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DGG Shifts Distribution In U. S. to Polydor April 1

By MIKE GROSS

NEW YORK — The new American office of Polydor will take over the distribution of the Deutsche Grammophon label for the U. S. on April 1. Also coming into the U. S. Polydor fold that date will be the Archive and Heliodor lines. The Deutsche Grammophon, Archive and Heliodor classical lines have been distributed in the U. S. for the past several years by MGM. The move to U. S. Polydor has raised speculation over whether MGM will continue to license its product through Deutsche Grammophon. DGG is the MGM licensee in all countries outside

North America except for the U. K., Italy, Israel and the Philippines.

Jerry Schoenbaum, president of Polydor, Inc., here, said, "The move has been in the discussion stages for some time now, as Polydor has been planning in terms of opening their own business in this country for several years. Thinking was solidified in the last several months when it was decided to negotiate for American recording rights in the hard rock and classical areas. Further confirmation made it seem inevitable that parent-operated and owned

(Continued on page 8)

U.K.'s Industry Power Execs to Attend IMIC

LONDON—A powerful lineup of industry leaders in the U. K. music market will be attending the International Music Industry Conference at Paradise Isle Hotel, Nassau in the Bahamas, April 20-23.

In speakers and registrants, Britain will be sending an impressive cross-section of personnel in keeping with the world's second largest record market. Greatest U. K. participation comes from record company executives, with both majors and independents well represented.

Sponsored by Billboard and its British sister music paper, Record Retailer, the Conference will feature such prominent British speakers as AIR London chief and Beatles producer George Martin and BBC-2 chief Robin Scott, founding head of Radios 1 and 2.

Among the top figures who have registered is EMI international director of records, L. G. Wood. The other majors are nearly all represented. Decca marketing manager Colin Bor-

(Continued on page 76)

Racks Rack Up 2.5% Gain in Record Sales

By HANK FOX

NEW YORK—Record merchandisers have extended their hold of the retail record market. With all 1968 statistics for retail outlets compiled, Billboard's Record Market Research division reports that record merchandisers boosted their share of the record pie to 62.7 per cent—a 2.5 per cent climb over 1967.

Important, too, is that stores serviced by record merchandisers posted a 6.6 per cent gain in album sales, while

those outlets handling their own inventory and sales suffered a 4.6 per cent loss in album sales over the previous year.

Total industry retail store sales from albums and singles in 1968 registered \$837.5 million—a 9 per cent climb over 1967.

While singles sales were soft for all of 1968, record merchandisers sustained only a 1.9 per cent loss as compared to the

(Continued on page 8)

NARM Confab—Cool, Calm & Collected Music Names

By ELIOT TIEGEL

LOS ANGELES—A mood of calmness prevailed during the National Assn. of Record Merchandisers 11th annual convention pegged on the "Billion Dollar Era," Feb. 25-March 4.

This feeling, which ran through the gathering at the Century Plaza Hotel, marked a significant development in the history of the record industry's most important convention.

To veteran music men attending previous NARM conventions, the tone of this year's gathering was often categorized

as pedestrian and dull, and lacking the spark of excitement which permeated prior meetings. To persons attending the meetings for the first time, the events were of prime interest.

Stan Gortikov, Capitol Records president and the convention's keynoter — who opened the event with a series of sharp jabs at the racks—commented on the final day that "Things are smoother, many problems have been solved, and the business has become more routinized. While this is all good, it does stand for a certain amount of complacency."

A lot of problems occurred as the racks struggled for recognition, Gortikov continued. "They have achieved acceptance for their role and their roots are down deep. However, a status quo has been created, which might be good, but we don't know what might be in

(Continued on page 4)

Special Market Profile
Sponsored by
Broadway Recording Studios,
Inc.
See Center Section



Spirit. A musical being with a sound uniquely its own. A blend of jazz, country and rock elements. Their second high-rising album is "The Family That Plays Together" (Z12 44014*). Includes their hit single release: "I Got a Line on You" (ZS7 115). On Ode records and tapes. *Available in 4- and 8-track cartridges, and reel-to-reel tape.

(Advertisement)



Tommy James and the Shondells are never off the charts. Their brand new entry is going to be a bigger smash than "Crimson and Clover" which is still in the Top 10. "Sweet Cherry Wine" (Roulette R-7039), the song; Tommy James and the Shondells, the performers; Roulette, the record company (see spread, pps. 26-27).

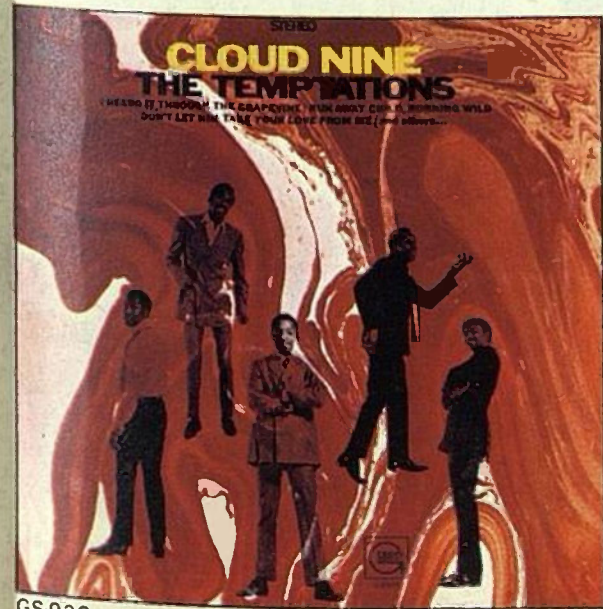
(Advertisement)

Jazz Hot as Commercial

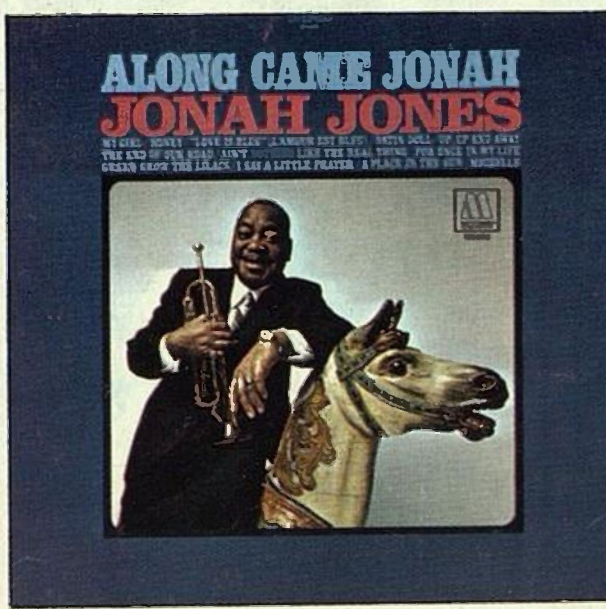
By CLAUDE HALL

NEW YORK — Jazz isn't dead; it's alive and well in radio-TV commercials. One of the leading jazz figures, Chico Hamilton, operates Chico Hamilton Productions, a firm devoted to producing music for commercials. Hal Grant and John Murtaugh own and operate Grant & Murtaugh Productions which works for every major Madison Avenue advertising agency—such firms as Carl Ally, BBD&O, Doyle Dane

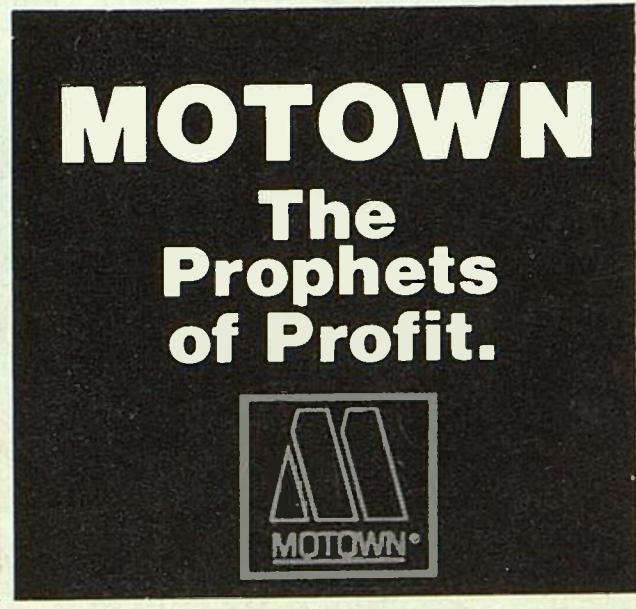
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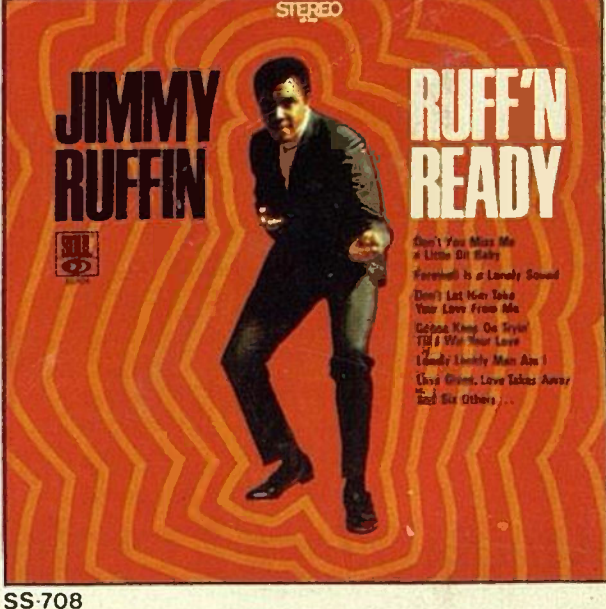
GS-939



MS-683



SS-717



SS-708



We're very tight with P.K. Limited.

Their first single:
"Oh! What a Fool I've Been"
c/w "She'd Be Mine" #66-5001

Produced by Don McGinnis and Bob Todd

Manufactured & Distributed by RCA RECORDS



NARAS Award Fetes March 12

NEW YORK — The New York, Chicago and Los Angeles chapters of NARAS are geared for the 11th annual Grammy Awards ceremonies Wednesday (12).

Late names added to the roster of entertainers at the New York event to be held at the Hotel Americana, are Jackie Vernon; Peter, Paul and Mary; George Carlin, Dave Garroway, and Ed McMahon. Set earlier were Steve Lawrence as emcee, and the Pat Williams orchestra. An innovation at this year's ceremony here will be a continuous series of special lighting effects called Color Sound, which will utilize a battery of rear-view projectors with instantaneous awards results flashed on a screen.

Meanwhile, in Chicago, for the first time in the history of the ceremonies, the city's disk jockeys will be honored in a special program. The event will be held at the Drake Hotel. A battery of three movie projectors, three projection screens and special sound reproduction equipment will be used by banquet chairman Ken Nordine to honor radio personalities and announce the Grammy Awards.

And in Los Angeles, Lou Rawls, Jackie DeShannon Bobby Hart, Tommy Boyce, Bill Med-

ley and the Johnny Manne Singers will perform the nominated songs.

An estimated 1,300 are expected at the Century Plaza Hotel. Les Brown's band will backstop the artists.

Additional entertainment will be provided by Jose Feliciano plus a number of "Laugh In" TV stars, with KMPC disk jockey Gary Owens (a "Laugh In" regular) hosting the evening.

Chess Raises Album Price

CHICAGO—Chess Producing Corp. has announced a new price schedule for its LP product.

All Chess albums, with the exception of Chess Sermons, will now have a suggested list price of \$4.98. Albums in the Sermon series will have a suggested list of \$3.98.

The new suggested list for all Cadet/Cadet Concept LP's will be \$4.98, while the price for all Checker albums, with the exception of the Checker 10,000 series, will also be \$4.98. The 10,000 series LP's will have a suggested list of \$3.98.

Decca Shifts to Stereo on Singles; Who Kicks It Off

NEW YORK—Decca Records is going to an all-stereo singles output. The discontinuance of monaural singles, according to a Decca spokesman, is in keeping with the demand for stereo

records, both singles and albums.

Last year, Decca discontinued the manufacture of all monaural album product and the move to stereo singles puts all of its record product into one standard form. The stereo singles policy will apply to all labels distributed by Decca, including Coral, Brunswick and Vocalion.

Kicking off Decca's stereo policy is the Who's "Pinball Wizard." The song is culled from a forthcoming album that will be released in May, entitled "Tommy, 1914-1984." Written by lead guitarist Peter Townsend, "Tommy" is a rock-opera about a deaf and blind boy who registers everything in the form of musical vibrations.

ASCAP Take Membership at All-Time High

LOS ANGELES — ASCAP's operation continues its record-breaking patterns, nearly 500 local members were told at their semi-annual meeting here at the Beverly Hilton.

Revenue in 1968 jumped 6.99 per cent over 1967's record mark, with the domestic take \$51,338,814 and the foreign income \$7,763,817, for a total of \$59,102,631. Last year's record was \$55,238,814.

ASCAP president Stanley Adams reported membership at an all-time high of 14,085—10,578 in the writer category and 3,507 in publishing. Since last September, 431 individuals and 156 publishers have joined the society.

Windfall Plans Production Mgmt., Publishing Build-Up Programs

By MIKE GROSS

NEW YORK—Windfall Music has mapped out a three-way build-up program incorporating production, management and publishing. Windfall is a two-year-old independent firm, operated jointly by producer Felix Pappalardi and administrative head Bud Prager.

The program is aimed at building a production facility for musicians of progressive, contemporary and hard-rock music. In line with this, five producers have been added to the roster since the first of the year. At the same time, the company has acquired 15 artists for personal management. Additional personal management contracts are expected to be added shortly. Also, more than 30 writers have joined the Windfall publishing banner which includes Windfall Music (BMI) and Remember Music (ASCAP).

Gail Collins, who recently signed with Windfall, is one of the few female producers, having produced in association with Pappalardi, the first LP by the Montreal group, Energy, to be released on Atlantic. Miss Collins has also been tabbed for production on an LP by a newly signed singer, Jennie Dean.

Dan Armstrong, another producer for the firm, will have the production assignment on an LP by the Critters for Project 3 Records as his first project. Another new producer pactee, Jim Colegrove, is a member of the group Bo Grampus and with Pappalardi, wrote the tune "Yesterday's Streets." Colegrove also plays the trumpet, French horn, guitar and bass and has been on dates for the Chiffons, Duprees, Bobb B. Soxx, and many others. He is being groomed for several upcoming assignments.

M'Media Goes Stereo Single

NEW YORK — Metromedia Records will release stereo singles only, starting Monday (10). AM radio stations will continue to receive special monaural pressings of singles for their use; stereo singles will be provided to FM stations.

President Len Levy said the reason for the move to stereo singles was that "ours is a stereo business today." He felt that most jukeboxes could use stereo singles and that most record players in the home are stereo. First product in stereo single will be two by Herb Bernstein, signed by Verbatim, and by the Cartoon Candy Carnival.

MARCH PROMO BY VOCALION

NEW YORK — Decca Records has designated March for a special promotion for 15 new albums on the Vocalion label, its budget series, and the entire Vocalion catalog. The push also features the release of four new "Best of" LP packages.

