More than 99 percent of the time we are able to offer immediate delivery on all orders, mainly because we have a large inventory of everything we manufacture and a shipping department that can offer same day service.”
STAY ON THE RIGHT TRACK WITH TOMORROWS LE-BO PRODUCTS


LE-BO PRODUCTS CO., INC. — 71-08 51st AVENUE, WOODSIDE, NEW YORK, N. Y. 11377 (212) 458-7700
Behind the Le-Bo Name

Herb Hartman

Herbert Hartman, Le-Bo's general manager and chief trouble shooter, has been with the company for three of its 12 years. The quiet unassuming business management executive joined the Le-Bo fold with a wealth of experience to his credit. He graduated from Brooklyn College with a B.A. degree, and went on to major in business management and traffic at the Traffic Manager's Institute. He held a number of executive positions in the field of business management before joining Le-Bo.

Commenting on his association with the company, he said: "Even before I joined Le-Bo I knew it to be a very progressive company with tremendous potential for development. Therefore, when the opportunity to become a part of it materialized, I gladly accepted the offer."

Best Seller's Big Brothers

Hot off the blueprints of the Le-Bo creative department has come a new product as innovative as the age in which it was created. It is the Jumbo Jet carrying case, Model No. TA-98. The unit which lists for $15.98 was masterminded by Le-Bo president, Leslie Bokor, and carries 36 CARtridges or cassettes.

It is the big brother to Le-Bo's best seller, the Model TA-54 carrying case, and is perfect for any music buff—regardless of age or sex—on the move.

Commented Bokor: "The unit is perfectly designed in train case shape, and goes any and everywhere. Our progressive, forward-looking people are also in the process of rounding out our anniversary program with a bevy of hot, new products which will go a long way towards revolutionizing the market."

Leslie Bokor.

Leslie Bokor, president and co-founder of Le-Bo Products, was born in Hungary. Like his vice president, Leslie Dame, he too had a career in textile before migrating to the U.S. It was in this business that Bokor and Dame met in their native country, and developed the friendship that was eventually to bring them together as business partners.

When the decision was made to migrate to the U.S. Dame and Bokor decided they would travel together. They made the long voyage on the same ship.

In New York their ways parted, but it was to be only a brief separation, for they were destined to come together again for the formation of Le-Bo Products.

Following his arrival in this country, Bokor went to work with Olympia Distributors which was, at the time, one of the biggest firms of record distributors in the State. The next ten months were to prepare Bokor for his ambitious leap into the accessory business.

"I learned a lot during the time I worked with Olympia Distributors, Bokor said. "My mentors, Messrs. Kelemen and Litkie taught me the business from the ground up."

Bokor learned his lesson well, and when he parted company with Olympia to start Le-Bo, he was well prepared for the giant leap. "In the early days," he reminisced, "I was chief cook and bottle washer. We started with only two items, and I was chief executive, salesman, and what have you."

With less than a half dozen English words in his vocabulary, Bokor went out to revolutionize an industry. The success of his undertaking is now history.

Leslie Dame.

Leslie Dame, vice president and sales manager of Le-Bo Products, was born in Hungary, where he was in the textile manufacturing business until he migrated to the U.S. in 1916.

During his first eight months in this country he worked with the English muffin firm of S.B. Thomas. But Dame's destiny was not in the baking business, nor was it, for that matter, in textiles.

In those post-war days, with the economy re-asserting itself after the crippling depression of the '40's, the record industry was really beginning to come into its own. Dame, and his friend and countryman, Leslie Bokor, eyed the record market with more than passing interest, but they were not thinking of becoming record producers, their foresight went beyond the prerecorded disk.

The duo was thinking in terms of accessories—a little known and little used, at that time, industry—for the flourishing market. But they were not pipe-dream visionaires, they were very practical about the obstacles they would have to overcome. Not least among which were the problems of orienting the record jobber and retailer to the use and advantages of accessories, and the language and geographical hang-ups every new settler in a new land faces.

As Dame observed: "In those days most record jobbers stacked only records, and we had to orient their thinking towards accessories, and the advantages of stocking them.

The rest is wrapped up in 12 colorful years of Le-Bo's history.
Fine-Tone Audio Products Co., Inc. is happy to participate in this salute to Le-Bo Products Co. We have been associated with Le-Bo Products almost since its inception, and it has been a very profitable association for both. We believe that we would not have become the largest accessory house in the East if it were not for their cooperation. Le-Bo Products is the creation of two of the most progressive and astute business men in our field. Their participation in the record business has made accessories an important and rewarding part of the industry. It's our sincere wish that they continue the good work they started 12 years ago.

Leonard Finkel
President

Congratulations on 12 Years of Success to LE-BO Products

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Atlanta, Ga. 30318

THE STEREO 8 SPECIAL ISSUE HAS BEEN MOVED BACK from JUNE 6th to JUNE 13th ISSUE
MEMPHIS—Memphis, which is ranked No. 4 behind New York, Nashville and Los Angeles as a recording center, has the potential to become a much more popular recording center, it is believed here, if the radio situation could be improved.

Recently organized Memphis Music Inc. aims to explore all aspects of recording in the city and to design one program that would appreciate any help possible on these shows.

Brown said WSJS will strive to keep the program from becoming heavy by making informational points only when needed, using the interviews to tie a specific segment. Each of the programs will be broadcast only after extensive promotion.

For a while, as on Henry Mancini, WSJS has already taped a 25-minute interview. Other candidates for the series include Barry Mann & Cynthia Weil, Laura Nyro and Jimmie Webb. Brown said he was open to suggestions about other performers who would appreciate any help possible on these shows.

The station, which serves one of the nation's larger markets, includes WAXY, WIVK, WTHB, Charlie White, Tom Chambers, George Lee, and Gary Smithwick.

WRNA-FM Scores With Progressive

CHARLOTTE — WRNA-FM has launched a progressive Format Monday through Saturday from 3 p.m. to 11 a.m., the program has made its debut.

The radio station in the first three weeks that the format was called the "High Five" favorable—in the first two weeks.

Listeners recently voted in a station-sponsored election, to expand "Stereo Experiment" to six nights.

"Alternative stereo," as the program is known, began its present broadcasting schedule May 4.

The format consists of progressive rock, folk, blues, jazz and rhythm and blues.

The philosophy behind our initial action was to add diversified WRNA-FM music on the air, we knew that all FM stations were playing the same music. (Continued on page 44)

Ron Jacobs to Detail Basics

NEW YORK — Ron Jacobs, the man who built one of the country's Top 40 stations, is about to present another. WRJF's recent history of radio—KJK in Los Angeles, which will speak on "Modern Programming Basics: Creativity or Conservation?" at the third annual Billboard Radio Programming Forum June 18-20 at the Waldorf-Astoria Hotel here. Jacobs, now a vice president in a music and communications firm named Watermark Inc., is producing a new worldwide syndicated radio show called "American Top 40."

Others just listed to speak and/or chair sessions include Marty Thau, one of the nation's leading "rock" writers, and program director of WPLC-FM in Indianapolis; Chip Forelli, who heads the Pittsburgh; John Garr, program director of WGN in Norfolk, Va.; and Charlie Van, program director of WLS in Chicago.

In all, the Forum, organized by one of the world's best known radio people, James O. Rice Associates—for Billboard, features more than two dozen leading authorities speaking on various topics in the field of radio programming. The speeches will range from "Producing Better Local Commercials" by Alan Scott of Scott-Textor Productions to "Trends in Contemporary Music Programming—the Need to Know Your Audience" by programming consultant Matthew Joseph, noted for establishing the formats of such successful operations as WFL in Philadelphia and WABC in New York.

Last year, more than 500 radio men—program directors, music directors, general managers, and air personalities—attended the Forum. More than half these radio men came from outside their own radio stations, including countries such as Japan, Germany, Peru, Brazil, England, and South Africa.

In addition to the speeches, special roundtable discussion sessions are slated on topics ranging from programming to air personality and air personality promotions to specialized weekend programming.

Additional activities of the conference include cocktail functions by many of the national advertising representative firms—through special invitational panels, members—of an open house at Billboard the evening of June 18 to which all radio artists are being invited. There will also be a Sounds of the Times exhibit open at the Waldorf-Astoria during hours when sessions are in progress.

There will be a special awards presentation Saturday afternoon in which 15 awards will be announced for the first annual Billboard air personality contest.

Radio-TV programming

WSJS Spotlights Composer Series

WINSTON-SALEM, N.C.—WSJS is producing a series of programs which will spotlight contemporary composers, according to program manager Bill Morton. These programs will run three hours in length and will premiere in the early summer on the nightly music show "Music till Midnight," which runs 8:30 p.m. to midnight Monday through Friday. Gary Smithwick will produce and host the shows.

KDAY to Air Artist ‘Bits’

LOS ANGELES — KDAY, the Los Angeles music station, has featured "A Story Behind the Hit" feature June 13 at the prodding of station manager Bob Wilson. The "Story Behind the Hit" centers on short interviews with leading record artists. These interviews will be run over mornings and will be part of the "KDAY Sound Bridge" of records. Already, KDAY has taped interviews with the Everly Brothers, Bob Dylan, the Beatles, Hardin, McGuinn, and the Monkees. Wilson is now going through the KDAY library and building interview tapes around every oldie record.

Memphis: The Airplay Scene

By JAMES D. KINGSLEY

The "Story Behind the Hit" feature both selected Happy Tiger Dan Penn's new recording, "Nothing's Fool," for their select playlists. Penn, who owns Beautiful Sounds at 505 South Highland, will announce the promotion of the Box Tops hits including, "The Letter," "Cry Like a Baby," and "Melt Her in Church."

WRNA-FM adds More Oldies

CHATTANOOGA — WFLI, Top 40 leader here, has increased its ratio of oldies, said program director Johnny Eagle. The station will now play three oldies out of every 10 records. Previously, only two of these were oldies. In some time periods, the ratio will go up to about 50 percent.

"With the emergence of the heavy music out today is running off the 18-34 year old listener," said Eagle. "I think these listeners are going to country music in our market. I know what they see in country music... maybe the progressive rock sounds are just not there for the older listener." WFLI has been programming solid golden oldies weekends for years. WABC Bows Drug Study

NEW YORK—WABC, local Top 40 station, has launched a research study into why young people use drugs, what their drug sources are, and their medical and social viewpoint on taking drugs. Starting Wednesday (20), the radio station began broadcasting comments from young people about their personal drug problems. A special telephone number, manned by trained staffs, has also been set up as a one line, with no names being asked. These comments are taped and aired.

MAY 30, 1970, BILLBOARD 39

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Bob Nyles has left WKFR in Battle Creek, Mich., to become manager of programming at WQFL, 2560 W., in Titsville, Tenn. Nyles says: "It's going to be quite a change for me from Top 40 to modern country music, but it should be fun. The program director here is an old friend of formerly of WKFR, Lee Dormann."... They need better record buyers. ... he is based in the signal area.

Ed Wendling is the new program director of KRSC and KRSC-TV, King City, Calif.; says Columbia Records, and is talking to many Top 40 and other music buyers with long, successful years at the station. Records are coming in at a faster rate than in the past.

Jim Clark has been promoted to program director of KLLL, 2400 AM, in Baltimore. He will be the first local program director that the station has ever had. It has been under the control of the 24-hour radio network, WOR, in New York, since it signed on the air in 1927. Clark was hired by the station nine months ago as production manager and has served as assistant program director since then.

Angie Blume, Where are you? Got a job for you.

Gary Kimes, program director of WOGL, 102.9 FM, Philadelphia, is leaving the station to accept a challenge at another station.

Stephen Kane at WCCC in Hartford, Conn., is leaving the station to accept a challenge at another station. He is leaving to take a position at a new station in Massachusetts.

Gary Price has been promoted to station manager of KQWB, 1120 AM, in Houston. He has been sales manager of the station for the past three years and has been with the station for five years. He is now in charge of the sales department and is responsible for the overall operation of the station.

Waga Duet Tops 'Search'

The event was attended by an SRO crowd of the press, government officials, and the music industry... H. Robert Bras, chairman of the board of directors of the Tea Club, handed over the award to the Hassel- den management, who then took it to Mad Lydia, who wrote the winning song based on the idea—"Tea Club's Hit Song," co-sponsored by WEBN-FM in Cincinnati. The Tea Club's Hit Song award-winning song during the finals. (See pictures, page 77).

A second prize was given in the finals, which was em- ceed by Tom Smothers, who is now a television personality based on which record company can produce the best record of this type of sound.

Groups participating in the finals included the Tea Club, the Overland Stage, a six-piece band made up of Jim Elton, Junior, Ward Briggs Jr., and Jeff Wright, and the Tea Club, the Overland Stage, and the Tea Club. The Tea Club won the Best Band award.

Another prize was given for the Best Record of the Year award, which was won by the Tea Club.

Waga Duet Tops 'Search'

The show features four British performers—a new music group, the S. Harris, vice president of Avco Broadcasting and general... (Continued on page 32)

Letters to the Editor

Dear Editor:

Having just returned from a 'Drug Alert Week' at High Point, N.C., I have seen and heard with interest the latest articles in Billboard on the drug scene and the efforts being made to combat it. I thought you might be interested in information about the recent Paterson, N.J., 10-day stint of high schools, etc., in which Scott Ross, Danny Taylor and the Love Inn Company performed. Requests have been made to local high schools to have the group perform for a junior and senior assembly. The high school players of the school's assembly will be held, and the group will be brought over to the school to perform for the high school players of the assembly. They will, however, be able to perform for the freshmen and sophomores.

Following the 10 days there, Danny Taylor, the Love Inn Company, flew home and Scott flew to Richmond, Va., for a Methodist conclave of 6,000 people. After the governor spoke on the subject of drug abuse, he gave a former user's approach, the governor suggested that pot was not a problem, but that it was not, in his opinion, an addiction. He concluded that there was a problem, and that it is additive by the way. The governor told the group that they could offer a speech and said he would like to talk with Scott about some of the answers. An article was written about this in the Virginia Paper.

Now for the one I know about. I used to work at WJZ. In High Point, at the time, I had a chance to travel with the Love Inn Company to the North Carolina, N.C., where some concerned businessmen banded together to set the issue on a policy that they believe to be the public good. They have been working hard to solve the problem. With the newspaper articles that have been written in High Point, the problem was put on the agenda of the Middle of Main Street, Channel 9, WHDP-T, High Point, KWWI, High Point, and the High Point Hospital to do something positive about the drug problem. You and I both know that the pedant thing to do is get some people together and say, "What can we do about this?" But the fact that our answer is no solution. But the fact that our answer is no solution, it's a bit, they just wanted answers. When you stop and think about it, the statistics are on our side. The government can only cure problems by training their government hospitals, and figures show that after 10 years of following this line, it costs $1,000,000 per year. Our statistics show that 75 percent of those that turn on to Jesus never taste drugs again, and you know, God said it's His Son.

We did high schools and civic clubs. The Love Inn Company, TV—isn't one of them—fan- tastic, and could possibly be made more attractive by writing WGHTV in High Point, N.C., in case I called my hardware manager. The high school assemblies were well received, and now we're just asking people to help out, we can mention God or whoever we wanted, because nobody had to stop. Of course we're student in his right mind would have blown it. But you can't bungle an assembly!" But one unusual thing did happen; on Wednesday, the Love Inn Company was up at the City Lake Auditorium, 1,000 teenagers showed up to hear more of the Love Inn Company. The response was the same, standing ovation, many questions at the conclusion.

We are very much concerned with the Southwestern States, and we are holding the Scott Ross Radio Show. The larger markets are slower to accept it because of tight scheduling, or commercial load, or afraid the competition will zap the ratings because they dared to break format and try to do something new. I would commend the brave ones, WAXY in the Boston area, WFLY in Richmond, Va., and the station in Canada were the first to swing away; WGHTV, Norfolk, Va., and WAPA in Illinois were the first to follow closely and WPOP and Danny Clayton are set to roll. My congratulations to those guys that put their listeners above all else.

Just between you and I, I called one of the Drake stations about the idea, and unless Drake himself says so.

The offer still stands, anything and everything to you guys with the problems, we stand ready to roll. Incidentally Danny Taylor is coming out this week.

Larry Black

"The Scott Ross Show"

Freepolis, N. J. 13068
Sure, the show is a smash hit. Walter Kerr called it “My favorite rock musical thus far.”

But what about the music?