Decca will support the campaign with streamers, floor displays, ad mats and litho books featuring the covers.

Also joining Windfall last week is the new producing team of Gene Martynec and John Mills-Cokell. The latter is recognized as a leading exponent of the electronic synthesizer and has played on a recent LP, and in concert, with Warner Bros.-7 Arts' Kensington Market, a group also managed and produced through Pappalardi and Windfall. Martynec and Mills-Cokell will turn first to production on a new Toronto-based group, Leather, and with Pappalardi, they'll also do Kensington Market's lead singer, Keith McKie in a solo effort.

On the management level for Windfall is the recent acquisition of the entire Steve Cooper Management combine out of Montreal. This has added such acts to the Windfall operation as Ken Hamilton, Energy, Faculty and Carol Breval. Final arrangements on the acquisition of the Cooper firm were concluded only two weeks ago.

The management role on Pappalardi himself is to include

negotiating a contract for himself as a singer and instrumentalist. Preliminary talks have already been held and a number of firms have indicated interest in wrapping up a deal.

Also soon to be negotiated are recording contracts for David Rea, a singer-composer-guitarist, who performed for two years as guitarist for Ian and Sylvia and who has also worked with Gordon Lightfoot. Maury Hayden, a girl singer-composer, is another Windfall act being talked up for a recording deal.

The Windfall combine also has acquired the management of the group, Mountain, with Gary Kurfurst and Shelly Finkel; Leather, with Bart Shoales, Bill Thompson and Howard DeHoff; singer Jennie Dean; Steve Chudnoff, for whom a deal has just been made with Sire Records, and a new, as yet unnamed group to be released by Bell Records.

On the publishing end, Pappalardi himself is to include

(Continued on page 4)

Purcell Launches Tribute —Gillespie on First Album

NEW YORK — Tribute Records, a subsidiary of GWP Records, has been launched by President Gerard W. Purcell. First release will be an album featuring Dizzy Gillespie, "Soul and Salvation." The album fea-

tures original material written by Ed Bland.

This release is in conjunction with the first releases of GWP Records. Paul Robinson, vice-president, has already lined up 28 distributors across the nation. Gene Armond, national promotion and sales manager, recently finished a tour of distributors with Purcell.

GWP's first album will be "The Poetry of Maya Angelou," a spoken word album that Purcell will concentrate on for key bookstore sales. Purcell feels that record companies have always neglected this sales area.

GWP Records is also releasing singles by Bob Caine, Betty Barney, Izzy Marion, Johnny McEvoy and the Hesitations.

'Hair' Song Is Cut

LOS ANGELES—Ben Vereen and Willie Weatherly have recorded "What a Piece of Work Is Man" from the Los Angeles production of "Hair." The song will be used by the U. S. Forest Service's radio campaign against forest fires.

England's Record Sales Seen Heading for Peak in 1968

LONDON—With one month's figures still to come from the Board of Trade, it seems certain that the U. K. record industry hit a high in 1968.

The December statistics are expected to show some holding back by the manufacturers following November's second purchase tax increase within nine months. The majors were obviously concerned not to overpress until they could assess the effect on consumer expenditure of the rising of purchase tax on records to 55 per cent.

Meanwhile, November figures show that with 11 months gone the industry was almost within one million units of its 1967 total of just under 90 million records and within \$4.7 million of its record-breaking sales vol-

ume of \$67 million at manufacturer level in 1967.

The November figures also underscore two other industry trends—the big swing to albums and the big increase in exports since devaluation of the pound.

Album output, which overtook singles production for the first time in the U. K. in October 1968, streaked even further in November. The industry churned out 6,053,000 in November—a high and 18 per cent more than November 1967. Singles dipped 31 per cent to an output of 3,793,000.

Exports roared 89 per cent over the previous November, to clock up another high of \$1,733,000.

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NARM Confab Plays It Cool, Calm & Collected Top Names

• Continued from page 1

lieu of this. But if they (the racks) accept this status quo, they won't seek improvement."

Supporting Gortikov's viewpoint that improvement is necessary, Leonard H. Goldenson, ABC's president, urged the rack jobbers "not to be remiss in encouraging young people from finding a place in the industry." Appearing as a guest speaker at a NARM scholarship luncheon, Goldenson said "our industry has been negligent in encouraging young people to get involved in the merchandising and creative aspects of our business."

A record attendance exceeding 1,100 moved through the convention's 88 exhibit booths and seminar sessions. Of these 88 exhibitors, 24 were in the tape field—a major strengthening of tape's representation before mass manufacturers.

Two music publishers, Hansen Publications and the Big Three, reported excellent interest among racks in selling music books. "This has become the do-it-yourself music business," said Big Three's sales manager Herman Steiger, whose products are sold through 2,000 racked locations in the U. S.

For the first time at NARM, Columbia Special Products unveiled its new line of children's recordings, which now places the CBS-owned operation in competition with Disney and Golden. Besides its regular children's records, Disney also introduced its line of new cassette and 8-track titles.

A Contrast

As a contrast to the general feeling of blandness—expressed by many seasoned NARM conventioners—a number of explosive management meetings were taking place in private rooms as those attending the convention used the time to talk of sales, mergers and acquisitions.

According to NARM's executive secretary Jules Malamud, "a couple hundred fringers" (unregistered persons) filtered around the convention. NARM placed uniformed guards at all the social functions, but clever "fringers" lobbied with registrants in other parts of the hotel, and one promotion man even loaded his propaganda message into the registrant's mail boxes.

This was the first convention begun on a weekend (Friday

evening). Malamud said this feature appealed to the "overwhelming majority." A number of disenchanted registrants, however, disagreed, stating five days was too long.

A surprising number of record company exhibit booths were shorn of display material, among them A&M, RCA and Warner Bros.-Seven Arts. "Why do we need to show off our albums?" asked A&M's sales manager Ed Rosenblatt. "People know our line."

For many people attending the gathering for the first time, the elbow-to-elbow meetings were beneficial. To Carlene Westcott, sales manager of World Wide Records of Nashville, the exposure to all the tape material convinced her that her three-year-old record pressing firm would have to get into cartridge duplication. To Ken Kaizawa of Rack Service of Hawaii, the convention offered him a chance to meet manufacturers he normally does not see.

Despite a blue-ribbon panel of major music names, an opening day panel designed to explore the "now sound" never accomplished its objective. The quest speakers were turned off by Columbia Records President Clive Davis' suggestion that they offer suggestions to the racks on ways to merchandise their products. The panel of Jac Holzman (Elektra president); Larry Utall (Amy - Mala - Bell president); Roger Hall (RCA Red Seal); Jimmy Brown (Amos Productions president); compos-

ABC SETS UP 10G GRANT

LOS ANGELES — NARM's increasing involvement with education was pointed up at the third annual scholarship awards luncheon, where ABC Records established a \$10,000 grant.

Larry Newton, ABC Records president, said the contribution will create an endowment fund which will provide scholarships in perpetuity.

This year's scholarship winners are: Robert Goldfarb, Debra Greenblat, Steven Katz, Gene McColgin, Marilyn Mizera, Claude Rafaizen, Janet Rose, Robert Shout, Richard Simonetti and Irene Izumi.

ers Jimmy Webb and Burt Bacharach; Lee Hazelwood (LHI Records president); and Roy Silver (Campbell-Silver-Cosby president); did not answer the question. None of the participants actually offered any insight into how they operate in the world of contemporary music.

This convention was heavily endowed with recording talent; RCA provided Jose Feliciano Friday night; Tetragrammaton presented Bill Cosby, Biff Rose and Rhetta Hughes Sunday night and Columbia offered O. C. Smith, Donovan, Mahalia Jackson, Joel Gray, and Blood, Sweat and Tears. Smith improvised a Dixieland-styled "When the Saints Go Marching In" with Mahalia, while Donovan improvised for 15 minutes while the stage was set for Columbia's "push act," Blood, Sweat and Tears.

The impact of the conglomerate into the rack market was noticed by many at the business seminars. Individuals who formerly challenged point after point at the meetings, were conspicuously silent. Many belonged to the same conglomerate with its uniform policies. Others had just become wealthy, and, according to keynoter Stan Gortikov, were not as "motivated, opportunistic nor aggressive" as they had been in the past.

Windfall Plans New Program

• Continued from page 3

palardi and Miss Collins, working separately and as a team, have had recordings of their songs out by the Youngbloods, Cream, Ars Nova, Hamilton Camp, Bo Grampus, Kensington Market and Energy.

The firm also publishes David Rea's songs, which have been recorded by Ian and Sylvia and Buffy Sainte-Marie. One of Rea's songs is to be used on an upcoming Noel Harrison TV special. Miss Hayden's songs, also published through Windfall, have already been recorded by Richie Havens.

Windfall or its subsidiaries also publish the works of all the individual members of Kensington Market, Energy, Mountain, Leather, as well as the group to be signed to Bell, plus the song material of Jennie Dean, Thompson and DeHoff, Chudnoff and Mills-Cokell. Beyond this, publishing for the Chambers Brothers is handled through a separate firm, Chambro Music, including "Time Has Come Today," their recent single click on the Columbia label.

Yet another area of expansion for the Windfall firm is the TV and radio commercial market, in which its writers will become involved in music for commercials on assignment through an arrangement worked out with Herman Edell, a top supplier of music product in this field.

Ashley Famous Sold

NEW YORK — Marvin Josephson Associates, Inc., has agreed to purchase Ashley Famous Agency and London International through Ashley's parent firm, Kinney National Service, for \$12 million in cash.

Executive Turntable

Joe Mansfield appointed local promotion manager, Dallas branch, Columbia Records, reporting to Tom Cade, Dallas branch manager, and in charge of all local sales-promotion activities and artists relations at the local level. Mansfield has been with Columbia for four years in the San Antonio, Tex., area. . . . Marshall Blonstein appointed Midwest regional promotion manager, Date and Custom labels. Blonstein was previously West Coast regional promotion manager for the labels—a position now held by Harvey Bruce. Before joining Date and Custom, Bruce did promotion work for Liberty. Both men report to Ron Alexenburg, director, national promotion.

★ ★ ★

Lloyd Gelassen becomes director of advertising, promotion and artists relations for Polydor, Inc. Gelassen is currently assisting Polydor president Jerry Schoenbaum in setting up the company's U. S. operation. Before Polydor Gelassen was national promotion manager for MGM's classical division. . . . Jerry Sharell named A&M's national promotion director, replacing Don Graham. Sharell was previously with the promotion department of Mainline Distributors, Cleveland. . . . Richard W. Miller promoted at Capitol from Atlanta division manager to special products-market development manager. . . . Allen Davis named pop merchandising manager at Capitol. He was previously merchandising product manager.

★ ★ ★

Fred Bouchard becomes superintendent at Capitol's Winchester, Va., plant, transferring from the company's Los Angeles plant. . . . Joseph Doherty named press foreman at the same facility, transferring from Capitol's Jacksonville, Ill., plant.

★ ★ ★

Ron Plumb named executive vice-president and general manager of Capitol Records of Canada, promoted from finance vice-president. Gordon Sedgewick becomes the company's finance vice-president. . . . Formerly with RCA as secretary to Chet Atkins and co-ordinator of administrative services, Mary Lynch joins Monument Record Corp. as director of production administration, a newly created post. She retains primary responsibility for administrative duties and procedures aligned with all phases of production. She answers directly to Monument president Fred Foster. . . . Kenneth M. Emmer named general sales manager, Grundig Electronic Sales, Inc. He was previously national sales manager, Webcor division of Consolidated Merchandising Corp. . . . Dick Peirce resigned as Dot's vice-president, general manager. He was formerly general manager at Liberty before joining Dot 18 months ago. Arnold Burke, Paramount Pictures Corp., vice-president in charge of music operations, said, "We have enjoyed a warm and close relationship with Dick. He has made a large contribution to the growth and diversification of the company."

★ ★ ★

Vic Catala named director of publishing activities for Jay and the Americans' JATA Enterprises, also assisting Jay Black in management activities. He will co-ordinate the company's Hi Life Music and New Life Music as well as spearheading a drive for production of radio, TV jingles. Catala will continue as president of Martin Phillips management office.

★ ★ ★

Andy Hussakowsky named national promotion co-ordinator for Peer-Southern. He will supervise and co-ordinate the company's promotion men in major markets in the U. S. Before joining Peer-Southern he was promotion head at Universal Attractions. . . . Account executive with the Goldstein Organization, Sunny Schmier named director of publicity and advertising, Vanguard Records. Miss Schmier replaces Madlyne Altshuler.

★ ★ ★

Bill Spitalsky named promotion man for the greater New York area for Musicor and Dynamo Records. Other company appointments—Howard Bedno, of Bedno Wright Associates, promotion man for the Chicago area, including Milwaukee and Indiana; Joe Galkin covers Atlanta; Birmingham and Montgomery, Ala.; Columbia and Augusta, Ga.; Jacksonville, Fla., and Jackson, Miss.; Steve Shulman covers Philadelphia, Eastern Pennsylvania; Wilmington, Del., and South Jersey.

★ ★ ★

Ernest Fleischmann named executive director, Southern California Symphony, Hollywood Bowl Association. He was formerly general manager of the London Symphony orchestra, and is presently European executive, CBS Records. He assumes his new post this summer. . . . Radio-TV personality and producer Jack Wagner named executive producer of a&r for newly formed recording division of Superscope, Inc. . . . Bob Behrens, special projects writer for Superscope, promoted to director of marketing. . . . Robert E. Arnold elected president, American Chewing Gum, Inc., succeeding Edward L. Fenimore who was elected chairman, board of directors.

Tape in Full Bloom At NARM's Confab

LOS ANGELES—Mark this year's NARM Convention as the point where tape CARtridges came into full flower.

With the announcement that RCA and CBS have decided to release "best selling recordings" on cassette cartridges, record merchandisers at the convention are prepared to give a major boost to the young tape medium.

CBS and RCA's belated entry in the cassette field has given that configuration "great impetus," according to most observers at the show. Robert A. Harris, executive vice-president of Dubbing Electronics, New York-based tape duplicator, said the entry of CBS and RCA into the cassette field is the

sales and marketing "turning point" of tape as an entertainment medium.

Many NARM members agreed. Jim Shipley of Mainline Record Service best summed up the mood of the convention this way: "tape sales now account for about 17-20 per cent of our business. CBS and RCA's cassette involvement gives out business a tremendous sales 'shot-in-the-arm.'"

Equipment manufacturers, duplicators and other tape related companies adopted a "it finally happened" attitude toward RCA and Columbia's cassette announcement. Bill DeMucci, North American Philips Co., declared that the "advanced cassette has over the 8-

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**All the songs
people like to hear
by a guy
they love to listen to.**

**Robert
Goulet
Both
Sides
Now**

Those Were The Days
Cycles

Les Bicyclettes De Belsize

For Once In My Life

Thirty Days Hath September

I'll Catch The Sun

Both Sides Now

Love Theme From

"The Night They Raided Minsky's"

How Small We Are How

Little We Know

Here In My Heart

Bon Soir Dame

CS 9763/18 10 0588* / CQ 10851

Songs like "Those Were The Days," "For Once In My Life," "Les Bicyclettes De Belsize," "And a lot more.
All in his new album. All with that Goulet chemistry.