“The . . . lyrics by Gretchen Cryer and the music by Nancy Ford are easily among the best of the present Off Broadway crop.” — Clive Barnes, N.Y. Times.

“I salute its daring and magnificent music. Gretchen Cryer and Nancy Ford are the most exciting composer-lyricist team now working in the theatre.”
— Emory Lewis, Bergen Record.

“‘The Last Sweet Days of Isaac’ . . . raised the standard for rock musicals by at least ten notches.” — Edith Oliver, The New Yorker.

“The true heroine of the evening . . . is Gretchen Cryer, who wrote the book and lyrics . . . I have undoubtedly overpraised Isaac; but that, in its funny way, is just what it deserves.” — John Simon, New York Magazine.

“The plays . . . are springboards to music that is both rocking and melodious, with lyrics that offer more than . . . gibberish and hostility . . . a delightful offhand approach to the music.” — The National Observer.

“The Last Sweet Days of Isaac,” the rock musical that quotes reviews of its music.

Winner of the Outer Circle Critics Award as the Best Off Broadway Musical

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THEN THE ALBUM
VINCENT BELL
"AIRPORT LOVE THEME"

The single is already up on all the charts. Now the album is in hot pursuit. All beautiful Hollywood, theme music, nonstop. All featuring the definitive Bell guitar.

Come fly with us on Decca records and tapes.
**WRNA-FM Scores With Progressive**

- Continued from page 39

**Talent Auditions**

If you have a program suitable for...

- Women's, Men's or Club CoEd Coeds
- College Coed
d) High School

Here's your opportunity to audition before national bureau managers and program directors during the American Radio Directors National Radio Directors Convention, July 31-August 2, 1970. All programs are invited. All applications must be in by August 1. The number of auditions is limited.

For information contact: D. T. Moore

**Radio-TV programming**

**Programming Aids**

Programming guidelines from key, perspective radio stations, including Best Picks, Best Field Picks, Biggest Happenings, and Biggest Happenings.

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**Country**


**Country**

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MARGO GROVER... PHOENIX
NICK CASEY... PITTSBURGH
JOHN CARTER... SAN FRANCISCO
DAVE KRAUSE... SEATTLE
GLEN BRUDDER... ST. LOUIS
DEE CASH... BALTIMORE & JOHN LAM... WASHINGTON
LENNY PETITZ... BOSTON
RON FAULDES... EAST
RICHIE GURLEY... SOUTH
MILTON REID... MIDWEST
JOHN LAM... UNDERGROUND
JERRY GIBB... ROCKY G... R&B

NEW ORLEANS
BARRY RESNICK... NEW YORK
RAY MELANISE... PHILADELPHIA

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NEW YORK—The International Festival of Violin Orchestras for 1970-1971 at Carnegie Hall begins Oct. 29 with Zubin Mehta and the Los Angeles Philharmonic in the first Series A concert. Mehta and the Los Angeles are the beginning of the two series on successive nights with cellist Jacqueline Du Pré as soloist for Series B, and Du Pré, pianist Daniel Barenboim and violinist Leonard Slatkin in an all-French program on the opening day of Series C, the last major concert of the festival.


Also performing in Series B is the Sixteen and the Detroit Symphony with Leonard Bernstein, the New Orleans Symphony with Pierre Monteux, the Los Angeles Philharmonic with Vladimir Ashkenazy, and the Orchestra of the State of Pennsylvania with conductor Karl Böhm.

Series C will feature the London Symphony Orchestra and conductor Seiji Ozawa;

Beverly Sills and the Dallas Symphony;

1502 (M) Camerata;200 (M) Chicago Symphony;

100 (M) St. Louis Symphony;

100 (M) and 100 (M) St. Louis Symphony;

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100 (M) and 100 (M) St. Louis Symphony;

100 (M) and 100 (M) St. Louis Symphony;
To Our Friend
EDDIE BARCLAY

Our Warmest Congratulations
On Your 20th Anniversary

Ahmet Ertegun
Jerry Wexler
Nesuhi Ertegun

Atlantic Recording Corporation
EDDIE BARCLAY—FOR 21 YEARS A ‘LIVING LOGO’

There can be no other music company group in the world which depends so heavily for its corporate image on the personality of one man as does the Barclay Group in France.

The colorful personality of Eddie Barclay—known in France as le roi du microsillon (the microgroove king)—is stamped unmistakably on every single Barclay Group venture.

In a sense Barclay is a “living logo” for his record empire: a larger-than-life character whose face—usually to be discovered on the end of a Havana cigar of almost Churchillian dimensions—is known to entertainment industry people throughout the world. (There can be few other record company presidents who can boast a bigger press cuttings file than most of their artists!)

It was 1949 that Eddie Barclay founded his record company—with one office, one secretary and a delivery fleet consisting of one bicycle. But he had countless ideas and a driving ambition.

This year is Barclay’s 21st anniversary—and from that modest beginning, the operation has grown into a major force in the entertainment industry with 400 employees and world-wide ramifications.

The Barclay success story is, to a large extent, the story of one man’s unswerving diligence and dedication, and of his skill in selecting equally enthusiastic and devoted staff.

The following pages introduce the Barclay team in this, their 21st anniversary year, beginning, of course, with the chief himself. . . .

THE BARCLAY STORY

By MIKE HENNESSEY

W HEN it comes to evaluating the business flair of Eddie Barclay, there is nothing more deceptive than his gossip column image as playboy, host of mad extravagant parties, obsessive champion of gimmicks and gadgets, protagonist of balmy days and wild nights in Saint-Tropez and advocate of abandoned and almost intolerable gaiety.

The subject of a thousand anecdotes, each more madcap than the last, Eddie Barclay has a public personality which suggests a vain preoccupation with personal publicity.

His luxurious flat in the Avenue Friedland in Paris is equipped with a circular bed; his Cadillac bristles with electronic equipment and antenna; he’s been known to throw a British ‘soiree’ and import London fog specially for the occasion; and didn’t he once claim to have discovered the rest of Schubert’s Unfinished Symphony in Greece?

Enter the Barclay premises at 143, Avenue de Neuilly, and the mood of suppressed hysteria amid a décor of pop art, mini skirts and rather aggressive potted plants, does nothing much to dispel one’s preconceptions—There’s an atmosphere of bohemian informality, which, of course, is not particularly remarkable for a record company; but there is more to the Barclay ambience than just this. It is like being in a sort of crazy commune for compulsive Barclay addicts.

Notwithstanding the manifest divergencies of character among the staff, they are solidly unified in one respect. They do not work for a record company. They work for Barclay. They work for Eddie, Barclay’s own publicity—and it is produced in copious quantities—says: “You either like him or you hate him; he leaves no one indifferent.”

And clearly no one who hates him is going to carry on working for him. . .

So, you can find yourself getting caught up in the Eddie atmosphere of admiring loyalty.

“Eddie,” it is said, “has the knack of persuading his staff that working with him is one long holiday.” Holiday? That’s arguable. Long? Most certainly. Staff cling limpet-like to telephone and typewriter long after the rest of Paris is finishing its after-dinner coffee. . .

Rules and regulations, office hours, time clocks—all the merciless and inflexible impediments of disciplined and regimented employment—are eliminated because of this potent and extremely demanding loyalty to a

(Continued on page B-4)
THE BARCLAY STORY

*Continued page B-3*

man who, himself, claims to work 17 hours a day.

He admits for Eddie is not more yessumpence, not expedient yes-manship. The people who work for him, who attend daily conferences with him, are only too aware of the yawning gulf between his public image and his board room sagacity.

You can't build the biggest independent record company in France on publicity stunts and neither can you survive in the highly competitive music industry simply by ensuring that your cigar's bigger than your competitor's.

Despite the public picture of flamboyance, opulence, and an almost boyish delight in inconsequential diversions, Eddie Barclay is astonishingly unlike the person you feel he ought to be. When you meet him you are disarmed and disconcerted to find that he is neither shy nor has a voice which is laconically pianissimo—when you feel it ought to be aggressively stentorian.

This brings you to the second trap; because it would be quite wrong to conclude from this evidence that he is a man of vacillating will who lacks conviction or is, in any sense, unsure of himself.

Says one of his loyal executives: "He talks very little at conferences, but what he does say always makes sense. He knows exactly what he wants in any situation and will not accept anything less. He demands a great deal from his staff; but repays it generously in various ways. He is, in fact, quite shy—and this is something of a paradox in view of the immense amount of publicity his various ventures attract—but it would be a very foolish man who underestimated his self-confidence or the firmness of his resolve once his mind is made up."

But for all his business acumen, his flair for bargaining and the foresight which has often put Barclay first in new musical fields, Eddie Barclay has a far stronger affinity to the artistic side of his work. If he can claim the most powerful roster of national recording talent of any company in France, it is as much because artists have sought him as because he has sought artists.

Unlike some record company presidents whose never-ending concern for finance causes them to regard artists as a necessary evil, Eddie Barclay has the closest of relationships with most of his artists.

I have known Charles Aznavour for more than 20 years. It was he who approached me when his record contract with another company expired. I think I am able to enjoy the close friendship of artists like Charles, like Jacques Brel and Léo Ferré, because of my background as a musician," Barclay says. "I still feel I'm more a musician than a businessman."

Eddie Barclay with the legendary jazz guitarist Django Reinhardt. During the occupation Eddie and Django used to jam together in the back room of Eddie's father's café near the Gare de Lyon, Paris.

He is also passionately interested in discovering new talent. He made a star out of Franck Alano, for example, after hearing him just singing for his friends in the ski resort of Megève. He also discovered Dalida.

"I heard her auditioning at the Olympia Theater in 1956. She was singing 'A Stranger in Paradise' and singing it out of tune. But I could see she had personality.

Dalida, groomed, rehearsed and encouraged, became one of Barclay's biggest stars.

Eddie discovered many more talents and once, claimed in an interview that he auditioned, on average, 1,000 artists a year.

It was a passion for the creative side of music, in fact, which first led Eddie Barclay into the music industry. He says: "It all goes back to an old black upright piano—I can see it now. It stood in the back room of the café which my parents ran near the Gare de Lyon in Paris."

That café, the Café de la Poste at 23, Rue, Boulevard Diderot, in the 12th arrondissement, was where Eddie Barclay was born on January 26, 1921 . . . only then his name was Edouard Ruault.

Young Edouard soon revealed an intense love of music. "I taught myself to play—without knowing a note of music. And because I was so mad about the piano, my school work suffered. For me the only important thing in life was music. When my parents realized this they took me out of school and put me to work in the café. I was a garçon de café at 15!"

In his spare time he would pick out tunes on that upright piano and he soon showed himself to have a remarkable ear and a natural gift for retaining melodies in his head. He also began showing a distinct predilection for jazz and in 1938 he won a talent contest organized by the Hot Club de France.

His piano playing improved steadily and during the war he would often jam with the legendary jazz guitarist Django Reinhardt, and with Boris Vian, Stéphane Grappelli, Alex Combelle, Henri Salvador and Jerry Mengo.

It was during the darkest days of the occupation that Edouard Ruault engaged in his first business venture. At this time public dances were banned and all the dance halls were closed. So, using the money he had saved from the tips collected over six years, Eddie opened the first record-listening club in Paris—in the rue Boissière. This was followed by two further clubs—one in the Avenue de la Grande Armée and the other in the rue Jean Goujon. Soon the clubs had a total of 10,000 members and were the only places in Paris at that time where jazz could be heard.

The popularity of those jazz record sessions revealed to Eddie that there was a considerable following for jazz in France. At this period, however, jazz records could only be obtained with difficulty through Switzerland, and Eddie began thinking seriously about the possibilities of producing records himself.

However, at that particular time he was in demands as a bar pianist, working for a man called Pierre-Louis Guérin in a bar called the Club at 45 rue Pierre Charron, off the Champs-Elysées. He was paid while the house was open and was paid two dollars a night, plus a sandwich," says Eddie.

It was at this point that he changed his name, deciding that Eddie Barclay rolled more easily off the tongues of all nations than Edouard Ruault.

He played in the bar for two years. Then came the liberation and Paris was ready to dance. "Quick" said Guérin, "get an orchestra together. Viens, viens, viens!"

So Eddie called his friends Django Reinhardt, Stéphane Grappelli, Boris Vian—and the first Eddie Barclay Orchestra was formed.

"What a band that was!" he recalls. "From time to time we had Johnny Desmond singing with us and the boys from the Glenn Miller band sitting in whenever they were in Paris."

"Mistinguett, Charles Trenet, Maurice Chevalier and Bourvil used to come to hear us. We played, and ate and drank champagne until six in the morning. And at the end of two years of Eddie Barclay and his Orchestra I had just one hundred dollars left. All the rest of the money went to entertain my friends!"

However Barclay had not forgotten about the record production project.

(Continued on page B-22)

Barclay is a frequent visitor to the studios where he supervises recording sessions by his artists. Here he watches actor Alain Delon, standing, rehearsing with celebrated composer, arranger and orchestra leader Michel Legrand.
since 1949
ALWAYS MORE...

- efficiency
- rapidity
- and experience

AT THE SERVICE OF RECORD PRODUCERS
THE SUCCESS OF AN INDEPENDENT GROUP
A Celebrity Among Celebrities

SINCE HIS early days as a bar pianist, Eddie Barclay has always had a passionate interest in jazz. He is pictured here with Ella Fitzgerald and impresario Norman Granz.

IN DEEP conversation with actress Monica Vitti.

EDDIE ADJUSTS the "cans" for top French singer Mireille Mathieu.

WITH, left to right, Rita Hayworth, Joe Pasternak and Charles Aznavour.

IN A “cigar duel” with Darryl Zanuck.

ENJOYING A Joke with U.K. actor Sean Connery, left, and French actor Jean Marais.

A FULL house of celebrities — Eddie, Dalida, Charles Aznavour and Duke Ellington.

EDDIE WITH actor Yul Brynner, who has recorded an album for Barclay.

AS ARRANGER Quincy Jones looks on, Eddie chats with Frank Sinatra.

EDDIE with lovely Italian actress Sophia Loren.

A WARM GREETING for Edward G. Robinson and Joe Pasternak.

EDDIE WITH two of the mainstays of the Barclay roster of artists—Charles Aznavour (left) and Jacques Brel.

THE KING of the French record industry meets the queen of the French movie industry, Brigitte Bardot, who sports a cigar in dedicated emulation of the Barclay image.

EDDIE BARCLAY—

B-6 Special Industry Profile Sponsored by Barclay Records

MAY 30, 1970, BILLBOARD
Happy birthday
to you,
Mr. Barclay!

avec les compliments de
Radio-Télé-Luxembourg International,
la grande station
de radio du continent européen

1287 m  OL  Français
208 m  OM  Allemand Néerlandais Anglais

19.54 m  OC  Français Allemand Néerlandais Anglais
49.26 m  OC

Canal 18 FM  Luxembourgeois

Canal 16 FM  Allemand
Canal 33 FM

Télé-Luxembourg Français et Luxembourgeois
CONGRATULATIONS ON
YOUR 20TH ANNIVERSARY

CONGRATULATIONS, EDDY
CNR Ltd, Leiden, Holland,
distributors of all Barclay-products in the Netherlands,
have succeeded in their attempt to triplicate the
Barclay turnover during the year 1969. This
was good reason for extra satisfaction,
when Eddy Barclay visited Holland
on the occasion of the 20 years'
celebration of the Barclay Concern.
On the picture, CNR's managing
director Hans van Zeeland
enjoys a glass of famous Dutch
beer with successful Eddy,
looking forward to an
even more prosperous
cooperation in the
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Joly Congratulates the Barclay Group on its 21st Anniversary
THE BARCLAY TEAM

Nineteen of the Barclay group's home and international team meet for a conference at the New York headquarters, Standing, l. to r.: Rainer Manssen (Barclay Holland), Raimon Cuartera (Barclay Spain); Jean Fernandez [Barclay USA]; Marco Buchmann (Barclay West Germany); Claude Aubert (Barclay Switzerland); Gian Paolo Simonutti (Barclay Italy); Cyril Brillant, Claude Paulin, Bernard de Bosson, Gerard Cote, Nicolas Tritz, Eddie Barclay, Leo Missir, Gerald Dafon, Marcel Aufort, Gerard Desvaux.