On Columbia Records and Tapes

This One



2PZB-2LH-WBL3

Tape Play Prompts Mfr. Action

LOS ANGELES—The exposure given tape products at the NARM gathering proved the catalyst for a number of developments:

- Liberty Stereo Tape will introduce its "Big Little" four-tune cassette nationally. The \$1.98 product has been tested only on the West Coast, but according to national sales manager Charlie Bratnaber, rack interest will move Liberty into offering the teen-oriented product to all its accounts.
- Southern Album Service, largest manufacturer of album

covers in that region, will expand into tape packaging. Betty Cox, manager of the Nashville-based company, indicated that the cartridge business was too great of a growth industry not to offer customers throughout Southern States local service.

- A proposal was made to the NARM membership that a committee be formed to develop standardization of packaging.
- A second proposal was made to develop a committee on warranties and defective merchandise.
- Recco's 8-track and cassette

holders proved a favorable new item. The company has designed a 4-inch by 12-inch card box holder for 8-track cases and a 2-inch by 12-inch holder for cassettes. Both stand upright in a normal LP bin, with a top window revealing the casing's artwork with an inventoried ticket on the backside.

• A four cassette duplicator by Infonics (shown at the Audio Electronics booth) drew good attention from small record companies. Cost of the system of one master and four slaves was \$3,395.

Using the quarter-inch 4-track stereo reel-to-reel tape as the master, the new cassette duplicator produces about 1,400 cassettes per day.

Capacity Jumps

With the addition of slave machines producing an additional 16 duplicated cassettes while the main duplicator produces four, the system's capacity jumps to 7,000 cassettes per day.

Because of the 4-track vs. 2-track compatibility of the cassette format, the duplicator can also produce 2-track cassettes for spoken word applications in the educational, industrial and religious fields, said Peter H. Stanton, Infonics president.

• Certron is releasing nine new titles of prerecorded music in 8, cassette and reel-to-reel configurations as part of its Vivid Sound Budget line.

• Cryovac, a division of W. R. Grace Co., is introducing a new style of shrink packaging for both albums and tape.

6 of 8 Panels Highlight Tape

LOS ANGELES — Eight workshops were offered at NARM including six related to tape topics. Speakers were all drawn from suppliers to the mass merchandising fraternity.

A panel of consumer communication through mass media proved one of the more livelier topics. James Shipley, president of Main Line of Cleveland, moderated the discussion, featuring talks by Warner Bros.-Seven Arts executive Joe Smith on radio promotion; Columbia ad manager Morris Baumstein on print and broadcast advertising, and Transcontinental Music ex-

ecutive William Hall on in-store promotions.

Smith told the racks they had failed to exploit the radio medium through advertising dollars. He said that secondary market stations today had less of an effect on major market outlets than in the past.

Baumstein charged that racks don't take advantage of the money spent on national advertising by merchandising in their own areas. He contended that some racks don't use free ad materials Columbia provides, which brought a comment from Hall, who operates merchandising departments in Northern California locations, that he had never received a number of ad campaigns Baumstein spoke about. Baumstein urged that more "sophisticated" ad methods be applied in local situations.

Hall took his own swipe at manufacturers, charging they spend more money in radio and print media than they do for in-store aids. "Record companies have forgotten how to help us on the store level," he said, in suggesting a number of ways that record companies can help with in-store merchandisers. These include: blow-ups of LP covers, large artist pictures, mobiles, placing empty LP jackets which can be displayed in cartoons instead of using cardboard filler, and offering free LP promotion copies for in-store play. Hall also suggested advance information on upcoming LP's to cover hot singles so racks could request store space.

In a suggestion from the audience, Lou Simon of Philips, requested that NARM sponsor workshops in the proper utilization of display material.

Topics covered in other workshops included going public, merging or staying one's own boss, and in the tape field: abuses at all levels of distribution, profits in reel and blank tape, in-store merchandising, "The Credibility Gap: Purchase Order Through Delivery," packaging and display innovations and playback equipment.

A. Heilicher President

LOS ANGELES — Amos Heilicher of Heilicher Bros. & J. L. Marsh, is NARM's new one-year term president. His slate of other elected officers includes James Schwartz of Schwartz Bros., first vice-president; Jack Grossman, Merco Enterprises, second vice-president; Merritt Kirk, Calectron, treasurer, and Carl Glaser of Disceries, secretary.

The presidency is Heilicher's first. The veteran record distributor-racker, was previously on NARM's board of directors.

Beatles Top Awards —Aretha, Campbell 2d

LOS ANGELES — The Beatles' three accolades topped all competitors in the 11th annual NARM awards competition. They won the best single record for "Hey Jude," the best LP "The Beatles" and top vocal group designation.

Aretha Franklin and Glen Campbell followed with two awards each; Miss Franklin as top female rhythm and blues singer and top female vocalist and Campbell as top male and country vocalist.

For this year's competition, the categories were reduced from 23 to 17.

In other categories: Disneyland won as top children's line; Pickwick International, top economy line; Leonard Bernstein and the New York Philharmonic, top classical artist; Sergio Mendes, top jazz artist; James Brown and Otis Redding shared the top male r&b vocalist title; Simon & Garfunkel, top folk act; Bill Cosby, top comedy act; Tammy Wynette, top female country vocalist; Herb Alpert and the Tijuana Brass, top instrumentalists, and "The Graduate" top soundtrack.

In addition, songwriters Burt Bacharach and Hal David won a special creative award, with Dionne Warwick presenting the plaque to David. Winners at the banquet dinner included Campbell who sang two songs, Alpert and James Brown.

Brown and his revue and the Fifth Dimension provided the additional entertainment, with the energetic blues vocalist going on stage past midnight and finishing after 1 a.m. Les Brown

band accompanied Campbell, and the Fifth Dimension.

Several innovations marked the awards presentation. Large photos of album covers of all the nominations were flashed as the titles were read by host Steve Allen. When his wife, Jayne Meadows read the winner, music from the property was played.

Challenge Thrown to Racks —Expose More 'Now' Acts

LOS ANGELES—A strong challenge was thrown at rack merchandisers to expose more contemporary artists by record companies heavily involved in the amplified rock scene.

The challenge, which came during a panel on the "now sound" opening the NARM convention, did not leave a totally lasting impression. When contemporary artists performed live at several evening banquets, a large number of racks left the ballroom.

"There is a great challenge to NARM to expose new artists," said Atlantic president Ahmet Ertegun, "because the 'now sound' may not be the sound of tomorrow. It may not even be an artist you've heard of before. It's very important to be aware of changing musical tastes. It is our responsibility to keep aware of what the public wants."

Panel moderator Clive Davis, a NARM keynoter two years ago, posed several questions before this year's gathering: "Are you happening with the 'now sound'? Do you understand it? Are you trying to understand it?" "Beneath the grooves of

contemporary music are the 'emotion, culture, heart, rhythm and pulse of our times,'" Davis added. He suggested racks join the "cultural community" by participating in its discovery and enjoyment, adding: "Pop music has achieved the most respectable state ever, in its lyrics, philosophy and musicality."

Program 1-Stop Opens in N. J.

NEW YORK—Program One-Stop, a new record and tape service, has been opened in New Jersey by co-owners Ralph Schechtman and David Casey.

Schechtman, former New York district sales manager for Capitol Records, and Casey, former manager of the Springfield branch of Service One-Stop, have joined to provide jukebox operators and dealers with a complete inventory of LP and singles product, oldies, r&b and foreign imports.

Program One-Stop is located on Route 22 and Fadem Road, Springfield, N. J.

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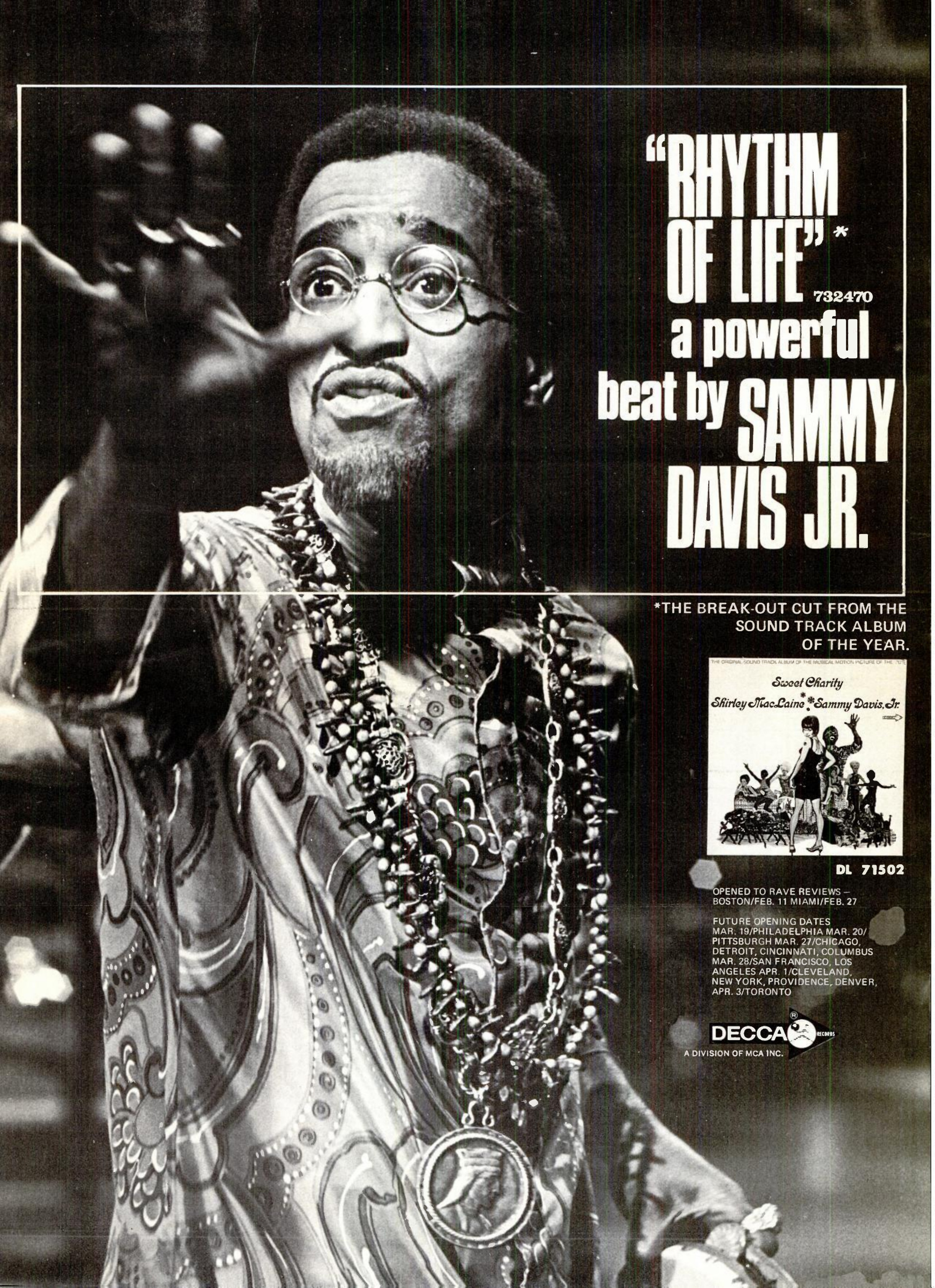
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Leslie's 'Vertical' Merger Concept

NEW YORK — Cy Leslie, chairman of the board of Pickwick International, believes that vertical expansion is better for the music business than the conglomerate approach of entering business in unrelated fields. The advantages of the "comprehensive" approach, Leslie said, are centered on management. "There are a few management teams in a conglomerate situation that can enhance the earning power of a flock of companies in unrelated fields. The 'comprehensive' or 'vertical' acquirer stands a far better chance of success

because he knows the field and is totally involved in its specific area of interest."

Leslie pointed out that the idea is to "get away from the efficiency type of management which simply wants to raise per share earnings."

Leslie also agrees with the theory recently expressed in Billboard that too many conglomerate acquisitions are cases of "Hiring" personnel instead of acquiring a company with a catalog. "Those kinds of acquisitions are unavoidable," Leslie said, "because the conglomerate

acquirer doesn't really understand what he's purchasing.

"A conglomerate approach," he said, "failing to understand the unique operative aspects of the music business, may also fail to understand the way creative people think and work. If they have not 'acquired' but 'hired,' the loss of a key executive will cripple the acquired company. If that happens often enough then Wall Street will eventually sour on the music business."

The "comprehensive" approach, Leslie believes, offers the greatest potential for growth and the greatest stability. Each division of the over-all corporation understands the other. The chances of non-communication are minimized.

Pickwick, a merchandiser of economy-priced LP's and tapes, took the "comprehensive" approach in 1968 and acquired Heilicher Bros., Mars Sales Corp., Talmont Music, National Merchandisers & Affiliates and Everest Records.

Elektra Cleans Up Lyrics on MC5 Cut After Complaints

NEW YORK—Elektra Records is changing a cut on its first MC5 album because of complaints about the lyrics. The album, "Kick Out the Jams," used a slightly different lyric for its title song than the group's hit single of the same name.

The album was recorded live at Detroit's Grand Ballroom. John Sinclair, the group's manager, wrote the liner notes, which also contained the phrase which some merchandisers have found objectionable.

William Harvey, vice-president of Elektra, explained that new copies of the album would be available for dealers this week. These albums will contain the single version, which says, "Kick

out the jams, brothers and sisters. . ." The original album cut had another phrase after the title. Harvey noted, that, despite some complaints, Elektra had received few returns of the set.

Handleman Co., Detroit's biggest rack jobber, has refused to handle the album, while Cadet, another Detroit jobber, recalled unsold albums from stores after learning of the lyric and liner note phrase. However, Armen Boladian, president of Detroit's Record Distributors Corp., reported the album had registered more than 20,000 sales in the Detroit area since its release last month, with most of these at full retail list.

Dot Picks Up Big Band LP Beat With Basie, Schifrin

LOS ANGELES—Dot is enlarging its big band representation. Count Basie has just completed his sixth LP and Lalo Schifrin's fifth Dot project is now in the graphics development stage.

Basie's newest effort was recorded in the Blue Room of the Tropicana Hotel in Las Vegas to obtain a "head-on" sound of the instruments just as they are positioned on stage, not separated into sections as is usually the case in the recording studio.

Harry (Sweets) Edison com-

prised the fifth trumpeter and is a featured soloist as are tenor saxophonists Eddie (Lockjaw) Davis and Eric Dixon, with the latter also soloing on flute.

Remote location expert Wally Heider taped the LP before an invited afternoon audience of musicians and their families and people who could be lured away from the casino.

Although Basie is not under exclusive contract to Dot, his last six consecutive albums have been for this company. As a result of Basie's accompanying Kay Starr on a recent project, the two are enthusiastic about doing a second album together.

Lalo Schifrin's fifth LP for Dot will encompass themes from the TV series "Mannix" and will be released on the Paramount label, as is his "More Mission Impossible" just released.