JHUBERT BALLAY—is Barclay's director general. A doctor in economic and social sciences, a former high French government official and holder of numerous French and foreign decorations, HUBERT Ballay, 41, is an admirable right-hand man for Eddie Barclay, sharing Eddie's unmitigated dislike of mediocrity. He has a shrewd business brain and a sensitive mind and often, late in the evenings, after long hours of work, he will discuss philosophical questions with a few chosen colleagues.

HENRI ROSSI—is Barclay's administrative director and head of the personnel department. He supervises all operations relating to contracts and deals with all legal matters in consultation with the firm's juridical advisor. Rossi represents Barclay at the meetings of SNICOP, the French record industry association, in conjunction with Nicolas Tritz. He also deals with label and trademark registration and with customs matters. Rossi comes from French and Indo-Chinese ancestry and received part of his education in Hacon. He came to France at the age of 18 and studied at the Ecole Superieure de Comptabilité in Paris. He speaks French, English, Spanish, Swedish and German fluently and before joining Barclay, he was in charge of the international department of a big hotel chain and, later, of a pharmaceutical laboratory. Married to a Swedish girl, he has two children.

MARCEL AUFORT—is Barclay's general secretary and he supervises the execution of all top-level decisions. A man of many parts, he sometimes seems to have his two ears working on independent circuits because he can keep track of two conversations at once. Aged 44 and married with two children, Aufort has a background of study at the school of oriental languages of the Imprimerie Nationale and subsequent positions as director of the administrative printing plant at Diepsant for nine years and director of the Abidjan printing plant for eight years. He returned to France in 1966 and became Barclay's "Minister of the Interior." His main interest in life is books, history and the theater.

NICOLAS TRITZ—is Barclay's inspector general of services and affiliates, is in charge of the fiscal, juridical and commercial affairs of the parent company and its affiliates and also supervises the relations between the affiliate companies and Barclay itself. Aged 44 and married, Tritz has studied law and bookkeeping, is a precise and inexhaustible speaker and has a passion for doing odd jobs around his house.

LEO MISSIR—is director of Rivera Productions and also artistic director and producer for the artists on the Riviera label. Missir is assisted by Jean Claudel, a sound engineer, three secretaries and two beautiful and efficient press girls. He has headed Riviera—and run it brilliantly—since 1964. Born 44 years ago in Vathi, Samos, Greece, he started his show business career as a jazz pianist in Marseille. He played in a succession of winter sports events and spas, finally winning a jazz contest in Vallauris where he was discovered by Eddie Barclay. For a period he acted as Eddie’s assistant before taking charge of Riviera. He has a fantastic “nose” for talent, having discovered Levy Escudero, Nino Ferrer, Nicholai, Peter Holm, David Alexandy Winter, Franck Mann, Rupert Allfey and Jean-Christian Michel. In addition, his Riviera concert features John Williams, Raymond Lejeune and Guy Marchand. When he is not discovering new talents, he loves to spend his time relating on sunny beaches.

PIERRE-MARC CICERI—aged 36, is director of the accounts department at Barclay. His job involves, among other things, establishing budgets for the various departments, preparation of company accounts, the carrying-out of special financial surveys at the request of the management and overall supervision of the group's bookkeeping. One of the real personalities in the company, Ciceri is credited with an English-style sense of humor. Before joining Barclay he directed a firm of consultant engineers. He has a restless analytical mind and was a natural choice to supervise the installation of the Barclay computer.

VALERE BOD (Barclay Belgium); Yvon Godin (Barclay Canada). Seated, l. to r.: Cyril Brillant, Claude Paulin, Bernard de Bosson, Gerard Cote, Nicolas Tritz, Eddie Barclay, Leo Missir, Gerald Dafon, Marcel Aufort, Gerard Desvaux.
THE BARCLAY TEAM

GERARD DESERBAIS— is director of the record distribution company Compagnie Europeenne du Disque, which handles distribution of many important foreign catalogs, plus the product of nearly all the French independents. It is the job of Deserbais to negotiate distribution contracts with independent producers of artists. A ready-smiling man, he is married to a German girl and has two children. He loves traveling and is a regular visitor to art exhibitions where he often buys works by young unknown painters. Before joining Barclay he worked for an important export company in Senegal, Africa.

GERARD DUBOS—has, since the beginning of the year, headed up the Barclay prerecorded tape division, after having been at the export service of the Compagnie Phonographique Francaise. He passed his baccalaureat in humanities and philosophy and has diplomas in economic science. Twenty-nine years old, he is married and has two children, and is an active sportsman. He knows almost every country in the world—except for Africa, South America and the Far East—but his favorite spot is Versailles, near Geneva.

BERNARD DE BOSSON—is Barclay's international label chief who spends his working day looking for new catalogues, labels and records, discussing licensing contracts, supervising distribution, promotion and exploitation of foreign labels and co-ordinating operations on the international markets with all Barclay affiliates. Like so many record company men, de Bosson came into the business via jazz. He is a fine jazz pianist and has sat in with such greats as Lionel Hampton, Stephane Grappelli and Kenny Clarke. He joined Barclay in 1966 from Polydor and was given the job of creating the group's international department. Married and the father of two sons, de Bosson gets most pleasure from entertaining his friends at home.

ALAIN MARQUAIN— is head of the Barclay publicity department and thus responsible for the creation of all publicity materials, record sleeve design, press advertising, posters, photographic sessions and all the decoration involved in the various Barclay barclay and sleeves. He is one of the innumerable Marqueins in French show business (people in the business say you can call after them Marqueins). After his secondary education he completed military service as a photographer and his talent in this field earns the admiration of all his colleagues.

YVAN PASTOR— is head of Barclay's classical department and spends his time seeking new artists in France and abroad, signing contracts for the Classic and Classic International labels, selecting repertoire, supervising recordings and heading the promotion service for owned and distributed classical repertoire. Pastor has specialized in the discovery and promotion of young classical talent and is most of the classical artists under contract to Barclay are relative newcomers compared with the Rubinstein, Cziffra, Oistrakh and Barenboim. "But," said Pastor, "they are at the same age as the new clemente for classical music and are evolving and perfecting their art at the same time as the young music lovers are evolving and perfecting their taste. Born in 1933 an Austrian father and a Yugoslav mother, Pastor studied music in the conservatories of Zagreb, Belgrade, Marseille and Paris and is an accomplished pianist and guitarist. He is reserved by nature and only really comes alive when one talks about classical music.

JACQUES DUCHAUSOY—is sales director of Barclay and it is he who determines and administers the sales policy of the Compagnie Phonographique Francaise. He is in charge of a team of salesmen, Duchausoys is responsible for supervising the fulfillment of orders, for determining release dates, deciding on quantities of various records to be prested and maintaining a close liaison with the group's publicity and account departments and with independent producers. Duchausoys was born in northern France in 1935, is married and has two daughters. He studied technical drawing and was originally a watchmaker by profession. He joined Barclay originally as a salesman, becoming assistant commercial director after eight years and then, eventually, commercial director. A dedicated worker, Duchausoys says his pet hate are people who avoid involvement by saying, "That's not my problem."

GERARD COUTE— is ad director of the Compagnie Phonographique Francaise and is also director of Barclay's promotion service. He has a classical education, learning Latin and Greek and studying for five years with the same piano teacher who taught Michel Legrand. He joined Barclay in 1967 and became responsible for the productions of Mireille Mathieu, Jacques Brel, Michel Delpech and the Eddie Barclay Orchestra. He relaxes by listening to classical music, particularly that by the great conductors like Furtwangler, Louis Mazzel, von Karajan, Bruno Walter and Georges Prezé.

CYRIL BRILLANT—as well as being head of the CPP export service, also co-ordinates all the overseas activities of the CPP and CED companies. Born in 1937 in Papeete, he studied law for two years in France in the expectation of finding, in Tahiti, a job with an import-export company. Instead he joined Barclay in 1960 and, with his knowledge of English and German, was eventually given the job in 1963 of reorganizing the group's export department. Married and the father of two children, Brillant loves his work and relaxes by watching boxing, listening to mainstream jazz or swimming.

DANIELLE FELLSNER—is heading the marketing division of the Barclay group. She supervises the production of records and sleeves and their delivery and also orders tapes for cartridge and cassette production. After commercial studies she joined a record company as secretary to the production chief. Her dream is to be an interior decorator. Meanwhile she spends most of her spare time reading books of travel, history and adventure.

CLAUDI PAULIN—is chief of the export service of the Compagnie Europeenne du Disque and is in charge of international commercialization and exploitation for CED. Aged 40 and married, with two sons, he was head of the sales department in another record company before joining Barclay in his present position. He dedicates all his spare time to his children, though sometimes amuses himself with carpentry.

GABRIEL DUPECHEZ—is director of Barclay Industries, the company owned to market audio equipment—record players, tape recorders, cassette players and stereo tape. Aged 45, Dupechez has two children and, in his spare time, is an enthusiastic stamp collector. In his younger days, however, he graduated into tantalumhers, successively selling curios, perfume, office equipment and signs. He now dedicates his working day to selling Barclay.
CONGRATULATIONS TO EDDIE BARCLAY
FROM GLORY-CARPEL

During the past 17 years, the GLORY-CARPEL printing shop in Paris has manufactured for EDDIE BARCLAY more than 40 million record sleeves and albums.

Its LP album output has recently been increased on a large scale.

In 1968, the GLORY-CARPEL printing shop received the first award for FRANCE in the world contest for excellence in lithography presented by the MINNESOTA 3M COMPANY.

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CONGRATULATIONS FOR THE CELEBRATION OF BARCLAY'S 21st ANNIVERSARY... AND MANY THANKS FOR GIVING ME SUCH A GOOD START IN THIS CRAZY BUSINESS.

Norbert Saada

La Compagnie
11, rue de Magdebourg,
Paris 16, France.
msp, suppliers of record sleeves to the Barclay Group, congratulates Barclay on its 21 years of achievement in the music industry.

This is why the clients who use our sleeves and album covers remain loyal to us:

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on its 21st Anniversary

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M.P.O. has chosen the best compression presses currently available for the pressing of all your disks which benefit from mastering of the highest fidelity.
Although we have been making records since 1954, the oldest presses we have are less than three years old. This means we can give rapid service at highly competitive prices.
The C.E.D. Story 
OVER 30 LABELS TO SELL A CONSTANT STRING OF HITS

The Compagnie Europeene du Disque was the first French company to be devoted exclusively to the distribution of catalogs of all kinds. It was created as an offshoot of the Barclay Group in September 1964 with the aim of establishing a first-class distribution network throughout France.

Above all it was created as a distribution organization which would offer an utterly impartial service to all record producers-impartial because CED had no artists or labels of its own. The first two labels to be attracted by the proposed method of operation of CED were Riviera and the highly respected classical line, Arato.

The effectiveness of CED's distribution philosophy is most tellingly underscored by the fact that within a few years the company had become the appointed distributor of no less than 40 labels of greater or lesser importance and from a wide variety of countries.

From the U.S. came the Atcet line with artists like Otis Redding, Sonny and Cher, Arthur Conley, Iron Butterfly and Vanilla Fudge; Stax with Johnny Taylor and the Bar-Kays; Chess, with the Dells, Muddy Waters, and Vanguard with Joan Baez. Bucky Sainte-Marie and the Front . . . and, of course, the associated labels of these companies.

From Canada came Gamma, with Robert Charlebois, Louise Forestier.

From Holland came CRN with the Dutch wonder boy singer Heintje, who has sold more records in German speaking territories than any other artist in history.

From Germany came Metronome, Golden 12 and Baccarola.

From Switzerland came Evasion, with Henri Des who represented his country in the 1970 Eurovision Song Contest.

From Austria came Amadeo, with the celebrated "Third Man Theme" played by its creator, Anton Karas. And from France came a long list of labels . . .

The technological pride and joy of the Barclay Group is the Gamma 115 computer, using Bull magnetic disks which, installed in one of the most modern offices in Paris, provides swift and utterly reliable solutions to apparently insuperable problems.

The computer can:

- establish the viability of the catalog, artist by artist;
- take care of the general accounting;
- carry out accounts analysis;
- undertake the auxiliary accounting for clients and suppliers;
- achieve simultaneous billing and control of inventory;
- take care of stock problems;
- supply commercial and statistical information.

The Riviera label, for example, has scored successive triumphs with "Monia" by Peter Holm, "Oh Lady Mary" by David Alexandre Winder, and the phenomenal Jean-Christian Michel who has had as many as three records in the Top ten at one time. Other chart successes for Riviera have been obtained by Nicoletta, Nino Ferrer, Guy Marchand, Raymond Lefevre and, more recently, Zanini, with "Tu Veux, Tu Veux Pas."

Barclay Studios—
THE MOST MODERN STUDIOS IN EUROPE

Directed by Maurice Villermet, with Gerhart Lehner as technical director, the Barclay Studios in the Avenue Hoche, Paris, are equipped with the most modern console in Europe. Only about one dozen of these installations are operating in the U.S.

The system has 16 tracks and uses a two-inch tape. Millions of dollars have been spent on the studio to make it the most modern and elegant in Europe.

Maurice Villermet is a man of a calm disposition who shares his home with five ladies—his wife and four daughters. In his time he has been an actor, writer and cinema producer.

Gerhart Lehner, 44, was born in Gera in Germany and studied communications engineering at Leipzig and Dresden. He worked for three years with the American Forces Network in Germany, then with Bavarian Radio. He joined Barclay in 1956 and has earned his reputation as one of the leading sound engineers in Europe. His hobby is listening to U.S. pop records.

Barclay in the Computer Age
In BALLANCOURT
Rue de la Vallee
ESSONNE—91
FRANCE

SOCIETE FRANCAISE DE PESSAGE
DIMOPLAST

Thanks to our use of the most modern record manufacturing equipment for

MASTERING
PRESSING
REEL-TO-REEL DUPPLICATION
MANUFACTURE AND DUPLICATION
OF CASSETTES

We can solve all your manufacturing problems:

SERVICE..... QUALITY..... RAPIDITY

S.F.P. and Dimoplast salute the Barclay group on its 21st anniversary.
BARCLAY AROUND THE WORLD

Since he founded the company 21 years ago, Eddie Barclay has always thought internationally, and step by step over the years he has built up an international Barclay network which enables the group to exploit both its own and its distributed product effectively throughout the world.

Barclay's foreign operations fall into three distinct categories:

1. Production, Promotion and Distribution companies:
   - BELGIUM: C.P.F.B., Brussels
   - SWITZERLAND: Barclay Records, Geneva
   - ITALY: S.I.F., Milan
   - CANADA: Barclay Limited, Montreal
   - HOLLAND: Barclay Nederland, Amsterdam

JAPAN: Barclay Tokyo, Japan
SPAIN: Compania Fonografica Espanola de Discos Barclay, Madrid
WEST GERMANY: Barclay Schallplatten GmbH, Hamburg

2. Promotion
   - UNITED STATES: Barclay U.S.A., New York

3. Promotion Bureau

BARCLAY IN BELGIUM

The company in Brussels, Belgium, at 31, rue de Lombard, was created in 1965 and is Barclay's oldest affiliate.

Barclay Brussels is headed by 50-year-old Valere Bral—a man who loves music in all its forms. He is assisted by Adelin Janty, 36, who is also label manager.

The company has 11 sales representatives under a commercial director and a promotion service headed by 24-year-old Michele Vanpraet. The promotion department also includes two press officers, one of whom, Pol Bertinchamps, looks after the classical repertoire.

In charge of the accounts department is M. Galiez and heading up the stock department, which employs 20 people, is M. Michel.

Employing more than 50 people in total, the Belgian branch of Barclay has, in five years, established Barclay Records as a force to be reckoned with.

BARCLAY IN CANADA

The Barclay company in Montreal, Canada, was founded in 1967 and is directed by 34-year-old Yvan Gadoua who is a qualified engineer.

The company, as well as producing and manufacturing records and tapes, distributes its own product—except in Quebec where distribution is handled by Trans Canada—and also promotes Barclay artists, both French and Canadian.

In addition to the success achieved, particularly in French speaking areas, with recordings by top French artists, Barclay Canada has also scored with its local productions by Jean-Pierre Ferland, Renee Claude and the Bel Canto.

BARCLAY IN GERMANY

Barclay’s affiliate in West Germany—based in the Metronome offices in Hamburg—is only a few months old. It is primarily a promotion and contact office and the staff are in close contact with Metronome, the company which distributes Barclay product in West Germany.

Barclay takes care of all Barclay artists arriving in Germany for television and concert appearances and also keeps a close watch on local productions in order to find local writers and composers with potential.

Barclay in Germany maintains good relations with the press, radio and TV, supervises distribution of the company’s product in West Germany and—last but not least—has the intention of making the name Barclay a household word in Germany.

The office is headed by director Marco Bachmann, 32, who, as well as having extensive commercial knowledge, is a great lover of Brazilian music and jazz. His assistant is 22-year-old Tina Klinke.

BARCLAY IN HOLLAND

Barclay’s Holland office was opened in 1964 and is located in a charming 17th century house in the heart of Amsterdam.

Here 15 people are employed by director Rein Maassen, 38, whose academic career has included the study of marketing, foreign languages and economics. He is assisted by 29-year-old Margan Jager, who speaks French, English and German as well as Dutch and enjoys studying human psychology.

BARCLAY IN ITALY

The Barclay group in Italy is represented by SIF, which in two years has made a great impact on the Italian market and is now always represented in the national distribution.

SIF, the Societa Italiana Fonografica, was founded on Jan. 17, 1968 as a production and promotion company for artists under contract to the Riviera label.

Twelve days after its establishment in Italy, SIF had an artist—Nino Ferreri—participating in the San Remo Festival. It was an undistinguished debut.

But the history of music shows that an initial disappointment is an indispensable percursor to a career of distinction and, in a few very months, SIF was to prove the truth of this principle.

In October 1968 came two striking successes—Nino Ferreri’s “Donna Rosa” became the theme for the television program “Settevoci” which ran for eight months, and Peter Holm’s “Monja” became a massive hit. From this point on SIF was really a force in the Italian record industry.

In 1969 the SIF company was reorganized to make it a complete record company by adding a distribution division. The first months of 1969 were spent in organizing a distribution network. But productions continued unabated and Ornella Colli’s participation in the television show “E domenica ma senza impegno” ensured a further big hit with “La Moto.”

In September 1969, David Alexandre Winter reached the final of the Festivalbar contest with “Oh Lady Mary” and the record stayed several months around the top of the national chart, despite the competition of a number of cover versions.

In addition Charles Aznavour scored a massive hit in Italy with “Oramai” at the Festival of Venice, and all this in just over two years. SIF is now one of Italy’s top seven record companies.

Barclay Italy is directed by Gian Piero Simontacchi, 30, who, in his time has been a racing cyclist, journalist, scriptwriter and press agent.

The other top executives with SIF are Amleto Silvestri, commercial director, who has been in the record industry for more than 12 years.

In addition Charles Aznavour scored well with “Oramai” at the Festival of Venice—and all this in just over two years. SIF is now one of Italy’s top seven record companies.

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Although the bustling Japanese record market is highly competitive, Barclay has already scored considerable success there with singles by Raymond Lefevre and Philippe Lavil.

BARCLAY IN SPAIN

Barclay’s affiliate in Spain, housed in spacious and modern offices with sensual décor, has been established in Madrid for three years.

Although the company does not handle its own distribution, it has launched a number of top artists including Los Pop Tops, Los Bravos (“Black Is Black”), Manolo Diaz, and the Pebbles.

Distribution is by Moviplay or, in the case of the Poplandia line, by RCA.

An unusual feature about Barclay in Spain is that every day its radio department produces a one-hour radio program for 40 Spanish radio stations. The program is Explotacion and its hit parade has become the official hit parade of Spain, published in all music magazines.

Directing operations for Barclay in Spain is Alain Milhaud, 40, who is a former economics and law student and also an ex-classical conductor, having conducted orchestras in Switzerland, Germany and Spain.

A fluent linguist—he speaks French, Spanish, English, German and Catalan—he is one of the most talented record producers in Europe with many hits to his credit.

Directing the company is 35-year-old Raimon Cuxard, who was appointed director general in 1968, having formerly worked for Pechiney. As well as being a qualified economist, Cuxard is an excellent painter.

Administrative director is 26-year-old Feliciano Martin, appointed in March 1968. He previously worked in a bank.

Heading the artist management division of the company is Vicente Sales, 33, who has worked in European show business for many years and artistic director is 25-year-old Luis Fran, who heads the Pebbles department, was at Barcelona Conservatory and was organist with the Pop Tops before joining Barclay.

Francisco Delafuente, 27, is head of public relations and director of promotion is 30-year-old Jose Luis Yaguzane who, while working in radio, won a number of international prizes for his programs.

(Continued on page B-22)
L'Imprimerie du Nord
“félicite”
Eddie Barclay
on his fantastic achievement
during the past
twenty-one years

L’Imprimerie du Nord,
2, rue Emile-Pathé, Chatou, Paris, France
A Member of the Garrod and Lofthouse Group of Companies
PARIS • LONDON • MANCHESTER • CATERHAM • CRAWLEY • REDHILL • AMSTERDAM
Barclay Around the World

Continued from page B-20

BARCLAY IN SWITZERLAND

The Swiss affiliate of the Barclay group was officially opened at 14, rue du Roveray, Geneva, on Jan. 1, 1967, and since that date it has increased its turnover by more than 40 percent every year.

In view of this success it might be thought that the time and place for the opening of a Barclay affiliate in Switzerland had been carefully planned after exhaustive surveys. But, in fact, it was just another example of Eddie Barclay's extraordinary gift for doing the right thing in the right place at the right time.

In 1966 the tendency in the Swiss industry had been toward mergers and the idea of opening a new record company office to sell what was principally a French catalog in a country which is 75 percent Germanic was regarded with a certain amount of cynical amusement in the record industry—both inside and outside the Barclay group!

But it was, of course, Eddie Barclay who had the last laugh.

Claude Aubert, assisted by Gerard Chapuis—a financial wizard—engaged a staff of four, moved into offices, ordered a basic stock of disks, advised Swiss retailers of the new Barclay presence in Switzerland and waited. Barclay Switzerland at that time resembled a tiny South American republic whose population consisted entirely of colonels—all department chiefs with no departments.

The reaction of Swiss retailers was somewhat overwhelming and the veterans of the company will long remember the first 300 orders received in two days over the sole telephone line. That the retailers did not know that the records they received were collected from stock by a press officer, parcelled up by a chief buyer and invoiced by the company's director—mostly at four in the morning—was of little consequence.

Three months later, Aubert was able to work out that the company was operating at a profit and was able to buy himself a telephone—here, a typewriter there, a chair, a cupboard, a carpet. However, today the offices are fully equipped and

Barclay Switzerland is an important and thriving part of the Barclay network. 

Director Claude Aubert, 45, is the son of a painter and he qualified as a chemist at the University of Geneva. While at the university he would spend his evenings playing clarinet in a band. He has worked as a chemist, musician, public relations officer, journalist and broadcaster, finally entering the music industry as a salesman.

His assistant, Brando Parlatano, 36, is from Milan and acts as buyer for the Swiss company. Also assisting Aubert is Emly Nef, a Dutch woman born in Java who has worked in a wide variety of fields and several different countries.

Francois Magnenat, 52, is sales manager and chief of personnel for Barclay Switzerland. A knowledgeable musicologist, he previously worked for Deutsche Grammophon in Switzerland and is well known to all the Swiss retailers.

BARCLAY IN THE U.S.

Barclay's New York office was opened in 1968 under the direction of 42-year-old Jean Fernandez—a dynamic young executive who was previously artistic director in the Paris office.

Catalogs Distributed By the Barclay Group

COMPAGNIE PHONOGRAPHIQUE FRANCAISE:
ATOMIC BANG BUDDAH COTILLION ELENO HI-FI JUBILEE-JAYGEE MONUMENT ORLENE PROJECT 3 20TH CENTURY FOX YOUNG BLOOD

COMPAGNIE EUROPEENNE DU DISQUE:
AMADEO ATCO BACCAROLA CHESS DOUGLAS ENTERPRISE EXCELSO GIFT METRONOME NASHIRO STAX TOADEZ AZINGUARD VOLT

INDEPENDENT PRODUCTIONS:
ERIC BURDON EXUMA JIMI HENDRIX SOFT MACHINE

MAY 30, 1970, BILLBOARD
Congratulations, Eddie Barclay!
Major Minor Records are proud to be associated with
Barclay and Riviera in Gt Britain.
Every success during the next 20 years

Sincere congratulations on your 20th Anniversary.
A Truly Great Achievement!
Here's to the next 20 years....

Viva La Barclay
(More power to you from the source of the soul sound.)

STAX THE SOUND OF MEMPHIS
Enterprise Records, Volt Records and Respect Records are divisions of Stax Records, a division of Famous Music Corporation, A G-W Company.
STAX RECORDS, 88 North Avalon, Memphis, Tennessee 38104

Sydney ... Australia.
Barclay’s international department was set up by Eddie Barclay in September 1969 in order to give the best possible exploitation to foreign catalogs distributed both by the Compagnie Phonographique Francaise Barclay and by the Compagnie Europeenne du Disque.

Put in charge of this department was Bernard de Bosson who had previously worked with Polydor France where he directed the international department for five years and then, for three years was successively involved in production and promotion.

Before de Bosson joined Barclay the exploitation of foreign catalogs was spread among a number of different people and, although in some cases it had achieved certain spectacular results with such recordings as “Only You,” “Bad Boy” and “Zorba’s Dance,” there was no clear-cut policy laid down in the matter of international exploitation.

De Bosson, therefore, set down a number of objectives. Initially these involved the grouping together of all foreign catalogs and the establishment of much more regular communication and a stronger rapport with all licensors in England, America and other countries.

Having done this, it was necessary to organize an international department structured as to be able to operate as a self-contained unit.

This involved operating in such fields as discussion and finalization of contracts, and the whole gamut of exploitation comprising selection of material, supervision of manufacture of records and sleeves—in conjunction with the production and publicity departments, headed respectively by Danielle Pellissier and Alain Marouani, promotion, and sales, not only for France but for all the European countries in which the Barclay group is represented—Belgium, Holland, Switzerland, Spain, Italy and West Germany.

The next phase envisaged by de Bosson was to improve the exploitation of the various catalogs by the CED and CFP Barclay by reallocating them on a more logical basis.

There were, for example, three catalogs—Atlantic, Chess and Stax—which had the same kind of rhythm and blues and soul material and which were all being distributed by CFP. By transferring Stax and Chess to CED, the Barclay group was later to mount a tremendous rhythm and blues operation which succeeded in deeply implanting this much into French pop culture.

And through the special series Formidable (Atlan-
tic), Terrible (Atel), Incroyable (Stax) and Remarquable (Chess) Barclay was able, several months later, to claim 80 percent of sales in the rhythm and blues field.

This was a solid base on which to build future sales by such stars as Otis Redding, Wilson Pickett, Sam & Dave, Arthur Conley, Aretha Franklin, Booker T., etc.

Parallel with all this, de Bosson initiated a system of direct imports from the U.S.A. for distribution by both the CFP and the CED. This resulted in:

1. A better awareness in France of the image of the various labels distributed by the groups.
2. Barclay’s being able to provide for the specialist market the latest American records very soon after state-side release.
3. A new means of promotion which could sometimes make an imported version of “In-a-gadda-da-vida” by Iron Butterfly sell so well that Barclay was eventually required to press it and release it locally.

Since his appointment as head of the international department, de Bosson has secured the distribution of other labels, such as Buddha, and has achieved spec-
tacular success with the recordings of Melanie for whom he arranged a tour of France, Belgium and Holland. Melanie has since scored tremendous success in Holland.

He has also scored with the Monument artist Tony (Nouvelles Editions Barclay—The largest indie Publish-

(Barclay’s International Depart-

er in France)"

Although he is France’s No. 1 record man, Eddie Barclay, being a musician, was inevitably also to make his mark as a music publisher. He has in addition, achieved considerable success as a composer, having written such hits as “L’Enfant de la Ball,” “Ave Ver Deus La,” “Quand je t’embrasse,” “Tire, Tire l’Aiguille” and “La Valse des Libas,” among many others.

Eddie’s first publishing venture was the formation of Editions Caravelle, which was headed by Philippe Bouet. Then, in November 1964, seeking to expand his publishing interests, Eddie formed a new publishing, Nouvelles Editions Barclay.

To head up the group Eddie appointed a brilliant young publisher from the famous Marouani family—Gilbert. Under Marouani’s direction, Nouvelles Editions Barclay was formed to strength, initially handling all Barclay copyrights and then acquiring sub-publishing rights from some of the world’s most important cata-

logs.

In addition the group was appointed to handle the copyrights of such celebrated French singers and songwriters as Enrico Macias, Claude Francois and Henri Salvador.

In five years Nouvelles Editions Barclay has become the largest and most energetic independent publishing group in France—and much of this success is due to the fact that Gilbert Marouani engaged some of the most aggressive and enterprise people to run the company—such as Regis Talar, formerly with Editions Tuti, Charlie Ganem, Patrick Vilaret, a former producer with Barclay Records, and Pierre Billaud, a “heavy cast” and the “hippy” of the group who has been especially valuable for pop material.

In addition there is Jacques Rodrik who looks after the foreign catalogs, Micheline Rives, in charge of promotion, Georges de Lellis the administrative direc-
tor, and Edith Nadjar who handles copyright matters.

They Did It Marouani’s Way


NATIONAL

A.A. Music (Salvatore Adamo catalog), Cirta (En-
rico Macias catalog), Jeune Musique (Claude Francois catalog), Trena.

A HISTORY OF HITS

Among the major hits achieved with foreign reperto-

ire by the Barclay International Department are:


CED: “Little Man” and “The Beat Goes On” by Sonny and Cher.

The 60s series “Terrible,” “Incroyable” and “Kermitizable.”

All the records, albums and singles, of Otis Redding—especially “Dock of the Bay” and the two double albums “Otis Redding Story” Vols 1 & 2.

All the albums of Joan Baez: “Love Is Blue” by the Dells; the albums of Chuck Berry; the Series “Under ground”; “In-a-gadda-da-vida” by Iron Butterfly. All the albums of Vanilla Fudge; “Soul Finger” by the Bar Kays; all the disks, albums and singles, of Booker T.; the two albums of Larry Coryell; and the album and the single of the Frost, “Rock & Roll Music.”
Congratulations to 20 successful years and we are proud to have been associated with you since 1951

Metronome Records

Copenhagen  Hamburg  Stockholm

SOMIDEX S.A.
260, Boulevard Mohammed V

Exclusive distributor in Morocco of the Compagnie Phonographique Franciase BARCLAY

Telephone: 737.30-770.03 CASABLANCA

WE'RE HAPPY TO HAVE A FRIEND IN FRANCE NAMED BARCLAY

P.S. they're also great distributors
SOLE U.S.A. DISTRIBUTORS FOR
BARCLAY INTERNATIONAL

Over 100 LP titles on the Barclay label, imported from France, available for IMMEDIATE DELIVERY from our stock in New York City.

Selections by world famous Barclay recording artists including:
AUFREY - BREL - BARRIERE - ANNABEL BUFFET - DALIDA - FANNOT - FERLAND - FERRAT - FERRE - GRAPPELLY - MITCHELL - TRENET

plus jazz artists
SYDNEY BECHET - LIONEL HAMPTON - DON BYAS

Complete catalog of available Barclay recordings and 3000 additional LP titles imported from around the world to dealers on request.

PETERS INTERNATIONAL, INC.
600 Eighth Avenue, New York, New York 10018. Tel.: 524-5535 - 524-4024. Cable: PETOURS

Congratulations to BARCLAY

from the Sub-Editor of Disc Jockey in Argentina

Goyena

Many Happy Returns Barclay From all of us at SLD

We are proud to represent your sensational repertoire in Lebanon

SLD SOCIETE LIBANAISE DU DISQUE
BEYROUTH - BUILDING CINEMA EMPIRE B. P. 4258
TELEFON: 25 22 22 - CABLE CINEMPAIRE

MAY 30, 1970, BILLBOARD
C.R.D.
Importer and Distributor of BARCLAY Group Records in Great Britain, and U.K.'s leading independent in Import/Export, congratulates BARCLAY on its 20th Birthday

C.R.D. (Continental Record Distributors, Ltd.)
97/99, Dean Street
Oxford Street, London W.1
Tel (01) 437-1002 Cables: Disrecord London W.1

WE ARE HAPPY
to represent the beautiful Barclay music in Norway

WE ARE PROUD
to announce that the names of Mireille Mathieu, Charles Aznavour and Jacques Brel are familiar to Norwegian record buyers

WE ARE DELIGHTED
to salute BARCLAY on their 20th anniversary

A/S NOR-DISC
Rosenborggaten 19
Oslo 3 - Norway
Telephone 46 39 52
Postboks 5327
Telex 18521

MAY 30, 1970, BILLBOARD
EUROPE N°1

LUCIEN MORISSE
DIRECTEUR DES PROGRAMMES

Congratulations, Eddie
for 21 years of
great product.