With Basie and Schifrin in the jazz-oriented field, Dot's orchestral catalog is further expanded by Billy Vaughn's sweet pop sounds, and by the youthful kick in the Young Brass and Sound Symposium groups, the latter two recorded in New York.

DGG Will Shift Its U.S. Distrib

• Continued from page 1

distribution and pressing facilities were necessary, as is the case throughout the world.

"There will be no changes made in the classical product," Schoenbaum said. "It will be imported in factory-sealed packages as it has been in the past, except that Polydor will be its own importer and distributor, rather than contract the permissions to an outsider. Some classical recording will be done here, but processing will still be performed overseas. Pop material of local origin will be pressed here."

According to a report from Germany, Deutsche Grammophon has been happy with the progress made by its classical repertoire in the States over the last three years and feels it is entirely logical for its new American operation to take DGG catalog back from MGM on the expiration of the contract.

Liberty & Blue Thumb Are Hit With Kama Sutra Suit

LOS ANGELES — Kama Sutra Productions has filed a suit against Liberty and Blue Thumb Records, Captain Beefheart and his Magic Band, Rococo, Inc., and Bob Krasnow, Blue Thumb president, in Superior Court here.

The New York-based company has charged the defendants with unfair competition, interference with contractual relations and breach of contracts.

According to the suit, Krasnow, Captain Beefheart, a rock group, Blue Thumb, Liberty and Rococo conspired to appropriate musical compositions and recordings from Kama Sutra. A Blue Thumb album produced by Krasnow, "Strictly Personal," allegedly contains compositions owned by Kama Sutra and released by Krasnow's label.

Kama Sutra also charged that Krasnow, Captain Beefheart, Blue Thumb, Rococo and Liberty entered into a conspiracy to induce Krasnow and the Captain Beefheart group to breach their contract. The com-

Int'l Artists Producing in New Expansion Moves

NEW YORK — International Artists Producing Corp., a three-year-old record operation and producing organization which underwent a management overhaul eight months ago, is now undergoing further expansion and addition of new personnel. Ray Rush, the firm's general manager, has outlined plans for the addition of sales and promotion executives and an expansion of the company from its current rock base into country music and rhythm and blues.

The firm is also now geared, according to Rush, to handle management of its artists through its subsidiary, Artists Management Agency, as well as publishing through its affiliate, Tapier Music (BMI).

The firm's Brock Street build-in is being refurbished while long-silent recording studios are being put on an operational basis with new 8-track equipment.

Bill Dillard, Noble Ginther and J. L. Patterson, Houston businessmen, along with Rush, form the quartet of top policy-making executives for the company. Rush's plans also call for adding a number of young producers to the IA staff.

The company will release a minimum of two LP's a month. It's expected, though, that this figure will be stepped up before the end of the year. Nine LP's are current in the catalog, including four by the 13th Floor Elevators, a rock group from Houston.

De Luxe Folio of First Edition

NEW YORK—To capitalize on the current success and popularity of the First Edition, The Richmond Organization (TRO) will rush out a de luxe music folio of the group's songs written by members Mike Settle, Kenny Rogers, and Terry Williams.

TRO publishes material by the group through First Edition Productions Inc. The folio will contain "But You Know I Love You" and other hits, and will be circulated among key artists and record producers.

pany also wants to be reimbursed for a \$23,847.07 advance.

It is asking general and exemplary and punitive damages of \$1,223,847.07 from Krasnow and Captain Beefheart (Don Van Vliet, Alex Snoffer, Doug Moon, Gerald Handley, John French and Jeff Cotton), and \$950,000 from Blue Thumb, Rococo and Liberty Records.

Jay and Americans Co. Inks With UA

NEW YORK — United Artists and Jay and the Americans (JATA), production and publishing company, have signed a five-year contract. The contract gives the group the right to produce all of their own records for UA and several other UA recording artists. Also, a co-publishing deal between JATA and Unart, UA's publishing wing.

First group to be produced by JATA will be the Kings Kounty Karnival.

Three other Texas-based groups, the Red Krayola, the Shades and Endel St. Cloud in the Rain, round out the company's rock roster. The Red Krayola has two albums in the catalog, while the Shades are readying their first album for release. Endel St. Cloud in the Rain was recently signed to the label.

WB-7 Kicks Off Outlet in U. K.—Ralfini Chief

LOS ANGELES — Warner Bros.-Seven Arts launches its first company-owned European outlet in England June 30 when its licensing pact with Pye expires. Ian Ralfini joins W-7 on April 1 as managing director to begin setting up the record and publishing companies.

Pye will continue to press records for W-7.

Ralfini has been head of MGM's London operation. He will report to Burbank-based international director Phil Rose and W-7 publishing company vice-president George Lee in New York.

W-7's publishing interests have been represented in England by Leeds Music.

Ralfini is familiar with W-7's repertoire because of a previous association with Pye. W-7 records president Mike Maitland said Ralfini will help develop a "ruggedly aggressive, a&r oriented, promotion-conscious operation."

Racks Rack Up Gain in Sales

• Continued from page 1

non-racked stores loss of 7.3 per cent.

The mid-1967 monaural price increase put a damper on 1968 sales, but retailers were still able to reap a 9 per cent sales jump for the year. Album unit volume eased to a 2.2 gain over the previous year, but with emphasis on \$4.79 product rather than on \$3.79, LP dollar volume galloped to an 11.4 margin over 1967.

The soft singles market is generally blamed on the strength of underground (LP-oriented) groups and a trend of record labels which has cut into singles sales.

Traditionally, record companies have issued albums on the heels of successful singles. In 1968, mainly due to the success of underground albums, many labels have sent LP's to radio stations with no single released. The stations pick out the song which they want to air. Then "by popular demand" the company releases a single. This blunts the thrust of the new single since a large percentage of the group's fans already have bought the album. Singles now account for 14 per cent of the industry's retail store dollars. (A significant number of singles are sold to jukebox operators.)

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CSC, Storescope TV Agree on a Merger

LOS ANGELES — Campbell, Silver, Cosby Corp. is acquiring publicly held Storescope TV, Inc., a Los Angeles and New York producer of TV programs and commercials.

An agreement in principle has been reached to merge, with

Campbell, Silver, Cosby to be the surviving company.

If approved by the stockholders of Storescope, Campbell, Silver, Cosby will go public. Storescope is trade over-the-counter, and was selling at 8.

Plans call for CSC, partially owned by Bill Cosby, to set up Storescope as a wholly owned subsidiary of the company. It will have division status, with Storescope executives remaining in key positions.

The proposed transaction will involve the issuance by Storescope of an undetermined number of shares which will result in the controlling interest for the principals of CSC in the combined enterprise, according to Roy Silver, CSC board chairman.

The proposed merger reportedly has been approved by the board of directors of Storescope and awaits only approval of Storescope stockholders.

EMI's Profits Soar in 6 Mos.

LONDON—EMI pushed six-month profits to Dec. 31 up by 29 per cent or \$5 million to \$22,152,000 before tax.

New acquisitions — notably Britain's Blackpool Tower company and Audio Devices—contributed 11 per cent of a 32 per cent increase in sales to \$201.

Capitol Industries increased turnover 61 per cent to over \$86 million. Britain and North America each contributed 40 per cent increases in profit before tax and after interest.

Pop Shops Acquires 25% of Disc-O-Mat

LOS ANGELES—Pop Shops, teen-oriented retail chain, has purchased 25 per cent interest in Disc-O-Mat National, distributor of the new 45 r.p.m. vander, for an undisclosed amount of cash and stock.

Pop Shops, a New York-based publicly owned company (over-the-counter), recently acquired Tape Merchandising Associates, Baltimore, distributor and rack jobber of prerecorded and blank cassettes, CARtridges and tapes.

Tape Merchandising supplies more than 800 retail outlets on the East Coast and in the Midwest with tape product and home-auto playback equipment.

The Disc-O-Mat-Pop Shops agreement is part of a deal whereby Instant-Disc Marketing Co., a subsidiary of Pop Shops, will distribute Disc-O-Mat's vending machines in 24 states and the District of Columbia.

With the franchising to Pop Shops of the 24 states, Disc-O-Mat's first quarter sales have now passed \$700,000. A total of 800 machines are currently

on order (each with a value of \$750), and each with the capability of carrying 240 singles. Delivery of the first 100 machines will be in March.

Don L. Orsatti, Disc-O-Mat president, said plans are for 18,000 machines to be placed in the 24 states franchised by Pop Shops within the next two years. Orsatti estimated that Disc-O-Mat National will deliver 3,000 machines (approximately \$3 million in sales) to distributors by the end of this year.

Each vending machine will have a special rack affixed to it for distribution of Go Magazine, a pop music weekly. The centerfold of each magazine will feature a Disc-O-Mat section.

The additional 14 states franchised by Pop Shops are: Mississippi, Texas, Arkansas, Louisiana, Missouri, Alabama, Florida, Georgia, North Carolina, South Carolina, West Virginia, Virginia, Kentucky and Tennessee. Previously, Pop Shops had franchised New York, Pennsylvania, New Jersey, Delaware, Maryland, District of Columbia, Ohio, Indiana, Illinois and Wisconsin.

Disc-O-Mat has also franchised Mike Caruana as a master distributor for six New England states, including Maine, Vermont, New Hampshire, Connecticut, Rhode Island and Massachusetts.

10-Cent Dividend Is Declared by Goody

NEW YORK—Sam Goody, Inc., has declared a quarterly cash dividend of 10 cents per share, payable on March 28 to all holders of record of the company's common stock on March 10. Goody stock is traded over-the-counter.

21-Cent Dividend Declared by ARA

PHILADELPHIA — The board of directors of ARA Services/Automatics Retailers of America, Inc., has declared a dividend of 21 cents per share on its common stock payable March 17, 1969, to holders of record Feb. 28.

Management Co. Set Up by Fusco —Lighthouse Cut

NEW YORK — Vincent A. Fusco Management Co. has been formed by Fusco, who formerly was associated with Albert B. Grossman Management.

The Lighthouse, who are cutting their first album for Verve/Forecast, has been signed by the new firm. The group will appear at the Boston Pop Festival Saturday (15). Jonathan Kramer of Broadway's "Hair," who has signed with Fusco, will record his first Epic album later this month with Eliot Mazer producing. Paul Hoffert will arrange and produce the Lighthouse.

Also signed with Fusco are Ken Lauber, who scored the films "The Drifter," "Poor Johnny" and "Fade In," and Great Jones, being formed by Jay Trainer, formerly of Jay and the Americans.

Market Quotations

As of Closing Thursday, March 6, 1969

NAME	1968		Week's Vol. in 100's	Week's High Low		Week's Close	Net Change
	High	Low		High	Low		
Admiral	25½	16½	429	17	16½	16½	- ½
American Broadcasting	76½	43¼	133	64½	62½	63	- ¾
Ampex	42¾	26½	541	34½	32¾	33	Unchg.
Automatic Radio	27	15¾	187	23¾	21½	21½	- ½
Automatic Retailer Assoc.	125	72¾	154	108¾	100¾	101	-6¾
Avnet	43½	20½	2907	26¼	23¼	25	- ¾
Canteen Corp.	34	20½	591	25	22¼	24½	+ ¼
Capitol Ind.	38¾	24	405	37¼	33½	37	+3¾
CBS	60¾	43¾	529	48	46¼	46¼	-1¾
Chic. Musical Inst.	38	24¼	88	29	28	28¾	- ½
Columbia Pic.	45¼	23½	344	35	33	33	-1¾
Commonwealth—United	24½	6¼	4777	18¼	14¾	16½	- ¾
Disney, Walt	93½	41¾	147	76	74	75½	+ ¾
EMI	8¾	4½	519	7¾	7½	7½	- ¼
General Electric	100¾	80¼	1502	88¾	86½	88	+1½
Gulf & Western	66½	36¾	3526	40½	36¾	37½	- ¾
Handleman	44¾	21	271	40	36¾	38¾	-1¾
Harvey Radio	33½	15¾	39	21½	20½	20½	- ¾
Kinney Services	44¾	26¾	534	36¾	34½	34¾	-2½
Macke Co.	29¾	16¾	72	25¼	24½	24¾	+ ¼
MCA	53¼	34¾	117	39¾	37¼	38¾	+ ¼
Metromedia	57¾	24¼	440	45¼	40¾	44½	+ ½
MGM	55	35¼	779	43¾	41½	41¾	Unchg.
3M	119¾	81	825	98¾	94	98	+2¾
Motorola	153¾	97	280	116¾	108¾	110¾	+3¾
North Amer. Phillips	47¾	34	95	37¾	36¾	36¾	- ¼
Pickwick Int.	52½	15¼	104	49¾	48¾	48¾	-1
RCA	55	42	2223	44½	42¾	43	-1
Servmat	59½	35	179	44	41¾	43¾	+1¾
Trans Amer.	43¾	21¾	1242	34¾	32¾	32¾	Unchg.
Transcontinental Invest.	26¾	13¾	1381	24¾	22½	23½	+1¼
Triangle	46	32¾	60	35½	34	34	- ¾
20th Century-Fox	41¾	24½	5278	39½	33¼	33¾	-4¾
Vendo	34	23¼	74	27¼	26¼	26¼	- ¾
Viewlex	33¾	14½	129	28¾	26¾	27¾	+1
Warner Bros.-7 Arts	64½	26¾	1056	58	51½	53	-5¾
Wurlitzer	25½	18¾	71	20½	20	20½	+ ½
Zenith	65½	50¾	389	54¾	51	52½	+1¾

As of Closing Thursday, March 6, 1969

OVER THE COUNTER*	Week's High Low Close		
	High	Low	Close
Data Packaging Corp.	41	38	38
Fidelitone	6	4½	4½
General Artists Corp.	17½	17	17½
General Recorded Tape	96	93	93
ITCC	16	14½	16
Jubilee Ind.	27½	25	26
Lear Jet	29¼	28	28½
Lin Broadcasting	21	15½	18½
Merco Ent.	15½	14¼	15½
Mills Music	31	30½	30½
Newell	29½	28½	28½
NMC	13¾	13¼	13¾
Telepro Ind.	2½	2½	2¼
Tenna Corp.	36	34	35
Trans Natl. Communications	10½	9¼	9¼

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

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

Bally Offering Held Up

WASHINGTON — The Securities and Exchange Commission last week temporarily suspended for five days an offering by Bally Manufacturing Corp., Chicago, for public sale of 75,000 shares of common stock, and 200,000 more outstanding from certain stockholders. The

suspension, agreed to by the company based on Bally's failure to disclose certain facts about its indebtedness. The suspension was to terminate March 7, unless renewed for further periods by the SEC.

Commenting on the suspension, William T. O'Donnell told Billboard last week that the firm's statement had been corrected by filing an amendment. "Our statement will become effective after the close of business Friday (7)," he said.

SEC says the company's prospectus indicated bank loans of \$961,000 for working capital purposes, to be retired through use of a portion of the sale of additional stock by the company. But the prospectus failed to disclose that two promissory notes representing the bank indebtedness were personally endorsed by the principal and selling stockholders of the company, namely Sam W. Klein, William T. O'Donnell, Irving Kaye and Abe

(Continued on page 47)

Fisher & Emerson OK Merger Plans

ST. LOUIS—The boards of directors of Emerson Electric Co. here and Fisher Radio Corp., New York City, have approved the planned acquisition by Emerson of Fisher. Final consummation of the transaction is subject to a definitive contract and receipt of a favorable tax ruling. Under terms of the agreement, Fisher would operate as a division of Emerson and retain its present management, personnel and manufacturing and marketing practices.