28, RUE FRANÇOIS 1er, PARIS, 8th. 256-90-00.
THURSDAY MORNING, JUNE 18
REGISTRATION FROM 9:00 a.m.

THURSDAY AFTERNOON, JUNE 18
2:00 p.m. - 4:30 p.m.

Session 1
RADIO FACES THE NEW DECADE
a. Radio's Key Role in Dealing With Urgent Social Problems
Art Linkletter
Los Angeles, Calif.
b. Are We Wasting Our Most Valuable Resource—Our Personnel?
Lenny M. Small
Executive Director
Seattle, Portland, and Spokane Radio Programming Inc.
c. Dynamic Changes in Music—The Challenge to Future Programming
George Martin
Managing Director
Associated Independent Recordings, Inc.
London, England

5:30 p.m. - 7:30 p.m.
 COCKTAIL RECEPTION, BILLBOARD OFFICE
“SOUNDS OF THE TIMES”
Astor Gallery from 4:40 p.m. and after 7:30 p.m. The Astor Gallery will be available after 7:30 p.m. also as a meeting place for informal discussions and relaxation.

FRIDAY MORNING, JUNE 19
REGISTRATION FROM 8:00 a.m.

9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS
Choose two — The first at 9:00 a.m. and the second at 10:45 a.m.

Session 2
KEEPING TOP 40 IN TUNE WITH THE TIMES
a. Dealing With the Music Forces Affecting Top 40 — Progressive Rock, Good Music, Soul
Khan L. Hanson
Program Director
KTSX Radio
San Antonio, Tex.
b. Trends In Contemporary Music Programming — The Need to Know Your Audience
Michael Joseph
Radio Program Consultant
Westport, Conn.

Session 3
THE SOUL RADIO OF THE FUTURE
a. Keeping and Jonusing Your Listeners —White and Black
Jerry Boulding
Operating Manager
WTLC Radio
Woodside, N. Y.
b. How to Combat the Continuing Reaction Against Soul Radio
Reginald Lavong
Vice President, Marketing, R & B Capital Records Distributing Corp.
Hollywood, Calif.

Session 4
THE AGGRESSIVE GROWTH OF EASY LISTENING FORMATS
a. Dealing With a Successful Morning Show — What Are Its Structures and Requirements?
J. P. McCarthy
Air Personality
WJW AM Radio
Div. of Capitol Cities Broadcasting Inc.
Detroit, Mich.
b. The Case for Rock Music Fit in the Easy Listening Format!
Tony Taylor
Program Director
WIP Radio

Session 5
CREATING A MAJOR MARKET SOUND IN A SMALL MARKET STATION
a. Analyzing the Market to Find Your Programming niche
Bennie Baxter
Vice President and General Manager
WDAX Radio
Columbus, Ga.
b. Why Good Radio Music Blend — Can You Please Everyone All the Time?
Gary R. Fuller
Vice President
KAFY, Inc.
Bakersfield, Calif.

Session 6
COUNTRY MUSIC RADIO—WHERE DOES IT GO FROM HERE?
H. Country Music Programming Becomes Too Modern?
William J. Wheatley
Program and Operations Manager
WWOK Radio-Miami
WAME Radio-Charlotte, N. C.
Miami, Fla.

THURSDAY, JUNE 20
9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS
Choose two, The first at 9:00 a.m. and the second at 10:45 a.m.

Session 12
CREATIVE SKILLS IN PRODUCTION
a. Producing Better Local Commercials
Aan R. Scott
Partner
Scott-Textor Productions, Inc.
New York, N. Y.
b. Tighter Production Through Modern Electronic Techniques
Dan Clayton
Program Director
WPOJ Radio
Hartford, Conn.

LUNCH

FRIDAY AFTERNOON, JUNE 19
2:00 p.m. - 5:15 p.m.

Round table discussions. Each session will be held in a different room. Each panel will be presided over by a moderator — but with each “Roundtable” (a group of 10) discussing its own “give and take” discussions, beginning with a suggested list of pertinent topics.

Session 7
METHODS OF MOTIVATING ON-THE-AIR PERSONNEL AS PART OF TOTAL STATION TEAM-WORK
Robert H. Eddridge
Station Manager
WJJJ Radio
Atlantic City, N. J.

Session 8
DECIDING WHAT THE VARIATIONS SHOULD BE BETWEEN WEEKEND AND WEEKDAY PROGRAMMING
John H. Healy
Program Director
WBMX Radio

Session 9
AUDIENCE PROMOTION — SUCCESSES AND FAILURES
Robert F. Hood
Vice President and General Manager
WHOD Radio
Orlando, Fla.

Session 10
HOW TO HELP YOUR FM STATION COMPETE WITH YOUR AM
Hy Lit
Vice President and General Manager
WDAS-FM Radio

Session 11
ALTERING MUSIC FORMAT TO REACH DIFFERENT LISTENERS AT DIFFERENT TIMES
Ken Dowse
National Operations Manager
McLendon Broadcasting Co.
Dallas, Tex.

FRIDAY EVENING, JUNE 19
7:30 p.m. - 10:30 p.m.

“A Sounds of the Times!” after 5:30 p.m.
After 9:00 p.m. the Astor Gallery will be available for both “Sounds of the Times” and as a meeting place for informal discussions and relaxation.

Session 12
YOUR AUDIENCE IS CHANGING — THE ARTISTS STATE THE CHALLENGE
A panel of 3 performing artists. Each will describe his audiences’ reaction to the music he is performing — what they appear to like and what they do not like. Each artist will give his opinion as to what the significance of his observations may have for radio station programming.

The panel of 3 artists:
Johnny Rivers
Johnny Rivers Music, Los Angeles, Calif.
William (Smokey) Robinson Jr. V.P.
Motown Record Corp., Detroit, Mich.
John D. Loudermilk
Lee Ward Corp., Nashville, Tenn.

SATURDAY MORNING, JUNE 20
9:00 a.m. - 12:15 p.m.

CONCURRENT SESSIONS
Choose two. The first at 9:00 a.m. and the second at 10:45 a.m.

Session 13
CREATIVE SKILLS IN PRODUCTION
a. Producing Better Local Commercials
Russell Scott
Partner
Scott-Textor Productions, Inc.
New York, N. Y.
b. Tighter Production Through Modern Electronic Techniques
Dan Clayton
Program Director
WPOJ Radio
Hartford, Conn.

LUNCH

THURSDAY, JUNE 21
2:15 p.m. - 3:45 p.m.

THE NEW RECORDS
Choose one of three concurrent sessions.
Each session will be devoted with playing of new records which have not yet been released. It will provide an opportunity for each registrant to predict his ability to pick the hits within each of three formats.

Session 18
TOP 40 AND PROGRESSIVE ROCK
Moderators: George Michael Music Director
WLIB Radio
Otie Blume
National Promotion Manager
New York, N. Y.

Session 19
EASY LISTENING
Moderators: George Nichols
KMPQ Radio
Los Angeles, Calif.

Session 20
COUNTRY MUSIC
Moderators: Roy H. Stingley
Program Director
WJJD Radio
Chicago, Ill.
Owen Bradley
Vice President in Charge
Of A & R
Decca Records
New York, Tenn.

OPPORTUNITY WILL BE AFFORDED FOR CRI- TIQUE INTERCHANGE. Each registrant will receive samples of the unreleased records played in his session.

4:00 p.m. - 5:00 p.m.

BILLOBOARD AWARDS FOR ACHIEVEMENT
a. Radio Is a World for Creative Thoughtful People
Frank N. O’Connor
Paulist Fathers
Mount Paul
Oak Ridge, New Jersey
b. Presentation of the Billboard Awards

MAIL IN YOUR REGISTRATION TODAY

REGISTRATION FORM
Please register me for the BILLBOARD RADIO PROGRAMMING FORUM, June 18-20, Waldorf-Astoria, New York City. (If you wish to register others besides yourself from your organization, please send names and titles on your letterhead and enclose payments.)

Registration Fee: $175.00 per person

Please enclose check and return registration form to:
Radio Programming Forum
Ninth Floor — 300 Madison Avenue, New York, N. Y. 10017

NAME____________________________

TITLE____________________________

COMPANY__________________________

ADDRESS__________________________

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**Soul**

**Vox Jox**


Advertising deadline: July 24, 1970

Issue date: August 29, 1970
"lost generation"
written, arranged & performed by
jimmy webb

"Where Are Your Daughters and
Where Are Your Sons?
...Where Are Your Dreams?
—Lost Generation"
published by JAMA MUSIC

Produced by Madelon Baker
For Audio Arts Productions

BELL SINGLE #392

BELL RECORDS, A Division Of Columbia Pictures Industries, Inc.
What will he find when he gets there?
A muddy rice paddy in some other Vietnam.
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Country Music

Sundi Plans Total Fla. Plant Complex

TAMPA — Sundi Records, now going strong into country product, is the only Florida-based national label, and is moving in many directions.

"A great deal of Florida talent is being produced elsewhere," said Gil CABOT, president of Sundi. "We hope eventually to have a complete operation here to exploit the Florida talent, and that includes our own pressing plant."

Sundi already has branched over into the publishing field with Candidus, Rendezvous and To-Bac music. It has a full staff (Continued on page 60)

NASHVILLE—There are a half million jukeboxes in America, and at least four of them are programming some country records," according to Finley Duncan, owner of a Florida chain of jukeboxes.

Duncan, one of dozens of speakers to address the first annual County Music Radio Seminar here, said he could not accept the fact that a "good selling" country record was one which sold "forty or fifty thousand." He said the jukeboxes alone accounted for far more than that.

Duncan, who also has his own label (Minaret), his own publishing company (Chufin) and his own production firm (Playground), said he owns 100 boxes, and 40 percent of these are completely programmed country. About 70 percent are partly country.

"There is room for improvement of relationships between radio music directors and jukebox operators," Duncan said. He suggested they could work closely together on determining most requested and most played (in jukebox) tunes.

Duncan said his hottest selling country artists, as far as jukebox play is concerned, are Sonny James, Carlyle Soul, Merle Haggard, Glen Campbell, Conway Twitty and Luke the Drifter. Although the last two Johnny Cash singles have been big hits, they have not done well on jukebox play.

Jukebox operators deal directly with one-stops in almost all cases now. Duncan said, and rarely with distributors. He feels the one-stops are the key to country music single sales.

"There's a national country promotion director for Columbia, said the big problem in the sale of country singles is that still of getting the rack jukebox to play them. Jukebox operators are simply unable to buy a country single in many markets." "Even our own distributors buy only so many records."

On the same panel, music di-

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ONCE EVERY 133 DAYS, DAVID ROGERS HAS A HIT.

In a little less than two years, he's had five consecutive chart singles. And now it's time for another. Because David Rogers has a new Columbia release, "So Much In Love With You," and it's already getting national airplay. But then, that's only natural. Because David Rogers' record speaks for itself.

DAVID ROGERS' NEW COLUMBIA SINGLE
"SO MUCH IN LOVE WITH YOU"

58
That’s the sum of Patti Page’s new Columbia single, “I Wish I Had a Mommy Like You” (4-45159) And it’s already adding up to a tremendous hit.

Heavy airplay began immediately and has now put this single on the charts.

Which is to say that Patti Page’s new single is on its way to the top of the country.

“I Wish I Had a Mommy Like You.”

On Columbia Records
Country Music

Seminar Probes Sales, Airplay

- Continued from page 56

explanations by Johnny "K." Bruce Nelson and Ralph Paul as to how to go about this. The workings of the Country Sales Record Council were outlined.

Dave Olson, Larry Scott, Earle Fusk, George Richey, Scotty Turner and Jack Gardiner took part in opening sessions. One of these dealt with the lyric content of songs and what should be the standard in regard to whether a song should be considered offensive. Examples cited were such tunes as "Son of the Hickory Holler Tramp," "Harper Valley P.T.A." and "Aunt Maudie's Garden." From the viewpoint of record executives Turner of UA-Imperial said most artists are signed on the strength of their material, and that the company has to think it has possibilities of becoming a commercial hit, based upon what people want to hear. From the disk jockey point of view stations were told to "use their own judgment in the matter."

The other main issue of the session was raised by Bob McAlbory of CFGM, Toronto. He maintained that country stations were becoming too "top 40" oriented with time and temperature and a general Drake format. This touched off a heated and lengthy discussion.

Jack Gardiner opened the session by appealing to those gathered to concentrate on the main job of the radio personality and that is "to teach the audience." He urged people not get involved in judging the product itself.

Entertainment for the successful seminar, sponsored by Tom McEntee and Country Music Survey, included Lwanda Lindsey, Linda K. Lance, Karen Kelley, Jamie Kaye, Dee Mul- lins, Wayne Kemp, Norma Wilson, Jack Barlow and, as a surprise at the end, Don Gibson. The Hickory artist climax ed the affair with his appearance.

Music was provided by Charley McCoy, Lloyd Green, Willie Ackerman, Jimmie Knight and Joe Allen.

Wesley Rose, an observer at the seminar, called it one of the finest things to happen to country music.

Sundi Plant Complex

- Continued from page 56

to handle public relations and promotions, and is doing its own booking through South eastern Talent Action Talent in New York is handling national tours.

Sundi hopes eventually to have its own studios, but currently is using the H&M Production Studios, with Phil Kempin engineering all the sessions.

Sundi has made its move into the country field with Deen Ashby, an artist currently getting national distribution.

Sundi has severed its past ties with Jamie-Guyden Distributing Corp. Sundi has produced "Love (Can Make You Happy)" by Mercy, which had been a gold record when distributed by Jamie-Guyden. Mike Agney, a longtime partner in the Sundi operation, has since joined the distributing company as a producer.

Cabot currently is working out new distribution arrangements.
non, former Music Operators of America (MOA) president, pointed out that the swing from pricing songs at 10-cents or 3 for 25-cents to 2 for 25-cents has had a double effect:

- The hike in price is producing more revenue making jukeboxes more valuable to breaking;
- The new price results in a perception that the service frequency is changing. A record that used to be quite common can now be called quite rare because it is being serviced less.

Cannon, whose voice grew hoarse during his attempts to generate more communication between labels, two-stops and operators, acknowledges that 50 percent of his locations are checked weekly. A dozen of other jukebox programmers profiled during the past several months reflect this trend. Billboard's survey shows that 45 percent of America's operators check their locations weekly.

A Haddonfield, N.J., operator, said the impact of the change in servicing frequency is being seen on record manufacturers: "We are simply buying more records than ever before," he said. In his own operation, programmer Pat Pavese said that locations checked weekly receive three to four new disks each time. He said that in order to come up with sufficient material he includes at least one oldie each week.

Billboard's survey reveals that 65 percent of the operators buy records every week, the average number of records purchased each time is 20 to 25, reflecting a greater interest.

Teen Patents Slug Rejector

MUNICH — A 17-year-old high school student here, Wolfgang Mayer of Martinsried, Bavaria, has applied for a patent for a device he developed for detecting fake coins used in coin machines.

Taking part in a competition sponsored by the State Government called Youth Researching, Mayer conceived a way to protect his father's cigarette vending machines from exploitation by people using foreign coins. The machines were particularly vulnerable to the Czech 3 crown coin which resembles the German mark but is of lower value.

After numerous trials and long research, Mayer discovered a solution by using two coils, one of which produces a rapidly alternating magnetic field, producing the current in the second coil. According to the metallic condition of the coin, the two coils produce different magnetic conditions, and thus are identified. Machines can therefore be set to take only coins with the correct metal.

The cost of the device is expected to be around $5.50 since it is extremely simple, says Mayer: "There have been several examples along similar lines but they have all proved to be too expensive."

New Coin Device

HANNOVER, Germany—By 1971 National Rejectors in Butxehude will market an electronic coin control device, a prototype of which was displayed at the recent Hannover Fair.

The unit is still undetermined.

The unit will have a number of electronic devices which can be applied at sites where extremely rough customers exist. The electronic devices are to be installed in coin sorting machines and ticket vendors.

The control system is based on two different circuits in a certain frequency measuring several characteristics such as thickness, permeability or alloy.

PAT PAVESE, programmer at Cannon Coin Machine Co., Haddonfield, N.J., said, "It is interesting to see the changes take place as the younger freshmen classes come in and older seniors graduate."

"Increased income is among other factors revealed in the survey," said Mayer. "We no longer hold on to a record we've just received waiting for a two-week period to check the record on the boxes the very next week and usually sooner.

It seems that we have three or four new records ready for a location either, if we get another hot one it goes on, too. We offer one thing—more income."

Increased income was among other factors revealed in the survey (per machine gross before commission averages $31.06 as compared with $28.24 in 1968; jukebox revenue was up 11 percent over 1968; and company gross income (including music games and vending) rose from an average of $139,600 to $180,000.

The amount of records purchased each time rose to 201 to 285, reflecting a greater interest.

(Continued on page 62)

New Equipment

Fischer—Regent Pool Table

Fischer Manufacturing Co., Inc. is offering the Regent coin operated billiard table which features an outside of laminate Oak vinyl and chrome plated pocket fittings. The table also features new condensed steel reinforced mechanism drawer, a nonremovable coin counter and a security controlled large cash box with metal housing. The playfield supports are prelevelled and the playfield cycle is made of precision ground slate. The table is covered with the finest billiard cloth. The top rail is made of Formica and is burn proof. All mechanism drawers are keyed alike. The table also contains all metal self-cleaning open center ball return. The Regent comes in three sizes: the 10'1" x 5'8", by 101-in., the 9'1" x 5'2", by 192-in., and the 8'6" x 4'8", by 84-in.

Jukebox Programmers Find Music on Campus Changing

NEW YORK — During the last two years jukebox programming on campus has come full circle from rock to easy listening or soul and back to rock again. It is interesting to see the changes take place as the younger freshmen classes come in and older seniors graduate, said Tom Boone of Automatic Cigarette Service in Eugene, Ore.

"We can't get people to change their music habits," said Boone. "One college in Oregon State and Oregon University found a demand for Top 40 tunes but there used to be many requests for folk tunes. Now the requests are for Top 40 and rock. Acid rock had a phase, but now the students lean towards the quieter but heavy tunes."

Boone reports no vandalism on his jukeboxes and changes up to 10 tunes a week in all of his machines. "We still give three plays for a quarter and one play for a dime. The price rise, and general increase in product prices will force us to change our policy to two plays for a quarter probably," said Boone.

Steve Krauss services one jukebox on the Lane Community College Campus in Eugene. He finds that his programming has changed from the "solid hard rock to more easy listening, Tom Jones is very popular now. He services his machine monthly and finds no vandalism at all. The students respect the service we perform. They get to hear everything they want. Why should they abuse one of their favorite sources of entertainment?"

Boone was forced to change to two plays for a quarter, but does not find that it hurts business.

The Maryland area and the Washington area is serviced by Allied Vending. Buddy Ederman, manager of the operation estimates that he has 25-35 jukeboxes on various campuses including high schools and junior high schools. He too has witnessed the circular movement of jukebox programming. "We went from rock to soul to acid to rock with a little soul. We keep one week's worth of changes through our collector which is a great rapport with the student body."

(Continued on page 64)
Jukebox Tastes on Campus Changing

- Continued from page 61

dents." Erdman feels that the metropolitan location of some of the schools dictates the programming on his jukeboxes. "The campus taste in music tends to go with the city taste. I do not want to predict a trend, but I have noticed an increase in the amount of jazz going into our machines in the metropolitan areas, for the last six weeks. This is exciting for our business. We sometimes see the trends developing before anyone else." Erdman refuses to put any of his machines in fraternity houses. "We used to deal with these people but we found that an unsupervised machine would just be destroyed. We had to stop this practice.

Jukeboxes at the University of Miami are handled by the Deale Automatic Music Company. President Cliff Deale has been in business for 30 years and since he is a close friend of the late university president Norman Whitman, he has had his music machines in the university's student union ever since it was built many years ago.

In the many years' service of the university the company has suffered almost no vandalism at all, according to Deale. There never has been a case of anything being stolen and the reason he has nothing but praise for the university's students.

Deale's machines play on the standard rate of one play for ten cents, three plays for twenty-five cents, and seven plays for fifty cents. The machines at the university do not program albums but carry a complete selection of current hit singles. "We usually program regular teenage hits and try to stay away from albums because they play too long for the money; a single plays a much shorter amount of time," said Deale.

There was mixed reaction about LPs in jukeboxes. Erdman stopped this type of programming because his business is in this area, while initially receiving favorable reception, declined and could not compete with singles. Boone and Kraus felt that while they realize they had no business they wanted to offer their customers everything available. All three reported that the major difference between the off-campus jukebox programming was that country music, which is prevalent on the campus in the machines catering to older people. All agreed that dealing in a service to youth was most rewarding. "It enables me to keep up with a younger generation. The people who will eventually run this country are the people in our institutions of learning right now. If we understand their music, we have a chance of understanding them."

Group Honors Jack Beresin

PHILADELPHIA — Jack Beresin, pioneer in the vending machine business, will be honored by the Pop Warner Little Scholars in recognition of his services to youth over many years. He was designated as the "Captain" for the 1970 "All-American Stars" of 11 distinguished citizens who will be recipients of the Service To Youth Awards by the Pop Warner group at its annual awards dinner at the Bellevue-Stratford Hotel.

Pop Warner Little Scholars is an international youth service organization which sponsors Pop Warner Junior League Football among more than 600,000 youths in the United States and in several foreign countries. Beresin, who headed ABC Consolidated (ABC Vending) and Berco Vending Company for many years, still continues as consultant to his old firm since selling to Ogden Foods, Inc. Beresin is being honored in recognition of his lifetime of devoted service to handicapped and underprivileged children; his company has gained distinction in such endeavors through his activities in Variety Clubs International and through membership of which he was international president. Children's Hospital here, of which he is a longtime member of the board, and the Police Athletic League are in Philadephia of which he is one of the founders.

The award was given by Old Newsboys' Day in Philadelphia in cooperation with the Philadelphia Inquirer which raises funds for handicapped children attending the Variety Children's Camp for Crippled Children.

"Mr. Beresin's lifetime of service to youth," said Pop Warner president Joseph J. Tomlin, "provides a great source of inspiration to all. By example, he helps all youth find their useful place in our society and to do their individual best in all their endeavors."

Weekly Jukebox Service Boosting Disk Purchases

- Continued from page 61

While jukebox sales have creased by more than that of income operators rule of thumb has traditionally been allowing record purchases to equal 10 to 12 per cent of gross jukebox income), again, the dramatic change in servicing frequency, experts feel, is causing operators to buy a disproportionate greater amount of new records. It is also noted that in buying motivation operators list trade papers charts as the number one influence with radio play second and one advice third. The volatile charts and their importance to jukebox programmers undoubtedly influence the increase in the amount of records purchased.
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WURLITZER STATESMAN
Coin Machine News

June 12-14—North Carolina Vending Association and South Carolina Vending Association, Charleston
June 12—New York State Automatic Vending Association, Plainview, Long Island
June 14—Coin Operated Industries of Nebraska, Prom Town House, Omaha, Neb.
June 18-21—Southern Tobacco and Candy Association, Marriott Hotel, Atlanta, Ga.

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What's Playing?

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

Jefferson City, Mo.; C&W Location
Lloyd Young, programer
United Distributors

Current releases:
• "Over Here," Milt Troy, Kapp 208
• "I'm Sorry," Conway Twitty, Columbia 34069

Oldies:
• Frank Sinatra, Capitol 241

Lee's Summit, Mo.; Young Adult Location
Bonnie L. Humphrey, programer
Missouri Valley Amusement Co.

Current releases:
• "#1 Girl,"1963, Pat Boone, Imperial 1241

Oldies:
• "I'm Not a Juvenile,"1957, Pat Boone, Imperial 1281

New Orleans; Soul Location
John Elms, operator
Hap Guarrrusso, programer
Tac Amusement Co.

Current releases:
• "I Don't Hate No One,"1960, Davey Jones, King 0002

Oldies:
• "Wipe Out,"1965, The Animals

Omaha, Neb.; Soul Location
Howard Ellis, operator
Mac Ellis, programer
Coin-A-Matic Music Co., Inc.

Current releases:
• "I Love My Baby,"1961, Chubby Checker, Imperial 1261

Oldies:
• "Any Old Time,"1956, Fats Domino, Imperial 1262

Trenton, Mo.; Kid Location
Olen Welch, programer
Automatic Music

Current releases:
• "I Love My Baby,"1961, Chubby Checker, Imperial 1261

Oldies:
• "My Girl,"1964, The Temptations, Imperial 1262

Standards Fill Program Gaps

• Continued from page 61

up with 20 different jazz titles on singles,” she points out.

Among the difficulties faced in pro-
gramming jukeboxes she mentions are the shortage of jazz singles and lack of Little LP
albums in rock — particularly hard rock.

She also observes that kid
stops are breaking down into two
more distinct categories often re-
quiring her to pay close attention
to the changing sound of individual artists and groups. She said that “The Rapper” by
the Jagger was more of a “jive
"gun" while the group’s new “I
Call My Baby Candy” has more
of an Iron Butterfly or hard
rock flavor. “There’s no lack
of material for programming kid
stops” but it does require a lot of
study and consideration. Oldies are not important in kid
stops,” she adds.

Oldies, however, are vitally important in adult and cak
stops and she is using material
drawn from Glenn Miller, Bunny Berigan, Artie Shaw, Niel King Cole, Peggy Lee and others from the lists of
standards furnished by most
major labels. Many standards are paired back to back making this selection even more valuable she points
out.

On every 200-selection juke-
box she programs 20 oldies
which are identified for the
patron by a yellow plastic covering.

She admits that probably not every jukebox programmer
comes to the job as well
prepared as she did. She was a per-
former in a discotheque type
night club — I was called a Digma because I played rec-
cords and danced in an opulent
plexiglass enclosed cage. I wore a
full length gown and long
gloves and all the patron saw was
my silhouette.

When she saw an advertise-
ment for a jukebox programmer she decided to give it a try. “I
was 29 and figured I should get
into something else.” After being
in the night club business she
said she was not worried about
the so-called Mafia image of the
jukebox business. “I liked Can-
non Coins, Mr. William Cannon
and for the first minute I walked in here. I had no idea
jukebox programming could be
so intriguing.”

All Machines

Ready for Location

Selberg 200 selection will box
Swanbird, 200 selection will box
AFC 200 selection will box

Say You Saw It in Billboard

YOUR DEAL

A TEST OF SKILL
PLAYER CONTROLLED

MANUAL OPERATION

Foot-proof, Trouble free design!

MACHINE FUNCTION

The reels may be spun by pulling a lever after inserting a single coin in a slot on the machine. The reels revolve
for about 18 seconds while gradually losing momentum. The machine is equipped with five stop buttons that may
be depressed to activate braking devices on the reels, im-
mediately stopping them. (Federal Government ruling clas-
sifies it as an Amusement Device.)

Factory Rep:
Knights Enterprises
2800 West 17th Ave.
Denver, Colorado 80204
(303) 266-0266

Say You Saw It In Billboard

MAY 30, 1970, BILLBOARD
<table>
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<tr>
<th>Week</th>
<th>Title/Artist</th>
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<td>THE WAY TO LOVE A MAN</td>
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<td>Jack Greene, Vocal 01 751188</td>
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<td>OH HAPPY DAY</td>
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<td>— MY WOMAN, MY WOMAN, MY WIFE</td>
<td>Marty Robbins, Capitol CS 9069</td>
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<td>THE FAIREST</td>
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<td>HOME COMING</td>
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<td>GOLDEN CREAM OF THE COUNTRY</td>
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<td>IF IT'S ALL THE SAME TO YOU</td>
<td>Bill Anderson &amp; Jan Howard, Deca 01 751184</td>
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<td>BEST BY REQUEST</td>
<td>Jack Sheppard, Capitol 54441</td>
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<td>— BIRDS OF A FEATHER</td>
<td>Jack Blanchard &amp; Winky Morcom, Mercury 9972 03011</td>
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<td>TRY A LITTLE KINDNESS</td>
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<td>COUNTRY GIRL</td>
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<td>BEST OF CONNIE SMITH</td>
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<td>SHE EVEN WOKE ME UP TO SAY GOODBYE</td>
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<td>48</td>
<td>GROOVY GRUBWORM AND OTHER GUITAR GREATS</td>
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<td>Eddy Arnold, RCA Victor LSP 4366</td>
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<td>Liz Anderson, RCA Victor LSP 4366</td>
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<td>STAY THERE TILL I GET THERE</td>
<td>Lynn Anderson, Columbia CS 1025</td>
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<tr>
<td>58</td>
<td>BEST OF FARON YOUNG</td>
<td>Mercury, ST 41287</td>
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</tbody>
</table>
THE WORLD OF TANNY WYNETTE:
From Epic ESP 1022 (S)
Tanny Wynette is heard here in a collection of 20 top representative selections in this specially-priced two-LP package, which includes such items as "Viva Tanya," and this follow-up LP is designed to repeat that success. Along with his initial hit, he offers exciting new material, including "I Shove It," "Rose," and "Let Me Love You," which any one of the cuts could easily top-40 at a single follow-up.

DAVID HUSTON'S Popularity Makes a Comeback
From Epic ESP 364 (S)
David Huston's popularity makes for a surefire hit on this specially-priced two-LP set. While the 20 songs here might not have been big hits for Huston, the outstanding material in such cuts as "I've Got a Tiger by the Tail," "The Garden," "Big Fish," and "Silver Shade of Blue," have Huston at his best.

INTRODUCING ROB WOODS
From Columbia CL 8027 (S)
This is a Scorsese first album without Lettermann. It is fascinating, with Scorsese having a number of his songs on a compact and regional level here. In fact, this disk should appeal to more than a country audience. For his pop interest too. Included are "Meny Ford Woman," "Hey Jude," "Nashville Style Rag." 

THE WORLD OF DAVID HUSTON:
From Epic ESP 1022 (S)
King is a regular when it comes to top of the chart country hits, and this LP following up his "Friend, Lover, Woman, Wife," hit is a sure fire best seller. It's a fun one with four Four in a Row: "Almost Paradise," "Abide With Me," "Ring of Fire," and "Don't Let Me Cry Over You." With some special treatments of "Sweet Love on My Mind," and the classic "House of the Rising Sun." 

CARL BUTLER & PEARL'S
Greatest Hits:
From Columbia CL 1029 (S)
This is a must-have album. Besides the big hit "Almost Persuaded," the best of David Houston, Houston teams up with country superstars for some top songs. The title cut, "Ring of Fire," having four sides to cover it, means that there is enough variety to please everyone.

Various Artists
Country Roundup
From Epic ESP 364 (S)
Larger collection of top country songs and some good country singles—additionally there is a bonus 45-LP with six songs on six different 45-LPs albums. Includes "Ring of Fire," "When stomach," "Dallas," "14," "I Saw the Light," "Little Girl," and "I'll Be a Country Man." 

COUNTRY:
THE SINGS OF FREDDIE HART:
From Capitol ST 469 (S)
From the man who sings to his performances his own individual style and an emotion-packed delivery. Examples are "Without You," "I Am a Man," "I Will Be Good to You," and "Nashville Style Rag." 

COUNTRY:
ANDREW KOSTELANETZ:
From Columbia MS 7417 (S)
With conductor Andrew Kostelanetz at the helm, it's difficult to imagine anyone but the great maestro and band. A quick grain of the music is a sonata and we think we quickly get a glimpse into what this album will be like. The album offers a good variety of symphonic works into the very popular and also some other works. 

COUNTRY:
ANDREW KOSTELANETZ:
From Columbia MS 7427 (S)
Here's a gem for both pop and classical buffs. The Andre Kostelanetz treatments of such gems as Tchaikovsky's "Cossack Dance," "Pioneers' Waltz," and "Lullaby of the Young Man," seem to be the cream of what this album can offer. It's a real treat for the listener. 

COUNTRY:
LEONARD BERNSTEIN CONDUCTS RICHELIEU'S GREATEST
From RCA Victor MS 4077 (S)
With conductor Leonard Bernstein at the helm, it's difficult to imagine anyone but the great maestro and band. A quick grain of the music is a sonata and we think we quickly get a glimpse into what this album will be like. The album offers a good variety of symphonic works into the very popular and also some other works.
JESUS, TAKE A HOLD—
(a new single on the way up.)