\$400,000 Suit Filed Vs. Cap., Bobbie Gentry

LOS ANGELES — Singer Bobby Paris has filed a \$400,000 suit against Bobbie Gentry and Capitol Records in Superior Court here.

The suit contends that Miss Gentry and Capitol violated an oral agreement and written contract in regard to ownership of two masters, "Mississippi Delta" and "Ode to Billie Joe," and royalty fees.

According to the suit, Paris and Miss Gentry agreed to give each other 1 per cent of the selling price of the other's records sold. When Capitol signed Miss Gentry to a contract, the terms also included Paris' oral agreement with the singer.

In another alleged oral agreement, Capitol agreed to purchase the two masters from Paris for \$1,000 plus 7 per cent royalty. Paris received a \$1,000 check from Capitol, but the label has refused to put the agreement in writing, according to the suit.

Paris is asking \$100,000 from Miss Gentry and \$300,000 from Capitol in punitive and exemplary damages.

Handleman Ups Cash Dividend

NEW YORK — The Handleman Co. increased its cash dividend from 15 cents to 17 cents for stockholders of record Friday (21).

At its board of directors meeting, the directors reported sales for the nine-month period ended Jan. 31 at \$58,563,805—up from \$48,093,511 a year ago. Net earnings climbed to \$3,270,188 or \$1.05 per share.

For the three months ended Jan. 31, net earnings were 48 cents per share—up from 40 cents for the comparable period last year. Sales reached \$24,406,021, an increase from \$19,903,672 in the three months ended Jan. 31, 1968.

Harvest to Sire in The U.S. & Canada

NEW YORK—U. K. group Barclay James Harvest has been signed to Sire Records for the U. S. and Canada. Sire will rush release the group's single, "Early Morning," and Seymour Stein, managing director of Sire, is working with the group's manager, John Crowther, to set up a U. S. and Canadian tour during late spring or early summer.

The signing was made by Stein and Harry Flower, Phil Greenop and Malcolm Jones of EMI Records, London, who hold the world contract for the group.

ROE'S 'DIZZY' GOLD GETTER

NEW YORK—Tommy Roe's ABC Records single "Dizzy" has been certified as a million seller by the RIAA. The single marks the first collaboration between Roe and producer Steve Barri, previously associated with Grassroots, Steppenwolf and Mama Cass.

Barri has just completed an album with Roe, set for immediate release.



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The Tijuana Brass

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B/W Treasure Of San Miguel



1043

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Ten Years After Do Their Finest Thing

NEW YORK — Ten Years After, in its finest local appearance to date, gave one of the best performances of the season at Fillmore East the weekend of Feb. 28-March 1. Offering an updated program, the talented British musicians followed Slim Harpo, a top-notch Louisiana bluesman, and John Mayall, probably Britain's top blues singer.

Ten Years After had another exciting performance from Alvin Lee, one of the rock world's outstanding guitarists; steady work from Leo Lyons, who can more than

Doors Start 13-City Tour in Florida City

LOS ANGELES—The Doors, Elektra artists, open a 13-city tour with a stop at the Sports Coliseum, Jacksonville, Fla., beginning Sunday (9).

The itinerary: Convention Center, Philadelphia, March 19; Pittsburgh Arena, March 22; Olympia Stadium, Detroit, March 28; Public Auditorium, Cleveland, March 29; Music Hall, Cincinnati, March 30; Dallas, April 4; Houston, April 5; Providence, R. I., April 20; Maple Leaf Gardens, Toronto, April 21; Boston Garden, April 25; Memorial Auditorium, Buffalo, April 26, and Onondaga Memorial Auditorium, Syracuse, April 27.

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hold his own with any bass guitarist around, and Chris Churchill, whose superior back-up organ work frequently goes unnoticed. The big plus, however, was the improved solo work of Ric Lee, always a good back-up drummer.

His new solo was in "Hobbit" and in it Ric displayed proficiency that should place him high on the list of pop drummers. In the first show on Saturday (1), he also sat in with Mayall for one number.

The Deram group's big number was "Goin' Home," which also had snatches of such numbers as the Beatles' "Roll Over Beethoven" and Elvis Presley's "Blue Suede Shoes." Alvin Lee, in addition to his exceptional guitarism, has developed a gutsy voice that maintains the excitement.

Mayall's blues voice long has been his strong point as in his exceptional musicianship on organ, harmonica and guitar. The London artist was strong throughout as he handled some of his top numbers, including "Pretty Woman" and "Long Gone Midnight." His fine back-up musicians include Mick Taylor, the latest in a long line of outstanding British musicians who have appeared with Mayall, which has included Peter Green and Eric Clapton.

Harpo, appearing with a new back-up group, the Weight, reached into his bag of top Excello numbers to come up with the rocking "Te-Ne-Nee-Ni-Nu" and the country blues "Rainin' in My Heart." He also sang his big hit "Scratch My Back" and his exciting "I'm a King Bee." Harpo also played a good blues harmonica, but waited until his encore before taking to the guitar. **FRED KIRBY**

'Engelbert' LP Tie-In With Date

NEW YORK—London Records' associated Parrot label is tying in the release of the LP, "Engelbert," with Engelbert Humperdinck's nightclub appearance at the Riviera Hotel, Las Vegas, in April. The new album includes the singer's current hit single, "The Way It Used to Be" and his previous click, "Les Bicyclettes de Beldize."

Humperdinck was in the U. S. last fall for a series of TV showcasings.

Capitol Producer Gordon Is In the Singing Bag Again

LOS ANGELES — Capitol producer Kelly Gordon has turned artist for his label. The first and last time Gordon acted as a recording artist was several years ago when he sang on three singles for Mercury.

Like other Capitol producers, Gordon is tempted to work as an artist, although he has been successful as a producer and songwriter.

Gordon and arranger Shorty Rogers put together a studio band, Shortnin' Rogers Lightnin' Gordon Blues Band for the LP, "Defunked." A single "He Ain't Heavy, He's My Brother" has been pulled from the album,



NEIL BOGART, left, vice-president and general manager of Buddah Records, and Art Kass, vice-president of the Kama Sutra Group, play host at a party recently held at New York's Cheetah for Buddah's new jazz-rock group, the Elephants Memory.

Three Dog Night Bows in N. Y. With a Strong Act

NEW YORK — Three Dog Night, featuring three exciting vocalists, made a successful New York debut at Steve Paul's Scene Monday (3). Danny Hutton, Cory Wells and Chuck Negron, whether singing solos, in unison or in counterpoint, also demonstrated strong, interesting voices that contributed to the success of the Dunhill group.

Also contributing was the strong, emphatic beat and steady support of the group's four instrumentalists: lead guitarist Michael Allsup, organist Jimmy Greenspoon, bass guitarist Joe Shermie, and drummer Floyd Sneed. But, the voices were the key as the West Coast



JOEL GREY, left, rehearses a song for his forthcoming Columbia Record LP, "Black Sheep Boy," with one of the album's arrangers, George Tipton.

'Big Time Buck White' Is Playing in S. F. as Musical

LOS ANGELES — While "Big Time Buck White" plays in New York as a straight drama, a musical version is playing to packed houses in San Francisco.

Fair Dates for Arnold and Hirt

NEW YORK—Jerry Purcell has lined up a solid string of fair dates this summer for Eddy Arnold and Al Hirt.

Arnold is set for fairs in Massachusetts, Delaware, Illinois, Iowa, Wisconsin, Texas and Arkansas. Hirt is scheduled for Massachusetts, Delaware, Montana, Pennsylvania, Michigan, Iowa and Missouri.

The musical version about black aspirations was created by Oscar Brown Jr.

Since opening Feb. 11 at the Committee Theater in the Bay City's North Beach area, the production has caused enough of a stir to lure local producer Zev Bufman to the Bay Area to discuss its licensing as a musical for Broadway.

In addition, according to Dialogue Black/White, the production company, James Doolittle is interested in preparing a musical version for presentation here.

Starring in the San Francisco musical is conga drummer turned actor, Big Black. Phil Moore III arranged Brown's music and plays organ for the play along with percussionist Andre Fischer. "Big Time Buck White" had debuted here in its original spoken word format prior to moving to New York. It was here that Brown saw the production and decided that he could write songs to fit the characters.

dled lead in "Try a Little Tenderness," which built to a wild ending. Whether singing or exclaiming, however, all three singers excelled. And the live sound was almost identical to the sound on Three Dog Night's successful Dunhill debut album. **FRED KIRBY**

Dexter's Scrapbook

By DAVE DEXTER JR.

HOLLYWOOD — Whatever happened to theme songs?

You don't hear them any more now that the big bands are all just a memory, but they are still around.

Big Bruce Davidson, the record promoter who moved to the West Coast from Philadelphia a few years back, probably knows as much about themes as any man alive.

"There's still a lot of interest in old bands and old themes," Davidson says. "Thousands of collectors vie to acquire old 78 shellac disks featuring a theme or signature of a name orchestra or singer. A Fletcher Henderson "Christopher Columbus" on Vocalion 3211, is considered a fairly rare item. Mitch Ayres' pretty "You Go to My Head" on Bluebird 10814, is hard to find. Claude Hopkins' swinging "I Would Do Anything for You" on Columbia 2665, is worth a half dozen other themes. So is Henry King's Decca 1063 of "A Blues Serenade." And there must be about 300 others, all of them out of print for a quarter of a century."

Davidson says that almost anybody can come up with the obvious, easy-to-find themes of Glen Miller, Jimmy Dorsey, Duke Ellington, Count Basie, Benny Goodman, Harry James, Tommy Dorsey, Artie Shaw and Charlie Barnet. The test of an expert is bringing in a theme by Shep Fields, Art Kassel, Harlan Leonard, Spud Murphy, Mal Hallett, all fine hands, but never ranked at the top.

Davidson not only tells you the title of virtually every theme ever used, but the record label it was on and, in most cases, the number of the record. Yet we tripped him on a couple of

oldies. The Bennie Moten band is still remembered for its rendition of "South," which Bennie and Ira Moten composed, but Davidson is in error in listing "South" as Moten's theme. Unquestionably it was "It's Hard to Laugh or Smile."

Nor is Gene Krupa's "That Drummer's Band" accurate. We vividly recall Gene using "Apuksody," which had something to do with spelling his name backward. Nor was Chick Webb's theme "I May Be Wrong." Out of hundreds of broadcasts from Harlem's Savoy Ballroom we would bet our entire collection that the little Baltimore drummer's theme right up until the day he died in 1939 was "Let's Get Together." We still have it somewhere in our stack of dusty shellacs.

But Davidson is amazing, nonetheless. Who else could quickly place these bands with these songs as he does so effortlessly?

Smith Ballew: "Home"; Sonny Burke: "Blue Sonata"; Bobby Byrne: "Danny Boy"; Benny Carter: "Melancholy Lullaby"; Bob Chester: "Sunburst"; Jan Garber: "My Dear"; Erkskine Hawkins: "Swing Out"; Dick Himber: "Was I To Blame?"; Art Jarrett: "Everything's Been Done Before"; Johnny Long: "The White Star of Sigma Nu"; Abe Lyman: "La Golondrina"; Johnny Messner: "Toy Piano Minuet"; Will Osborne: "The Gentleman Awaits"; Tony Pastor: "Blossoms"; Don Redman: "Chant of the Weed"; Raymond Scott: "Pretty Little Petticoat"; Joe Sanders: "I Found a Rose in the Snow"; Charlie Spivak: "Stardreams"; Orrin Tucker: "I Love You"; Ted Weems: "Out

(Continued on page 14)

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Talent

3 Big Names in Jazz Make Crowds Spin in Las Vegas

LAS VEGAS—Three of the biggest names in jazz are playing here.

Woody Herman and his Herd, at Caesar's Palace in Nero's Nook, never sounded better; Julie London, though looking tired after a bout with the flu, is in great voice; and Jimmy Smith, the "Organ Grinder Man" of the jazz organ, shows why he always tops jazz polls.

Herman has reorganized the group with both young and old musicians. Many arrangements are uptempo and current. And all come across brilliantly. His "MacArthur Park" and "Light My Fire" sizzle. The old favorite "Caldonia" swings.

Miss London, in the Tropicana Blue Room, is backed by

the Raoul Romero Orchestra with her own musical director Dave Overberg on guitar and conducting. Overberg plays a tasteful solo guitar on "Cry Me a River" and "My Baby Just Cares for Me." The highlight of the show is Richard Harris' "Didn't We." Overberg is super-ber again on guitar.

Smith, also at Caesar's, is making his Las Vegas debut. With Nathan Page displaying an inventive guitar and Charles Crosby on drums, Smith drives the trio through their paces with verve and flair.

RON BATISTE

Signings

Barbara McNair to Audio Fidelity Records. Her first album on AF is scheduled for a late spring release.

Jimmy Robbins, soul singer-organist, has signed with Ray Charles' Tangerine Records. His debut single is "Lonely Street." . . . Amos Records has signed Jerry Fisher and the Timepiece, the Freat Awakening and the Steve Colt Parasox. . . . The Tymes, Columbia group, has signed with the Schwaid-Merensstein complex for management. . . . And The Echoes, group managed by Zach Glickman's New Dawn Artists Management, to Decca. . . . Jon and Sondra Steele to Don Blocker's new Soho label.

Dexter's Scrapbook

• Continued from page 12

of the Night"; Bob Zurke: "Southern Exposure."

Musicians can talk for hours about themes. Jimmy Dorsey's beautiful "Contrasts," for example, originally was called "Oodles of Noodles." Phil Harris started his broadcasts (with the beautiful Leah Ray, now Mrs. Sonny Werblin) playing "Rose Room" as opening theme, but he first spelled out his own name and insisted that the brass "dot the eyes" in both "Phil" and "Harris." Glen Gray's Casa Lomans came on with Billy Rausch playing gorgeous solo trombone on "Smoke Rings," and in 25

years no one ever heard Rausch play a bum note. Eddy Duchin's "My Twilight Dream" was his own musical but bastardized version of a Chopin melody. Hal Kemp used "How I'll Miss You" but, to our knowledge, never recorded it. Baron Elliot and Edgar Hayes both used "Stardust," as did dozens of college dance combos. Hardly anyone could tell you the name of the great Jimmie Lunceford's theme. It was "Uptown Blues" and sometimes Willie Smith would step up to the mike and sing it. For our own ears, the prettiest and most distinctive theme of all was Claude Thornhill's delicate "Snowfall."

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Mauriat Will Begin U. S., Canada Tour

CHICAGO — Philips Records' Paul Mauriat will embark April 8 on a major 35-day concert tour of the U. S. and Canada.

The French conductor-composer-arranger, who will be working with an orchestra of 30 musicians and three female vocalists, is scheduled to perform in at least 30 cities. The tour begins in Bridgeport, Conn.

Philips will be working closely throughout the tour with Leverett Wright Concert Management, Inc., which has booked all the dates.