Merle Haggard
and The Strangers
Selling Sounds

* Continued from page 44

"Western Is the Only Way to Fly." He also has a Tansfastic series ready to break in June. Joe Rossetti spent most of last week in the studio with Wayne Newton and finished up Friday doing two spots for Kodak. That's the kind of versatility we all need in the music business. Wesu's Restaurants has a new TV commercial package entitled "Wings of Men," recorded at Demo-Vox in Brooklyn.

Vardi and Hambro are scoring a biographical film on Lenny Bruce called Dirty Mouth. Songs are by the Free Design. V & H are also busy with Standard Oil, Johnson & Johnson, and Fieldcrest Towels assignments.

4 STAR

* Continued from page 46

LOW PRICE FOLK

VARIOUS ARTISTS: Polish Music of Bulgaria. Sonotach 4-22024 (1)

POLKA

ART PEREZ—"Ole and All Night". RPM 45.00 (1)

FRANK WOJNAROWSKI— "Mamuchek's Polka." RSLP-41 (1)

SOUNDTRACK

"Love Is a Funny Thing." United Artists 653209 (1)

CHILDREN's

TONY SCHWARTZ RECUSED THE SOUND OF CHILDREN—Foxtrot. VSP 5083 (1)

RELIGIOUS

DON WILSON & GAIL GINGERLY— "Get Ready." Evans V 5007-4240 (1)

GOSPEL

EDDIE SMITH— "Bring Me My Candle." RCA Victor LSP-3267 (1)

SOUNDTRACK

"How Now Brown Cow." Columbia 34370 (1)

THE UNDERGROUND RAILROAD WILL BE THERE

Latest Recording

"Harlem On My Mind" "Ain't No Second Best"

Booking By

Frank Sands
International Famous Agency

Wardrobe By

Paul Sargent, Ltd.
165 West 4th Street
New York, New York

MAY 30, 1970, BILLBOARD
We Are Proud To Announce the first releases on

Cash In from Chips Moman and Tommy Cogbill

Distributed, marketed and promoted by Capitol Records Distributing Corp.
Australian Combination Forms Disk Company

A joint statement by the companies concerned of the objectives of the new company is to entice Australian artists and composers and develop employment of musicians by means of products for both British and US records.

The Macquarie and Major Networks have two radio stations in each capital city. Australia's and the majority of provincial and country radio stations throughout Australia are associated with the Networks, continued the statement.

ATN Channel 7 is the Sydney branch of the Seven TV Network.

The four parties are closely associated with the producing newspapers in Brisbane, Sydney, Melbourne, Adelaide, Perth, Hobart and Canberra.

Summer Contest Starts in Italy

MILAN—The television song contest "Un Disco per l'Estate" (Record for the Summer) is being promoted by RAI, Italy's State-owned radio and television company, in co-operation with ATN (Italy's industry association). The first group of songs has already received airings on the radio, but listeners will then choose their favorites from among the 36 entries. Twenty-four songs will be later selected for the final and during three nights held in the Casino of St. Vincent, a special jury will choose the winner of Record for the Summer, to be announced on June 70.

Last year's winner of the summer contest was "Pompiendo a me" (Thinking Of You), performed by Anzo (EMI Italiani). It sold 400,000 copies. In second place was "Loi dagli echi.biz" (Luna of the Echoes), performed by Mario Tetsuo which sold 700,000.

Liberty-UA-Italiano Has Total European Coverage

MILAN—Liberty-UA Inc., president Al Bennett, vice president Sy Zucker and director of international sales division Jerry Thomas arrived in Italy to conclude deals to acquire the assets of Bellidisc Italiana and its associated Di-Di Distribution, Blueplan pressing plant and Felisa Music. The whole operation, until now headed by Bellidisc Italiana controller Antonio Cellini, will be dispersed by the soon-to-be-established Liberty-Italy.

The reaching of an agreement between the present Bellidisc Italiana controller Antonio Cellini and Liberty-UA president Al Bennett, would be the final step in Liberty-UA's coverage of the leading European countries with a fully owned operation. Currently Liberty-UA owns a company in Germany and the U.K., while its newly established French company will become operative July 1. Liberty/UA starts in Italy on June 1.

Al Bennett declared Liberty-UA is looking with much interest to a still more diversified world-wide expansion, reaching an East South America and Japan, while the Canadian company will start operations in September 1979.

The ELEVEN gold awards presented by Festival Records of Australia to various artists being displayed by the company's sales personnel, promoting and public relations executives.

Eleven Gold Disk Awards by Australian Company

SYDNEY—Eleven gold record awards were presented by Festival Records during the first four months of 1970 to artists and companies released in Australia through the Festival company.

Healing the list was Wolf Harris’ “Two Little Boys,” which achieved gold disc while he was appearing in Australia. Harris was presented with his award the day before he left for Expo 70 in Osaka. “Two Little Boys” was his first single released through Festival.

Among the U.S. artists to chalk up gold disk sales figures were Paul Mauriat’s “Waltz at the Moulin Rouge” (Atlantic), Creedence Clearwater Revival’s “Willy and the Poor Boys” (Fantasy), Shirley Bassey’s “And We Were Lovers” (Liberty-UA), Herb Alpert’s “The Beat of the Brass” and Sergio Mendes and Brasil 66’s “The Girl from Ipanema,” both on the A&M label.

The gold record for “Lol Zep- pelin II” which to date has re-ceived two gold awards, will be presented to Atlantic Records by Alan Hely, managing director of Festival, during his current U.S. visit.

Shirley Bassey’s award was presented to the singer on stage at the Chequers nightspot in Sydney during her second U.K. tour—her 12th visit to Australia for cabaret appearances.

Alpert’s award is the 40th gold record presented by Festival Records of the Tijuana Brass from Festival in Australia. The other recipients, in order of Festival’s fastest selling albums, locally, were awards made to former world boxing champion Lionel Rose, for “I Thank You,” the fastest-selling single in Festival’s history; and Ronnie Burns from Melbourne, who received his first gold record for “Nanaye” a song written by Johnny Young.

The Australian cast album of “Hair,” released on Spinn, was another recipient of a gold disc and the album is one of Festival’s best selling LPs.

Jurgens Single In Afrikaans

JOHANNESBURG — Austrian singer Udo Jurgens will record two songs in Afrikaans—a first for the artist—who, traveling in Afrikaans—the first time a non-South African singer has done so in the language, claims Ster Cassetts, who will release the single later this year to coincide with a Jurgens South African tour.

One of the numbers, to be recorded is “Babuschkin,” currently a big hit for the singer. The Afrikaans lyric has been written by Heinz Forin, a Bloemfontein jockey.

Jurgens is currently on a concert tour in Germany where he has 101 concert dates to fulfil. The arrangement for Jurgens to record was set by Dieter Weiden- field of Edition Munich, Montana, and Hal Judin of Ster Records.
Toronto Peace Festival On Again; 1,000-Acre Site Fixed

TORONTO — Toronto's on-again-off-again Peace Festival is on again. Producer of the proposed Festival, announced that his company, Karma Productions, has purchased an excess of 100,000 acres in Cardinal Township, an area about 130 miles north of here.

Brower also announced that Karma had finally settled township approval of the Peace Festival. An agreement was signed jointly between Brower and John Godfrey, Reeve on behalf of the Township.

Brower and the Township have signed an agreement which gives Karma Productions Ltd. approval, and consent whatsoever may be necessary, in order to hold a proposed musical festival in the Township of Oshawa. The Toronto Festival, "Peace Festival '70," was cancelled last week after financial backing fell through. Speaking on behalf of his company, Murray Kaufield, Roland Pauvin said there was no chance the Festival would take place.

In disco per l'estate

Montreal Fest Salutes Moog

MONTREAL — Man and his World '79, which opens next week, at which he will announce the Festival
dates, has given some time in August, the talent lineup

Keep on top of the British music and record scene.

Each week, RR (Britain's top selling record/music business paper) tells it like it is.

---

4TH MILLION FOR GROUP

TORONTO — There's a large sign over the door at 131 Hazelton Ave., Toronto, that reads "American Woman—No.1." The building is home of Nimbus 9 Productions, which is celebrating its fourth consecutive million-seller with American Woman, the Guess Who's "American Woman" is the first disk by a group resident in Can-

FONIT CETRA S.P.A.
34 Via Bertola—TORINO
Tel. 57-53
Radio Chief Move Denied

LONDON — Reports that he is leaving Radio Luxembourg to join Management Agency and Music as head of the Button label, were this week described by George Bergendahl as "very premature."

Everitt, 25 years with Luxembourg and general manager of the English language service since 1959, admitted that he had received offers from two companies, but emphasized that he had made no final decision either.

"I am firmly at Luxembourg for the time being. If I leave it is not imminent," added Everitt, who will be considering his future before his contract expires.

Everitt feels that another prevalent rumor—that his possible departure is connected with plans to set up a record service with the German department—"is not true." Actually, it is a small, talking listeners a small evening segment. This is complete during an interview. Everitt's talking was held recently, planned some time ago, to map the English service's winter program schedule.

Capitol on Hunt for New U.K. Talent, London Office

By Brian Blevins

LONDON—Capitol Records is on the lookout for a suitable English talent, and executives feel the U.S. market is being left behind in its efforts to find new acts.

In the past, Capitol has been a leader in building new bands in the country, but the recent increase in the English market has narrowed the possibility of new acts, and the company now has to look elsewhere for new talent.

As reported earlier, Capitol is proceeding with plans to open a London office. The move is part of the company's strategy to improve its market share in Europe.

In the past, the company has had limited success in the region, and the opening of the office is seen as a significant step in expanding its presence.

The move is also part of the company's efforts to expand its reach in the U.K. market, which has been a key target for years.

More than 40 percent each year over the past two years, the advent of ultralow budget albums has reduced the profit per LP. This has put the LP at the Swedish crown (15) in some cases.

EP records have practically disappeared, with only a few small budget discs still being released. In addition, the success of the Swedish market has declined.

There is a high percentage of returns on cartridges, with customers complaining about the quality of the tapes. However, Bibergendahl feels the market will not be as strong in the spring and summer when people resume using their stereos.

Bibergendahl is concerned that the company's new office may face some challenges. He believes that more promotions are needed to build the company's presence in the region.
The social and political realities of our time have finally begun to make an inroad into the economic fabric of our time. Time and again the youth of our country were directed to face reality rather than fantasy. But the economic surplus has not been high enough to lose itself in the clouds, the great river wound on.

How ecstatic were those crystal moments when the Beatles dazzled us, changing the world, the time, and the place? The music, like spring issuing from a rock. Remember why Dylan stood on the hill just where the river was wound out of sight and pointed the way? And remember the million young men who dashed into the river and rode the rapids to glory and fame?

Now the sound and the waves are laced with cries of Pity, Revolu-
tion, and a new kind of Love-peace that has been brought about in social consciousness motivated perhaps by an economic conscience. The beat of the new kind is the new kind of music. The retailer canons of advertising and a sudden drop in sales. The manufacturers, producers, publishers—the real music makers—are not the ones who turn out the hits.

The music business looks tired and muddy but it still knows the way. And just before that makes it last wide sweep to lose itself in the great sea of the unchartered, the sea, that we're the way. No song can be written to be, no song ever

New Sheets

Pick of the Week: "Life Ev'ry Voice and Sing" by Kim Weston and available from E.B. Marks.

New Folios

From Chappell comes Morris Goldberg's "Sneer Drum for Beginners" containing the basic rudiments for orchestra drummers, twenty-four exercises for the student and twenty-four duets for student and teacher. 

West Coast's new books are "Frijid Pink" with vocals, piano, guitar and photo-tomboy Rico Roe's "Greatest Hits" with both photographs and guitar chords. For popular hits for all Baldwin Organs, including "Little Green Apple", "Honey", "Green Fields", and many others, "The Big Noise" by El Censee & Co. is a must. 

Some of Big's new books are "Terry Silverman's Graded Guitar Method" volumes one through five (beginner to advanced) and "Supplement" all those books for each of the graded Guitar Method books.

Pyeongbuk is reprinting the "Rolling Stones Anthology" containing material previously out of print. The series contains books, including many requests for it. Also, in their Regent Music Series, "Country Folks" is a new release. For the "Big Boss Man" and more; and "Music for Groups" and "Muddy Waters" bands, rhythm and guitar chords and combo organ accompaniments.

Hansens new folios include Glen Campbell's "Oh Happy Days" to match his albums and a big one with "Best of The Bee Gees Song Book". In preparation are "Nowwood" from the motion picture "Star" starring Glen Campbell and Joe Namath, "Spirit in the Sky" by the Grassi, featuring "Kooboom" and from the motion picture "Ned" starring Mick Jagger.
<table>
<thead>
<tr>
<th>Country</th>
<th>Suggestion 1</th>
<th>Suggestion 2</th>
<th>Suggestion 3</th>
<th>Suggestion 4</th>
<th>Suggestion 5</th>
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*HITS OF THE WORLD*
Listed below are the new single records (those not yet on any chart) selected by their manufacturers as having the greatest potential for chart activity in the coming weeks. These singles have been submitted by the labels as a programming and buying guide for new product.

**ABC**
- THE WITCH — Rattles, Probe 480
- REAL GOOD WOMAN — Dick Jensen, Probe 479
- I SHALL BE RELEASED — Freddie Scott, Probe 481

**ADVANCE**
- NOCHE DE RONDA (Night of Rendezvous) — Bettina Belmant & Natale Romano, Advance 1112
- SKIES OF GREY — Rick and The Entire World, Foremost 3320
- IF YOU WERE THE SINNER (& I Was the Saint) — Firefly, Tim Gayle 1234

**AMARET**
- FOR WHAT IT'S WORTH — Fresh Air, Amaret 45-121

**AUDIO FIDELITY**
- MY NAME IS WOMAN — Ann Booth, Audio Fidelity 160

**BC**
- I'LL ALWAYS BE FREE — Betty Kay, BC 4513

**BRITE-STAR**
- I'M AFRAID — Gene & Martha Burns, K-Ark 6546
- TWO LONELY HEARTS — Ron Hentline, Lar 1072

**SAX, COUNTRY STYLE**
- Ken McWilliams, Lite 91207

**CTI**
- FEELIN' ALRIGHT — Hubert Laws, CTI 505
- TRAIN STATION — John Martine, CTI 506

**CAPITOL**
- SHE CRIED — Letterman, Capitol 2820
- YOURS TIL FOREVER — Griffin, Capitol 2821
- SIN'S A GOOD MAN'S BROTHER — Grand Funk Railroad, Capitol 2816

**CHERRY**
- Hang Them All — Country Sweethearts, Cherry 70-451
- ONE MORE WORD AND I'LL CRY — Sandra Chavan, Cherry 70-452

**DECCA**
- I SHALL BE RELEASED — Rick Nelson, Decca 32676
- DOUBLE SHOT/WHIZ — Ain't Goin' No Soul Today — Senor Soul, Whiz 617

**WHAT IS SOUL?**
- Real Thing, Whiz 618
- BOOGALOO, LOUISIN' — Brenton Wood, Double Shot 150

**DUO**
- RAINY NIGHT IN GEORGIA — Leroy & The Drivers, Duo 7458
- NEVER IN A MILLION YEARS — Candace Love, Acquarius 4010

**ELEKTRA**
- LET'S PARTY b/w OLD AGE — Rhythm C. Elektra 45691
- EVERYDAY'S A LOVELY DAY — Gulliver, Elektra 45689
- MAKE IT WITH YOU — Bread, Elektra 45686

**FLYING DUTCHMAN**
- DAMN NAM (Ain't Goin' to Viet Nam) — Leon Thomas, Flying Dutchman RD 26009
- MAN & WOMAN REGGAE — Superman, Reggae R 7001
- JUICE HEAD BABY — Eddie "Cleanhead" Vinson, Blues Time BT 45004

**HICKORY**
- YES, MA'M (He Found Me In A Honky Tonk) — Leon Williams, Hickory 1565
- HOUSTON BLUES — Bobby Bond, Hickory 1566
- POISON RED BERRIES — Glenn Barber, Hickory 1568

**INTREPID**
- MYSTERY OF LOVE — Lear Brothers Band, Intrepid 75025
- GONNA HAVE A GOOD TIME TONIGHT — Choir, Intrepid 75020