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Tape CARtridge

RCA Alone on Cassette!

By HANK FOX

COLUMBIA TO GO CASSETTE

NEW YORK — Columbia Records will announce its entry into the cassette field at its July national sales convention, according to company president Clive Davis. Davis' disclosure followed RCA Records' formal entry into the cassette field last week.

NEW YORK — When RCA launches its cassette product in midyear at \$6.95, it will not receive price support from other manufacturers now producing cassettes.

Executives of Ampex, North American Leisure, GRT, International Tape Cartridge Corp., Mercury, Capitol and Liberty

all said they will adhere to the cassette's \$5.95 suggested list price. One executive urged the industry to lower the suggested retail price of 8-track tape cartridges.

"A price hike is not justified," said Ampex Stereo Tape chief Don Hall. "There's enough profit in the current price to more than satisfy all industry levels."

NAL President Larry Finley called any move to increase cassette prices a danger to the industry. Said Finley, "We're still trying to build a market. Cassette players do have a record feature, so if we outprice the market we, in effect, will be encouraging off-the-air recording."

GRT's Herb Hershfield

viewed any price rise as a sales inhibitor. "The cassette market has just begun its upswing," Hershfield said. "If we were to raise our retail price, we'd hurt the market."

Mercury Vice-President Irving Steinberg said his company was not even considering any price revision. And ITCC President Jim Elkins said his company would hold a price with its competitors. "Our competition is the other duplicator/marketers—not RCA. We are licensed to many of our lines on a non-exclusive basis. Therefore, much of our decision depends on what the competition does."

Officials at Capitol and Liberty also said that their companies have no plans to raise their cassette prices.

PHOENIX SUIT VS. 3 DISK COMPANIES IS DISMISSED

LOS ANGELES—A suit charging three record companies with antitrust and civil rights violations was dismissed by Judge A. Andrew Hauk in U. S. District Court here.

Judge Hauk dismissed the action brought by Phoenix Tapes, a tape CARtridge duplicator, against CBS (Columbia Records), Capitol and Liberty.

The unusual twist is that Phoenix Tapes is a defendant in a suit filed by Capitol Records in Los Angeles Superior Court, charging it with illegally duplicating Capitol material for public sales.

The action in District Court came following Judge Hauk's denial of a Phoenix petition for a temporary restraining order against five record companies, including CBS, Liberty, Capitol, ABC and Dunhill. (Billboard, Feb. 8).

Following Judge Hauk's decision, attorneys representing CBS filed a motion to dismiss the suit on three grounds: failure to state a claim for relief, lack of jurisdiction over the subject matter, and for inappropriateness of declaratory relief.

Phoenix owners, Richard W. Erickson, Christopher G. Hamlin, Patrick Osborn, Edwin Bethune and Robert Pascual, had sought \$1 million in damages.

The suit charged that the record companies conspired to monopolize the production and distribution of stereo cartridges and entered into conspiracies in restraint of trade.

Calls Lower-Price 8 No Cassette Threat

By RON SCHLACHTER

CHICAGO—Nicholas Milovac, president of Selectron International, isn't worried about lower-priced 8-track units competing with the cassette market. According to Milovac, "The cassette mechanism is simpler to make so we can lower our price, too." Selectron, which celebrated its sixth birthday Jan. 17, is the exclusive distributor for Aiwa. The latest innovation from Aiwa is a combination 8-track, 4-track, cassette car unit, which is scheduled to make its debut in August.

"We have been strictly cassette from the start," explained Milovac. "Our first venture into 8-track was with this new three-way car unit. We will possibly have an all 8-track home unit in July."

"Five years ago we came out with our own system of cassette featuring quarter-inch tape. About the same time, Philips came out with one-eighth inch, so we saw no point in fighting it out. We switched over and marketed our first unit four to five months later.

Selectron, which introduced its first car unit last July, has formed an automotive division for the purpose of marketing this line of products. The division sales manager is Leo Cusick. Other company personnel are Jack Mikulski, national sales manager; Roland Payne, national accounts sales manager; Robert Stein, sales promotion manager, and Ken Jacobson, advertising manager.

The company has its own service organization in New York and Los Angeles, manned by Paul Kaye and Dan Newman, respectively. In addition to its

AIWA three-way car tape player. The unit, expected to be available this August and to retail for around \$159.95, plays cassettes and 4 and 8-track CARtridges, all in one slot. Special handle guides inside the slot compensate for the smaller size of the cassette, the playback of which will feature reversing, thus eliminating the need to flip the cassette over. The unit has balance and tone control and separate volume control, channel selection, 4-track ejection button, and channel indicator. It measures 8 inches wide, 9 inches long and 3 inches deep.

Chicago headquarters, Selectron maintains warehouses in Hialeah, Fla.; Yonkers, N. Y.; El Segundo, Calif., and Dallas. A new warehouse facility is being constructed in Carlstadt, N. J.

Tape in Full Bloom At NARM's Confab

• Continued from page 4

track cartridge is that it can be used for recording as well as playback."

That, according to many conventioners, is why RCA and CBS went cassette. Both feared that the lack of pre-recorded cassette from their catalogs would encourage home recording.

Norman Racusin, vice-president and general manager of the RCA record division, would not stray from a prepared announcement to discuss titles, who would duplicate the product and merchandising concepts. The retail price for cassettes will be \$6.95, the same as its 8-track tapes.

However, it has been learned that Dubbins Electronics will duplicate RCA's line, with the music company eventually taking over its own duplicating within eight months to one year.

Provisions can be made at Dubbins—which is already duplicating Capitol's cassettes—to duplicate 5,000 to 10,000 cassettes a day and to increase that capability to 10,000 to 20,000 cassettes daily by adding additional duplicating lines and personnel shifts.

"RCA engineers and quality control personnel have inspected our (Dubbings) facility and watched our operation for several months," said a Dubbins spokesman. "We are prepared now to duplicate RCA's cassette product but we are waiting for their marketing department to decide on titles and product requirements."

According to the spokesman, RCA engineers are observing the duplicating operation by examining tape quality and inspecting machinery.

Irving Katz, president of Audio Magnetics, blank tape manufacturer and duplicator, set the tone of the convention when he said: "This pretty much assures the cassette concept of the largest marketing potential of the various types of tape configurations."

At a seminar on playback equipment, Ed Campbell, vice-president and general manager of Lear Jet's stereo division, predicted a number of manufacturers would be showing 8-track car players with a monaural

record feature at the upcoming Electronics Show in New York. A number of OEM companies were also testing car cassette machines, with Dick Stultz of Record Supply of Casselberry, Fla., commenting that he has already obtained good sales with Automatic Radio's car stereo cassette player.

Campbell noted that player manufacturers are "confused" over the proper means of distribution—through auto or regular hardware distributors—in light of changing consumer tastes. Lear's business, he said, was now one-third car, one-third home sets, one-third portable.

The influx in America of growing numbers of Japanese manufacturers who go through one-step distribution, is also causing U. S. firms to evaluate their own two-step philosophies. Campbell felt that 60 per cent of the dollar volume sales in the U. S. were from Japanese manufacturers — a reversal of several years ago when U. S. companies built the majority of the sets.

CBS-Italiana, CGD Into 8's

By MARILIN

MILAN — CGD and CBS-Italiana are putting their repertoire on stereo 8-track CARtridge to be distributed by their own organization, Messagerie Musicali, and duplicated by Sil of Turin.

CGD has already released its product in cassette form, also distributed by Messagerie Musicali, and on 4-track cartridges distributed by Ecofina.

"With the 8-track repertoire, we will have complete cartridge and cassette coverage," said Giuseppe Giannini, managing director of CGD-CBS-Italiana. "We feel the tape cartridge market has an enormous growth potential — far greater than that of the traditional LP record," Giannini added.

"While LP records must compete in Italy with the fast-selling 45 r.p.m. records, cartridges are competing only with the limited

(Continued on page 18)

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ABC Paramount has cassettes. A&M has cassettes. Ampex has cassettes. Angel has cassettes. Atco has cassettes. Atlantic has cassettes. Audio Fidelity has cassettes. Audio Spectrum has cassettes. Berkshire has cassettes. Brunswick has cassettes. Camden has cassettes. Capitol has cassettes. Columbia has cassettes. Command has cassettes. Decca has cassettes. Dot has cassettes. Deutsche Grammophon has cassettes. Dunhill has cassettes. Elektra has cassettes. Kapp has cassettes. King has

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Tape CARtridge

Craig Adds Nets to Promotion

LOS ANGELES—Craig is broadening its merchandising concept to include national radio and network TV exposure for its line of player/recorder equipment. The player manufacturer has begun a sales and promotion campaign to market cassette, 4 and 8-track players with a series of commercials and dealer contests on ABC-TV.

The initial network promotion is a \$100,000, three 60-second commercial package to cover a month-long (March) nationwide dealer contest. The contest is tied to a simultaneous promotion of car stereos and tape recorders on the "Joey Bishop Show."

The three commercials on the Bishop show will emphasize Craig's portable cassette tape recorder, 4, 8-track and compatible auto units, and the entire Craig product line, according to Ed Henry, sales promotion manager.

Repeats in June

The promotion will be repeated in June, with additional network commercials, merchandising-dealer contests and prod-

(Continued on page 76)

GRT Opens 2d Full-Line Store

By BRUCE WEBER

LOS ANGELES — General Recorded Tape is opening its second full-line tape retail store as a forerunner to a chain of locations across the U. S.

The new store, The Tape Deck, opens in Houston this month, with GRT "cautiously opening additional stores in later months," according to Herb Hershfield, GRT sales manager.

Larry Finn, former merchandise manager of records and books at Korvette's, has been appointed GRT retail operations manager.

Like GRT's Los Altos, Calif., store, the Houston outlet will sell selected quantities of GRT and competitor tapes, accessories and hardware from seven manufacturers, including Borg-Warner, Automatic Radio, Nor-elco and Craig.

The Tape Deck will sell 4 and 8-track cartridges, cassettes,

reel-to-reel and GRT's four-tune cassettes. In addition, it will sell and install auto and home tape players and accessories.

Initially, GRT opened a "retail laboratory" in Los Altos to gather marketing and merchandising data on traffic flow, packaging and effectiveness of point-of-sale materials.

The store in Houston also will be testing sales techniques, merchandising ideas and trying to solve retail problems such as open exposure of cartridges and theft, said Hershfield.

Both outlets will not discount, and will compete as an independent operation with other retail tape stores in sales, marketing, in-store promotions and merchandising.

The Houston store will be 2,500 square feet, with a sales staff of six guiding the operation.

Spoken Arts Gears Cassettes to Young

NEW YORK—Spoken Arts is pegging a special cassette library of 50 selections for young listeners. The cassettes, available separately or in a boxed, indexed set of 50, offer a variety of stories, poetry and speeches especially geared for children in elementary grades. There are fairy tales by the Brothers Grimm and Hans Christian Anderson; selections from Rudyard Kipling,

Lewis Carroll, Jonathan Swift, Mark Twain, Charles Dickens, Washington Irving and "Aesop's Fables." Seven of the cassettes are devoted to poetry, including a complete anthology of poetry for children; nursery rhymes; Robert Louis Stevenson's "A Child's Garden of Verses," complete in two volumes, and children's poems by John Ciardi, read by the poet.

Several programs are made up of inaugural addresses by American presidents. Another presents key scenes from several of Shakespeare's plays.

The cassettes are playable on all standard cassette players and offer identical programming on both sides so that any selection may be replayed with no re-winding.

Each Spoken Arts cassette retails at \$5.95. The complete library, in an indexed storage file, is priced at \$275.

CBS-Italiana

• *Continued from page 16*

LP market. And as soon as more low-cost cartridge players — such as the Europhon, which retails for \$27.40—are made available, the market for music on cartridge will be even greater."

Giannini feels that another reason for the success of cartridges is that they were launched in a period of prosperity.

"At the present, I see the youth market buying more cassettes rather than 8-track cartridges, but this situation can be reversed the moment a low-cost 8-track player hits the market. We are also taking a great in-

Dual Step-Up By Concertone

LOS ANGELES — Concertone is enlarging its distributor-representative network to handle its new cassette product.

The company, which last week introduced a mini-cassette player, is releasing three additional cassette units, ranging from \$79 to \$179.

Concertone, a subsidiary of Monarch Electronics International, will add 15 representatives across the U. S. to handle the new cassette line, two new 8-track models and two reel-to-reel units, according to Richard Price, national service manager.

The new cassette units are a portable monaural model (220) for \$79, a deck (406 D) for \$149 and a unit with amplifiers (216 S) for \$179. The mini-cassette recorder (240) lists for \$89. The cassette models are manufactured by Fuji Electronics in Tokyo.

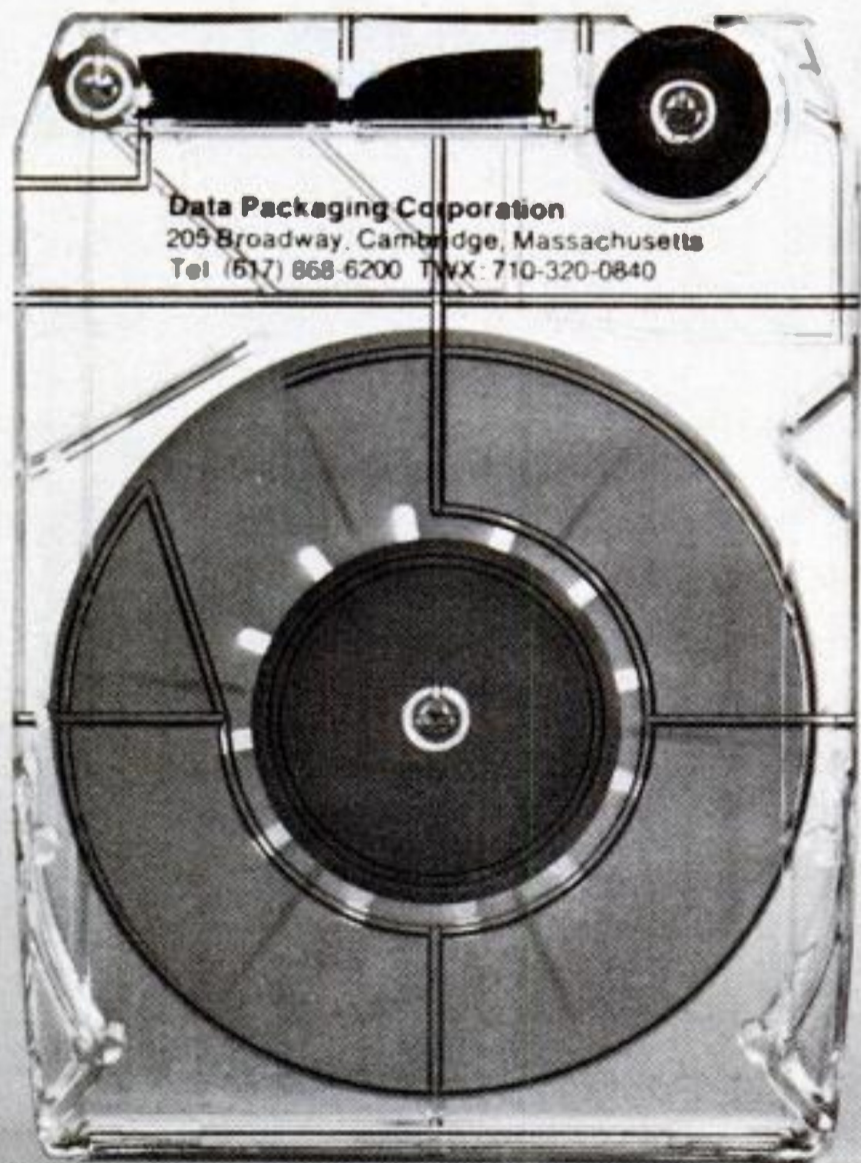
New models in the 8-track line include (CC 8D) at \$89.95 and an 8-track with amps (CC 8A) at \$129. Both are produced at Monarch's Van Nuys, Calif., plant.

The reel-to-reel models are a portable stereo tape recorder (40U1) at \$229 and a portable unit (790).

Concertone will concentrate on its cassette and reel-to-reel tape recorder lines, said Price, and is working on a cassette receiver in the \$200 range and a cassette auto unit for about \$89. Both units are geared for 1970.

terest in the future of audio-video cartridges," said Giannini.

Instant Cartridge
Just add tape.
The cam post,
pressure pad,
and pressure roller
have been pre-assembled
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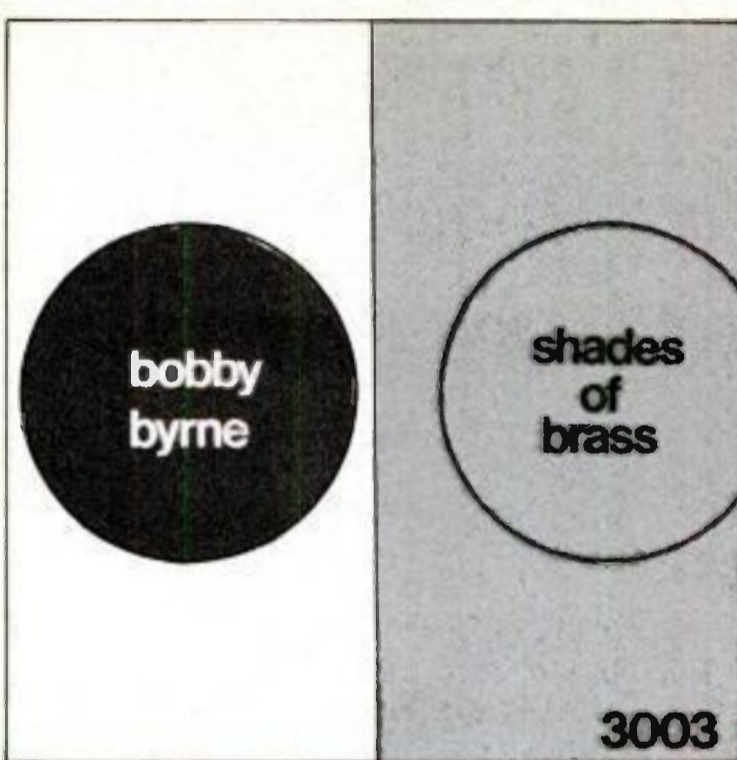
EVOLUTION! . . . GENE BERTONCINI
3001

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APPLES • YOU ARE A STORY • THE
HEATHER ON THE HILL • CHUVA • ONE,
TWO, THREE • I SAY A LITTLE PRAYER •
MRS. ROBINSON • SOON IT'S GONNA
RAIN • HERE, THERE AND EVERYWHERE
• HEY JUDE



NIGHT LOVE . . . Homer Dennison
And The "NIGHT STRINGS" 3002

THE IMPOSSIBLE DREAM • INAGUA •
THE MUSIC BOX SERENADE • THE END-
LESS TIDE • SWISS HOLIDAY • SEPTEMBER
IN MAINE • THIS GUY'S IN LOVE
WITH YOU • LOVE IS BLUE • THE MINOR
BOSSA NOVA • WITH A LITTLE HELP
FROM MY FRIENDS • THE WINDS OF
APRIL • PIANO TIGER



SHADES OF BRASS . . . Bobby Byrne
3003

RESPECT • HELP YOURSELF • THE
PENDULUM SWINGS BOTH WAYS • DE-
LILAH • THE 59th STREET BRIDGE SONG
• HURRY LOVE • A SHADE OF BRASS •
CAN'T TAKE MY EYES OFF YOU • WHO
IS GONNA LOVE ME • BARBARELLA •
WINDY



LIVIN' LOVE . . . THE FEMININE
COMPLEX 6001

HIDE AND SEEK • NOW I NEED YOU •
ARE YOU LONESOME LIKE ME • I WON'T
RUN • SIX O'CLOCK IN THE MORNING •
RUN THAT THRU YOUR MIND • IT'S
MAGIC • I DON'T WANT ANOTHER MAN
• FORGETTING • I'VE BEEN WORKING ON
YOU • TIME SLIPS BY

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LONDON MONTH

MON.

TUES.

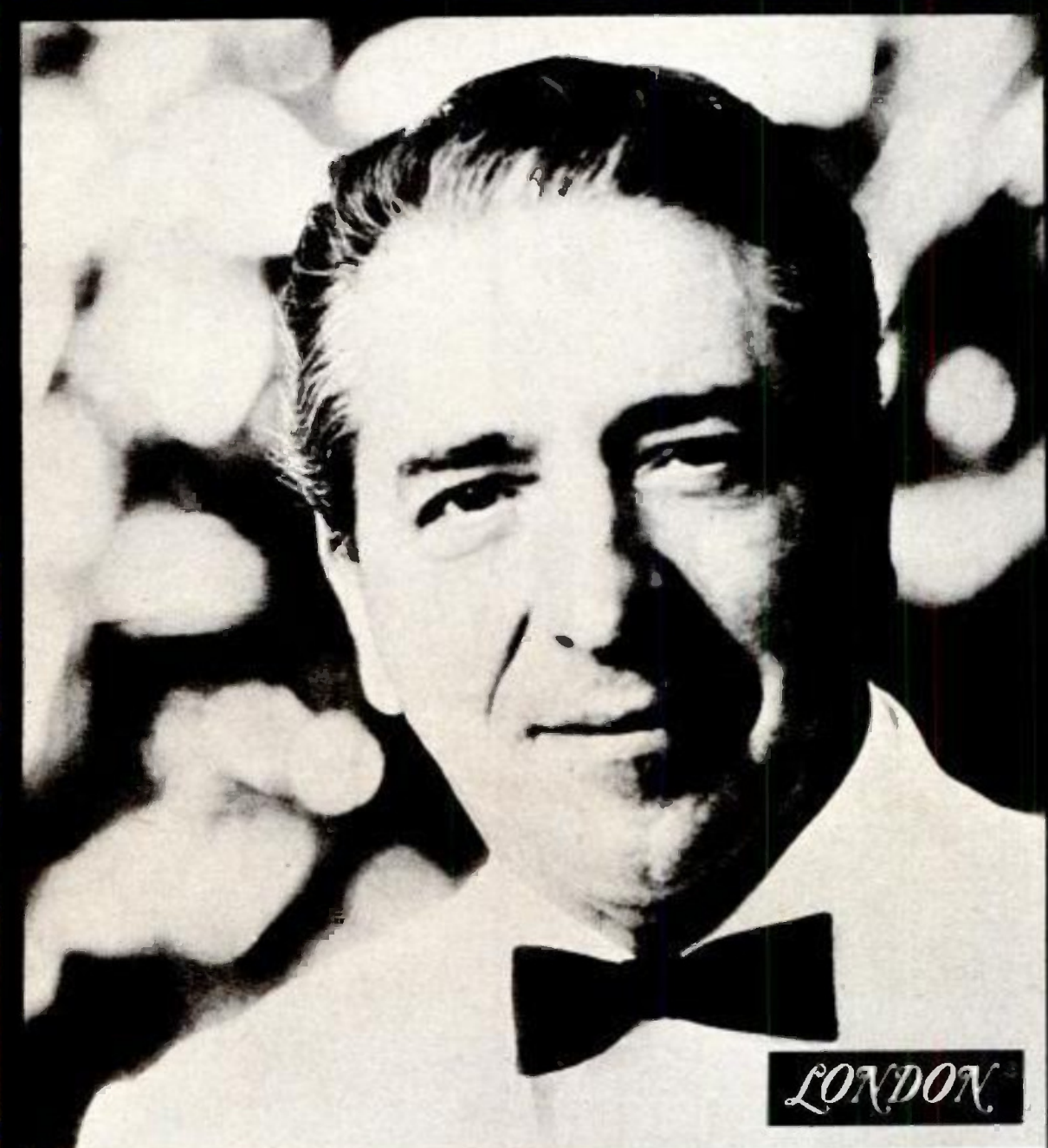
WED.

THUR.

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SAT.

1



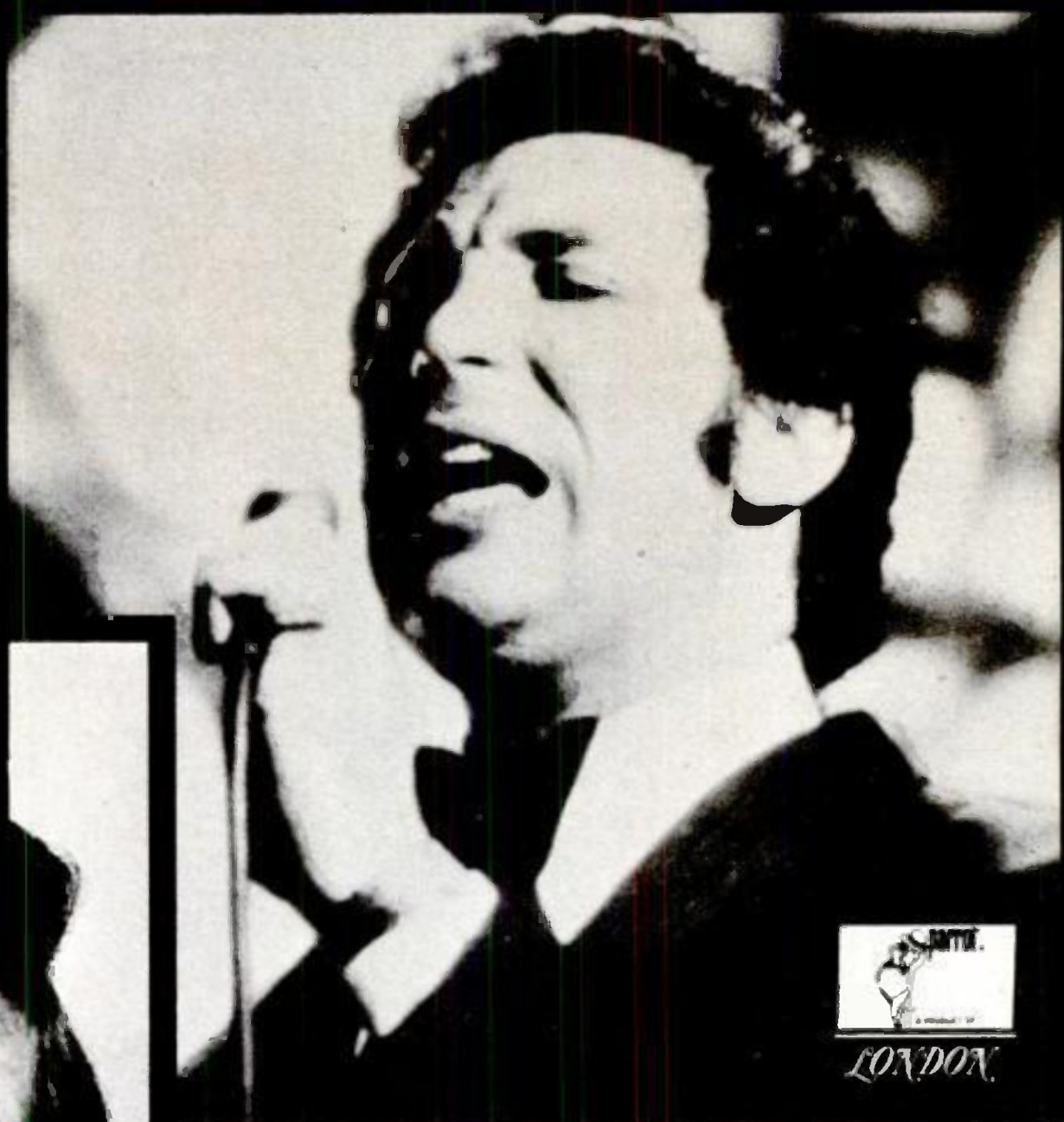
MANTOVANI

4

5

6

7



TOM JONES

2

13

8

19



ENGELBERT HUMPERDINCK

22

23

24

25

28

29

30

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M-THE VOGUES-Five O'Clock World; (C) X 5103

Atco
IRON BUTTERFLY-Heavy; (C) X 5227
DR. JOHN-Babylon; (C) X 5270

Atlantic
SOUNDTRACK-Charles Lloyd; (C) X 51519
THE BASCALS-Freedom Suite, Vol. 1; (C) X 51901
THE BASCALS-Freedom Suite Vol. 2; (C) X 52901
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Command
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THE RAY CHARLES SINGERS-Slices of Life; (C) X 5942

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HAMPTON HAWES TRIO-Here and Now; (C) X 57616
ANDRE PREVIN Plays Jerome Kern; (C) X 57567
KESSEL/MANNE/BROWN-Poll Winners Three

Daker
TYRONE DAVIES-Can I Change My Mind; (C) X 59005

Dot
THE ANITA KERR SINGERS Reflect on the Hits of Bert Bacharach and Hal David; (C) X 55906
MARIAN McPARTLAND-My Old Flame; (C) X 55907
THE SOUND SYMPOSIUM-Contemporary Composers Interpreted; (C) X 55909
RHYTHM & BRASS-The Young Brass; (C) X 55913
LES TRES GUITARS-Yestergroovin'; (C) X 55916

Dunhill
REJOICE; (C) X 55049
Around GRAPEFRUIT; (C) X 55050
The Best of THE BRASS RING; (C) X 55051
THE GRASSROOTS-On the Other Side; (C) X 55052
STEPHENWOLF-At Your Birthday Party; (C) X 55053
THELMA HOUSTON (As Presented by Jimmy Webb); (C) X 55054

Fantasy
CREEDENCE CLEARWATER REVIVAL-Bayou Country; (C) X 58387

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BILL BLACK'S COMBO-Soulin' the Blues; (C) X 52647
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The Best of CHICO HAMILTON; (C) X 59174

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SHAKE KEANE-Dig It; (C) X 84115
LOS MACHUCAMBOS-Mucho Gusto; (C) X 84117
WERNER MULLER-Vienna; (C) X 84118
ISRAEL 20-The Israel Story (Black); (C) X 84120

Motown
TAMMI TERRELL-Irresistible Tammi Terrell; (C) X 5652

Paramount
KAY STARR & COUNT BASIE-How About This; (C) X 55001
LALO SCHIFRIN-More Mission: Impossible; (C) X 55002