**ISLE CITY**
- GALVESTON SURF — Tommy Babin, Isle City St4440
- YOU CAN'T FOOL A FOOL — Ray Montgomery, Isle City St4441
- MY LOVE FOR YOU WILL DIE — Jimmy Sullins, Isle City St4443

**JEWEL/PAULA**
- MORTGAGED PLYMOUTH — Cousin Tuny, Paula 1228
- SOMETHING IN A MAN — Bobbie Powell, Whit 6903
- SHORT WALK THROUGH MY MIND — Ben Sanders, Paula 1226

**KIDERIAN**
- IS THERE NO PEACE — Zendik, Pathrtz 45100
- FIGHTING FOR MY BABY (U.S.A.) — Donn & The Delighters, Black Beauty 45116
- MAKING UP & BREAKING UP — Ray Peck, Kiderian 45113

**MGM**
- CRYSTAL DAY — Pat Carter, MGM K 14124
- GROOVIN' WITH MR. BLOE — Cool Heat, Forward F 152
- GOT TO HAVE A SONG BY MONDAY — Wednesday's Children, Forward 150

**MTA**
- PHOTOGRAPHS — Brenda Byers, MTA

**METROMEDIA**
- COME ON BACK TO ME BABY — Frankie Avalon, Metromedia MMS 181
- SONG FROM "THE SICILIAN CLAN" — Godfathers, Metromedia MMS 170
- MR. BALLOON MAN — Ray Hildebrand, Metromedia MMS175

**MUSICOR**
- I GOT SOMETHIN' GOOD (In You) — Love Beads, Misoruc 1402

**NOTABLE**
- SUNNY — Cy Coleman, Notable 1104

**ORIGINAL SOUND**
- IN THE GHETTO — Gene West, Original Sound

**ROULETTE**
- MAYBE — Three Degrees, Roulette R-7079
- WHAT'S GONNA HAPPEN TO ME — Charlie Hodges, Calla C-170

**SSS INTERNATIONAL**
- LET'S SPEND THE DAY OUT IN THE COUNTRY — Peggy Scott & JoJo Benson, SSS International 805

**DUTY NOT DESIRE**
- Jeanie C. Riley, Plantation 59
- OR NOT AT ALL — Jimmy Rice, Alvina 1

**SSExx**
- IF I ONLY KNEW — Innerlite, SSExx 667

**STARDAY/KING**
- TWO LITTLE BOYS — Ron Ceden, King 6309

**FOREVER MORE**
- Tokyo Happy Coats, King 6296

**SLEEP WOMAN SLEEP**
- J. Davis Sloan, Starday 897

**STEADY**
- DYNAMIC PRESSURE — Music Specialists, Steady S-010

**BOOMERANG**
- Eddie Lovette, Steady S-004
**SPOTLIGHTS**

**SPOTLIGHTS**

Spotted Predictions to reach the top 20 of the HOT 100 Chart

**COUNTRY**

Spotted Predictions to reach the top 20 of the HOT COUNTRY SINGLES Chart

**CHARLEY PRIDE—**

**WOULD I LIVE THERE ANYMORE (2:35)**

(Prod. Jack Clement) (Writer: Rose) (Major-Wedding). BMI—Pride follows up his No. 1 country smash "It's A Little Bit Country To Send An Invite" with another beautiful country ballad that should soon be back up there. Strong performance and dark, dramatic production work. Flip: "Prepare Yourself"

**JEANNE C. RILEY—DUTY NOT DESIRE (2:19)**

(Prod. Shelby S. Singleton Jr.) (Writer: Bluebird) (BMI).—That sweet, sweet country girl returns with another beautiful ballad that should quickly get into the Top 10 with this pleasant and clever piece of country material penned by Bluebird. Should prove an instant success. Flip: (No Information Available) Placement 59

**GEORGE JONES & THE JONES BOYS—**

**TELL ME WHY I'M LIVING (2:23)**

(Prod. "Pappy" Davis) (Writer: Farris/Nash). BMI—Jones and the boys have another potential for a smash, especially with this clever piece that should quickly get into the Top 3. Interesting performance that should prove a hit. Flip: "You Love Me More"

**BILLY WALKER—**

**CAPTAIN ON THE ROCKS (2:58)**

(Prod. Fred Foyler & Gary Pennington) (Writer: Pennington) (Keeble).—Another sure bet follow up to Walker's recent "Dancing Days" hit and should quickly get into the Top 10. Sure to be a potential hit. Placement: 100

**CHART**

Spotted Predictions to reach the top of the HOT COUNTRY SINGLES Chart

**ENNIS TUBE—**

**GOOD TIME (2:35)** (Show Biz, BMI).—DECCA 25056

**PAUL VANDER—**

**AMERICAN MARY (2:57)** (Show Biz, BMI).—DECCA 25100

**KENNY VERNER—**

**Country Music City Circle (2:19)** (Parade/Paradoxe, BMI).—Decca 25935

**CURT FULMAN—**

**Army of Heartaches (2:35)** (Small Grass, BMI).—DECCA 25300

**DEBBIE HARRIS—**

**I Wonder If You're Ever Thinking of Me (2:26)** (Small Grass, BMI).—DECCA 25301

**DELL WILKINS—**

**Man With A Poison (2:35)** (Cumberland, BMI).—DECCA 25600

**MONUMENTS (2:31)** (Cumberland, BMI).—DECCA 25402

**SUNSHINE & DANCE—**

**Run-Away Man (2:58)** (Sunshine & Dance, BMI).—DECCA 25800

**GAY G. 0. COLLLINS—**

**We've Gotta Go (2:49)** (Small Grass, BMI).—DECCA 25900

**MAY 30, 1970, BILLBOARD**

**SOUL**

Spotted Predictions to reach the top 20 of the TOP SELLING R&B SINGLES Chart

**MARY WELS—**

**SWEET LOVE (2:44)**

(Prod. F. H. M. Whisnant) (Writer: Nash).—(Welborn, BMI).——Smooth and soulful ballad performance that should carry Wels right into the Top 10 and should prove a very strong hit. Placement: 95

**DETOUR EMAEOLS—**

**JUST NOW AND THEN (3:15)**

(Prod. Kaddison Production). (Writer: Sterling).—(Friedman, BMI).——The Detroit Emeralds have another very strong hit coming out. Placement: 9

**CHART**

Spotted Predictions to reach the SONGS SINGLES Chart

**LITTLE CARL—**

**Drop By My Place (2:27)** (Eaton/Town, BMI).—(Welborn, BMI).——A strong ballad with a very strong ballad performance. Placement: 95

**FANTASTIC JOHN–L. Do It Together (2:30)** (Scranton, BMI).—Eaton/Town

**CHUCK JACOBS—**

**Two Feet from Appalachia (3:20)** (Jinette, BMI).—(Welborn, BMI)

**CLARENCE ROG–Chicken Hawk (3:46)** (Shelton, BMI).—(Decca, BMI).—Solid production work. Placement: 9

**HAPPY SONGS**

**GETA BAY—**

**Out Of The Water Part 1 (3:18)** (Scranton, BMI).—(Decca, BMI).—Solid production work.
The Original Broadway Cast Recording

"The last original cast album that I can think that can stand up to repeated listenings as well as "Purlie" was "My Fair Lady".


Add two more victories for this Broadway smash. A pair of Tony Awards... Best Leading Actor in a Musical, and Best Supporting Actress in a Musical. Now there's two more reasons why you should stock this Original Cast Recording...

Purlie is victorious.

AMPEX RECORDS
555 Madison Avenue, New York, N.Y. 10022

www.americanradiohistory.com
The original cast of "The Boondocks" features the hit Broadway musical is a knockout on all counts. The blending of lyrics and music is superb and the cast is headed by Dean Jones, Elaine Stritch, Barbara Barrie, Susan Branch and Pamela Ayres in superb.

**SMITH- Minya Pon**

Dunhill OLI 30081 ($)

This set ships up as another big one for the group named Smith. In addition to the title song, there are many other good missing numbers here. "Since You've Been Gone" and "What Am I Gonna Do?" for example. "Jason" is an exceptional selection. And there's that winning title number.

**KAY STEVENS**

Everything Is Beautiful. Confidently, his fourth album for Monument and better than his own single treat- tles. Evocative and spare in its approach. "I'll Be" and "What's In a Name" are standouts.

**NOVEMBER**

Alfa LP 4259

"One by One" is a wistfully sweet piece and "What's In a Name" is a standout. This is a good album.

**KAREN WYMAN**

Decca DL 75201 ($)

Karen Wyman's long-awaited album raises up to the advanced hooves. She's an ex- treme talented singer with a big voice and belting savvy that belies her age (17). One of the year's greater performances (and at- tention will be paid) is to Karen Wyman's "My Little One" and "I'm a Little Teapot." The album is a strong one.

**SLOUGHY PIG**

A&M SP 4243 ($)

Rodham, the Blancs who feature Jon- son Hall, guitarists Rick Hummel and Tony King, are making noise with this album. The listener re- ceives a slate of songs like "Sally" and "Babylon." The album is a strong one.

**JOHNNY QUICK**

JOHNNY QUICK (S)

With "Heaven Above" the first track, this album is a strong one in many ways. "Sally" and "Babylon" are standouts.

**THE WORLD OF JOHNNY CASH**

Columbia CS 1061 (5)

Cash is at the top of his game. His voice sounds as rich as it ever did. The album is a strong one and will win many over with its exceptional treatments of "The Gambler" and "Folsom Prison Blues." This album is a strong one.

**JOHNNY RODHAN**

Columbia CS 5650 ($)

One of the greatest country albums of all time. The album is a strong one and will win many over with its exceptional treatments of "The Gambler" and "Folsom Prison Blues." This album is a strong one.
Mercury Record Corporation's Country Power Program comes complete with a special free offer.

(Get cutting)

During Mercury's Country Program you may select one album free for every 12 purchased—or in multiples of 12. There are 36 great albums to choose from! There is no limit to the number of albums you can order and no limit, therefore, of no-charge albums. Remember, order any quantity of the 36 albums indicated and divide by 12 to select the proper amount of free goods. Use the special order form indicating your order and no-charge albums. This Country Power Program and special free offer expires June 30, 1970. Send your order to your Mercury Record Corporation distributor.

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<th>NUMBER</th>
<th>TITLE AND ARTIST</th>
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<td>George Jones' Greatest Hits*</td>
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<td>SR 61028</td>
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<td>Faron Young's Greatest Hits*</td>
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<td>SR 61048</td>
<td>George Jones' Greatest Hits Vol. 2</td>
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<td>SR 61174</td>
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<td>One More Mile—Dave Dudley*</td>
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<td>SR 61233</td>
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<td>Dang Me—Roger Miller*</td>
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<td>All Country—Jerry Lee Lewis*</td>
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<td>Jerry Lee Lewis Sings the Country Music Hall of Fame Hits Vol. 1*</td>
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<td>SRS 67123</td>
<td>Roger Miller*</td>
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<td>SRS 67126</td>
<td>Together—Jerry Lee Lewis &amp; Linda Gail Lewis*</td>
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<td>SRS 67128</td>
<td>She Even Woke Me Up to Say Goodbye—Jerry Lee Lewis*</td>
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<td>SRS 67129</td>
<td>Roger Miller 1970</td>
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*Also available on 8 Track Tape and Musicassette

TOTAL

From The Mercury Record Corporation Family of Labels / Mercury • Philips • Sauns • Fortora • Livelight • Intrepid • A Product Of Mercury Record Productions, Inc. / 35 East Wacker Drive, Chicago, Illinois 60601 / A North American Philips Company
MARMALADE'S
Reflections Of My Life...
High on the singles charts!

MARMALADE'S
Reflections Of My Life...
Now in their first LONDON LP!

Produced by Junior Campbell

www.americanradiohistory.com
The best way to sell an original cast album is with a hit musical.

"A landmark musical."
Time & Newsweek

"It’s finally here, for your unqualified delight that big beautiful Broadway musical that you can’t afford to miss, brimming with wit, talent and tunes, sparkling with sophistication and star performances and glowing with originality."
—Judith Crist,
Today Show, NBC. TV

"Sizzles... a most provocative, original and standout experience."
—William Glover,
AP

"It is strikingly innovative, grownup and frightfully honest. The show is magnificent."
—Martin Gottfried,
Women’s Wear Daily

"It took the better part of the season for Broadway to come up with a truly sensational musical, but it finally happened. It is funny, it is tuneful, it has fantastic direction and delightful musical numbers. ‘Company’ is an all-out delight."
—Jack Gaver,
UPI

It's that simple.

Columbia Records®
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<th>Week</th>
<th>Artist/Label</th>
<th>Record Title</th>
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**Note:** The table represents a portion of the Billboard Top LPs chart from May 30, 1970, highlighting notable artists and records.
Once every year or so an emphatically unlikely single comes out of nowhere to render the pop cosmos, well, topsy-turvy.


Such a record is Miguel Rios’ “A Song Of Joy,” right now.

Unlikely? You bet your booties…

Would you, after all, have ever suspected that a pop adaptation of Beethoven’s “Ode To Joy” by a Spanish teen heart-throb backed by an orchestra and chorus under the direction of South American Suite composer Walter de Los Rios would so electrify the airwaves from the Pyrenees to Toronto that even so august an observer as Rolling Stone’s man in Canada and Beatle confidante Ritchie Yorke would be moved to exude in its behalf:

“…It is such an overwhelming record that once you’ve heard it you will remember it for life. It may well become the anthem of a generation searching for Utopia…”

We wouldn’t have either. But unwary, though we may have been, we’re only too delighted to bestow this marvel upon the United States, whose pop charts would otherwise have looked rather barren during this, the Beethoven Bi-Centennial, without a little something by that unlikely composing chap at their pinnacle.

“Song Of Joy”

by Miguel Rios
**NMPA Meet to Deal With Key Problems**

NEW YORK — The annual membership meeting of the National Music Publishers Association, scheduled for Tuesday (26) at the Drake Hotel, will deal with a host of issues of key importance to publishers as they face the problems that have resulted in the decline of the nation's music scene in recent years. The problems will be discussed in terms of the recognition of the fact that the music industry is facing a period of unprecedented change and uncertainty.

**American Artist Goes to NDE**

NEW YORK — The American Artist Corporation, subsidiary of Billboard, will become a wholly owned subsidiary of NDE, Inc. Artistic Education, Inc., American Artist Corporation is the publisher of McGraw-Hill's Art Magazine and Watson-Guptill and art instruction books. NDE's position in development and sales of music and music-related products for primary, intermediate and secondary schools. The transaction is subject to directors' and shareholders' approval. The deal will involve the issuance of approximately 25,000 shares of NDE common stock to Bill- board.

**Mould the Times**

**Continued from page 4** should move towards recording the history of black music.

He also called for the establishment of a black graffiti museum, in which black music pioneer icons like W.C. Handy, Fats Waller and others were immortalized. He suggested that such a museum should be established in a predominantly black area like Watts, New Orleans, Detroit or New York City, where the music originated.

In growing," he said, "we must not forget the people who struggled to put the black music industry on its feet. We must not forget where we came from. Neither must we forget where we're going.

**Mediarts Sets Public Issues**

WASHINGTON — Mediarts, the new entertainment complex, is making a public offering of 30,000 shares of common stock purchase warrants, in two-hundred thousand units selling for $20 per unit.

The company's intentions are to use the proceeds of the Securities and Exchange Commission to register the 300,000 shares.

Mediarts plans to use $600,000 as a revolving fund, and $300,000 for the maintenance of record inventories.

The offering will be made by Landenburg, Chalmian & Co., of New York. Mediarts is involved in record production, music publishing and motion picture production.

**Tamalpais Sells Music to Wren**

NEW YORK — Tamalpais Exchange, Atlantic Records artists, have sold their publishing rights to Wren, a new independent company. The deal, which has been under negotiation for several weeks, is expected to close in mid-June. After that, all recordings made by Tamalpais will be purchased by Wren.

The music on the Tamalpais label will be produced by Cotillion Music. Both Wren and Cotillion will promote all of the group's material.

The deal was wrapped up with Phil Schlein, executive vice president of Wren. Michael Knight and Mike Brandt of Tamalpais will remain as part of the company's masthead.

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The Best

Puff, the Magic Dragon/Leaving on a Jet Plane/Blowin' in the Wind/500 Miles/Stewball/Don't Think Twice, It's All Right/Lemon Tree/I Dig Rock and Roll Music/If I Had a Hammer/Day Is Done/ & Others

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