Philly Groove
THE DELFONICS-Sound of Sexy Soul; (C) X 51151

Project 3
TONY MOTTOLA-Roma Oggi (Rome Today); (C) X 55032
TONY MOTTOLA Joins the Guitar Underground; (C) X 55035

Reprise
NOEL HARRISON-The Great Electric Experiment is Over; (C) X 6321
THE VOGUES-Till; (C) X 6326
THE FIRST EDITION '69; (C) X 6328
DON HO-Suck 'Em Up; (C) X 6331
JETHRO TULL-This Was; (C) X 6336
TRINI LOPEZ-The Whole Enchilada; (C) X 6337

Sire
MEMPHIS BLUES FESTIVAL; (C) X 97503

Skye
ARMANDO PERAZA-Wild Thing; (C) X 55
CAL TJADER Sounds Out Bert Bacharach; (C) X 56

Soul
JR. WALKER-Home Cookin'; (C) X 5710

Steed
ANDY KIM-Rainbow Ride; (C) X 57002

Tamla
SMOKEY ROBINSON & THE MIRACLES-Live; (C) X 5289

Tetragrammaton
RHETTA HUGHES-Relight My Fire; (C) X 5111

Vanguard
THE SIEGEL-SCHWALL BAND-Shake; (C) X 59289
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VINCE GUARALDI-The Eclectic Vince Guaraldi; (C) X 1775
SOUNDTRACK-Bullitt; (C) X 1777

Columbia
ROBERTO CARLOS Triunfador (8) 277, (4) 277
MARIACHI DE PEPE VILLA-Polkas; (8) 130, (4) 130
SONIA LOPEZ-Ella Es Sensacional; (8) 330, (4) 330
LOS PANCHOS con Mariachi; (8) 329, (4) 329
AMALIA MENDOZA-Los Mas Famosos Corridos y Canciones; (8) 133, (4) 133
JAVIER SOLIS-Rancheras; (8) 191, (4) 191
IGNACIO LOPEZ YARSO-Corridos de la Revolucion; (8) 140, (4) 140
VARIOS-Paisaje Mexicano II; (8) 259, (4) 259

Rico-Vox
JOHNNY ALBINO-Epoca De Oro; (8) VS 102, (4) 102
CHUCNO AVELLANET-Aguellas Caniones; (8) RV 535, (4) RV 535
CHUCNO AVELLANET-En Argentina; (8) RV 522, (4) RV 522
LUISITO BANJAMIN-Rafael Hernandez; (8) RV 530, (4) RV 530
LA TUNA; (8) CS 1000, (4) CS 1000
LOS TRES GUITARRAS-La Tres Guitarras; (8) VS 110, (4) VS 110
DUO PEREZ/RODRIGUEZ-Inoludables Vol. 1; (8) GS 207, (4) GS 207
DUO PEREZ/RODRIGUEZ-Inoludables Vol. 2; (8) GS 215, (4) GS 215
MIGUEL RAMOS-Guanfanamera; (8) 11-118, (4) 11-118
MIGUEL RAMOS-Hablemos Del Amor; (8) 11-124, (4) 11-124
MIGUEL RAMOS-Adoro; (8) 11-136, (4) 11-136
MIGUEL RAMOS-Honey; (8) 11-154, (4) 11-154

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GEORGE JONES-My Country; (8) L 56-3169

Project 3
YANK LAWSON & THE BOB HAGGART ORCH.-World's Greatest Jazz Band; (8) L 76-5033, (4) F 76-5033

Roulette
SHADOW MANN-Come Live With Me; (8) L 22-69001, (4) F 22-69001

Skye
GARY McFARLAND-America the Beautiful; (8) L 67-8, (4) F 67-8

20th Century
SOUNDTRACK-The Touchables; (8) L 54-4206 ST, (4) F 54-4206 ST

Tetragrammaton
RHETTA HUGHES-Relight My Fire; (8) L 5-111, (4) F 5-111

Wand
KINGSMEN-Louis, Louis; (8) L 92-657, (4) F 92-657

Gordy
THE TEMPTATIONS-Cloud Nine (2) GOR A 939

Motown
JONAN JONES-Along Came Jonah; (2) MT A 683

Roulette
TOMMY JAMES & THE SHONDELLS-(2) ROU A 42023

Soul
JIMMY RUFFIN-Ruff 'N' Ready; (2) SOU A 708
Best of THE FANTASTIC FOUR; (2) SOU A 717

Tetragrammaton
RHETTA HUGHES-Re-Light My Fire; (2) TET A 111

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FRANKIE CARLE, HIS PIANO & ORCH.-Music for the Cocktail Hour; (8) CBS 1058
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LIVING TRIO-Honey & Other Hits; (8) CBS 1060

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Usted y Otros Exitos de LOS TRES DIAMANTES; (8) PBS 13412
EDDY ARNOLD-Songs of the Young World; (8) PBS 1417
FELICIANO; JEFFERSON AIRPLANE; NILSSON; SIMONE-The Soul Rock Blues Bag; (8) PBS 1422
NORMA JEAN-Let's Go All the Way; (8) PBS 1423
NINA SIMONE & PIANO; (8) PBS 1424
JOHN HARTFORD-Gentle on My Mind & Other Original Hits; (8) PBS 1425
ED AMES-A Time for Living, A Time for Hope; (8) PBS 1427
WILLIE NELSON-Texas in My Soul; (8) PBS 1429
ROSLYN KIND-Give Me You; (8) PBS 1438
PAUL ANKA-Goodnight My Love; (8) PBS 1440
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THE ELEPHANTS MEMORY; (8) L 1-5033, (4) F 1-5033
THE BROOKLYN BRIDGE; (8) L 1-5034, (4) F 1-5034
U.S. 69; (8) L 1-5035; (4) F 1-5035

Jad
LLOYD PRICE-Now; (8) L 10-1002, (4) F 10-1002
BRYON LEE & THE DRAGONAIRES; (8) L 10-1004, (4) F 10-1004

Laurie
GERRY & THE PACEMAKERS-I'll Be There; (8) L 36-2030, (4) F 36-2030
THE CHIFFONS-Sweet Talkin' Guy; (8) L 36-2036, (4) F 36-2036

Mio
EDDIE HERNANDEZ ORCH.-All We Need Is Love; (8) L 69-1000, (4) F 69-1000
LOUIS REY & ORCH.-Here We Go; (8) L 69-1001, (4) F 69-1001

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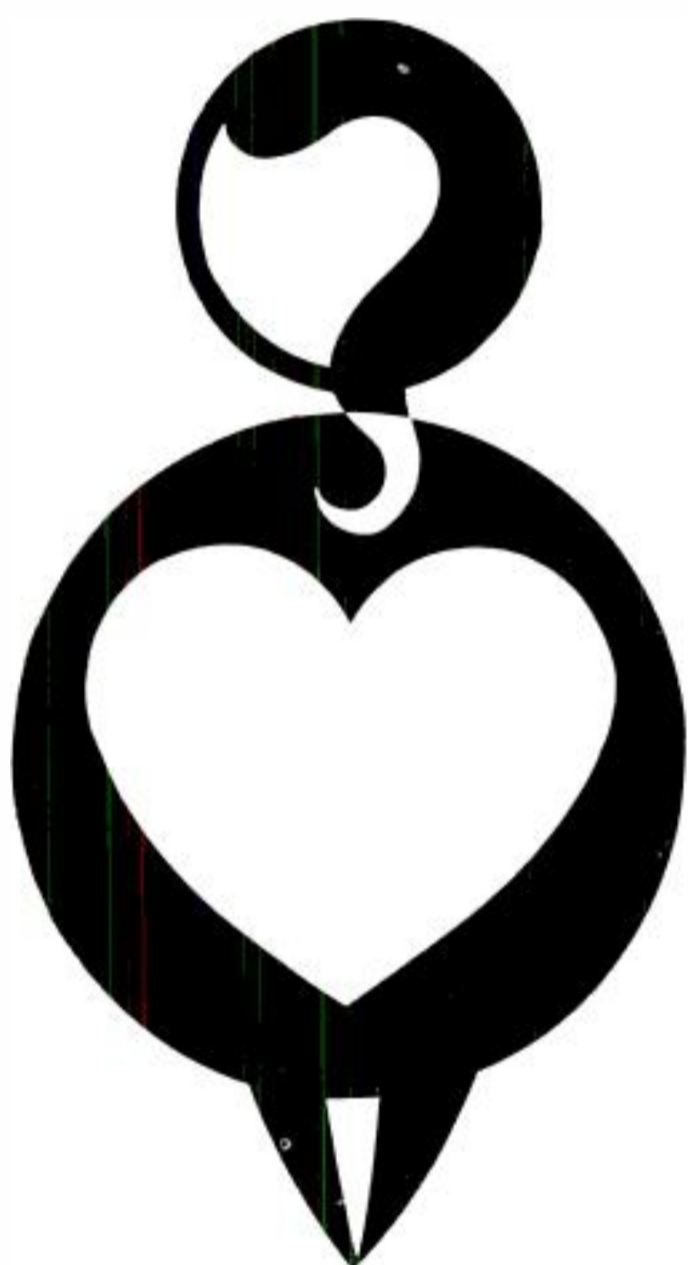
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CLOSER BABY"**

D-4184

PRODUCED BY STEVE BARRI



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DISTINGUISHED, CHARISMATIC,
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TOM JONES - MARCH 21
HER OWN SPECIAL ON ABC TV - APRIL 8**

Rhythm & Blues

BEST SELLING Billboard Rhythm & Blues Singles

Billboard SPECIAL SURVEY For Week Ending 3/15/69

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1		GIVE IT UP OR TURN IT LOOSE James Brown, King 6213 (Brown & Sons, BMI)	7	26	21	RIOT Hugh Masekela, Uni 55102 (Cherio, BMI)	6
2	9	RUN AWAY CHILD RUNNING WILD Temptations, Gordy 7084 (Jobete, BMI)	3	27	31	I DON'T KNOW WHY Stevie Wonder, Tamla 54180 (Jobete, BMI)	2
3	4	MY WHOLE WORLD ENDED David Ruffin, Motown 1140 (Jobete, BMI)	4	28	33	SING A SIMPLE SONG Sly & the Family Stone, Epic 5-10407 (Daly City, BMI)	7
4	2	THERE'LL COME A TIME Betty Everett, Uni 55100 (Jalyne, BMI)	10	29	30	I'LL UNDERSTAND Soul Children, Stax 0018 (Birdees, ASCAP)	6
5	3	BABY BABY DON'T CRY Smokey Robinson & Miracles, Tamla 54178 (Jobete, BMI)	9	30	25	IM JUST AN AVERAGE GUY Masqueraders, AGP 108 (Press Music, BMI)	9
6	14	THE WEIGHT Aretha Franklin, Atlantic 2603 (Dwarf, ASCAP)	3	31	23	GIVE HER A TRANSPLANT Intruders, Gamble G 223 (Razor Sharp Music, BMI)	5
7	7	SOPHISTICATED SISSY Meters, Josie 1001 (Marsaint, ASCAP)	7	32	32	ALMOST PERSUADED Etta James, Cadet 5630 (Gallico, BMI)	10
8	5	TAKE CARE OF YOUR HOMEWORK Johnnie Taylor, Stax 0023 (East/Memphis, BMI)	8	33	34	CLOUD NINE Mongo Santamaria, Columbia 4-44740 (Jobete, BMI)	4
9	6	EVERYDAY PEOPLE Sly & the Family Stone, Epic 5-10407 (Daly City, BMI)	13	34	38	AM I THE SAME GIRL Barbara Acklin, Brunswick 55399 (Dakar/BRC, BMI)	4
10	18	GIVE IT AWAY Chi-Lites, Brunswick 55398 (Dakar/BRC, BMI)	6	35	47	ICE CREAM SONG Dynamics, Cotillion 44021 (Dlief-Cotillion, BMI)	3
11	12	GOOD LOVIN' AIN'T EASY TO COME BY Marvin Gaye & Tammi Terrell, Tamla 54179 (Jobete, BMI)	4	36	37	LIGHT MY FIRE Rhetta Hughes, Tetragrammaton 1513 (Nipper, ASCAP)	6
12	13	BABY MAKE ME FEEL SO GOOD 5 Stairsteps & Cubie, Curtom CR 1936 (Camed Music, BMI)	5	37	—	LOVER'S QUESTION Otis Redding, Atco 6654 (Progressive/Eden, BMI)	1
13	17	SOULSHAKE Peggy Scott & JoJo Benson, SSS International 761 (Singleton, BMI)	5	38	45	SNATCHING IT BACK Clarence Carter, Atlantic 2605 (Fame, BMI)	2
14	20	THIS GIRL'S IN LOVE WITH YOU Dionne Warwick, Scepter 12241 (Blue Seas/Jac, ASCAP)	3	39	40	I DON'T KNOW HOW TO SAY I LOVE YOU (Don't Walk Away) Superlatives, Westbound 144 (Bridgeport, BMI)	3
15	11	CAN I CHANGE MY MIND Tyrone Davis, Dakar 602 (Dakar, BMI)	13	40	41	WHEN HE TOUCHES ME (Nothing Else Matters) Peaches & Herb, Date 2-1637 (Painted Desert, BMI)	2
16	8	I'M LIVING IN SHAME Diana Ross & the Supremes, Motown 1139 (Jobete, BMI)	6	41	42	MY DECEIVING HEART Impressions, Curtom 1937 (Camad, BMI)	2
17	35	FOOLISH FOOL Dee Dee Warwick, Mercury 72880 (Chappell, ASCAP)	5	42	—	IT'S YOUR THING Isley Brothers, T Neck 901 (Brothers Three, BMI)	1
18	10	I FORGOT TO BE YOUR LOVER William Bell, Stax 0015 (East/Memphis, BMI)	13	43	43	I REALLY LOVE YOU Ambassadors, Arctic 147 (Blockbuster/Downstairs, BMI)	2
19	19	DO YOUR THING Watts 103rd Street Rhythm Band, Reprise 7250 (Wright/Gersti/Tamerlane, BMI)	4	44	44	HONEY O. C. Smith, Columbia 4-44751 (Russell-Cason, ASCAP)	3
20	26	I LIKE WHAT YOU'RE DOING (To Me) Carla Thomas, Stax 0024 (East/Memphis, BMI)	4	45	—	GIVING UP Ad Libs, Share 104 (Trio, BMI)	1
21	28	ONE EYE OPEN Maskmen & the Agents, Dynamo 125 (Catalogue/Den, BMI)	9	46	46	TOO LATE TO WORRY TOO BLUE TO CRY Esther Phillips, Roulette 7031 (Dexter/Norma/Presley, BMI)	2
22	27	ONLY THE STRONG SURVIVE Jerry Butler, Mercury 72898 (Parabut/Double Diamond/Downstairs, BMI)	2	47	48	I DON'T KNOW Esquires, Wand 1195 (Don, C, BMI)	2
23	16	I DON'T WANT TO CRY Ruby Winters, Diamond 255 (Ludix/Betalbin, BMI)	6	48	50	UPTIGHT GOOD WOMAN Solomon Burke, Bell 759 (Fame, BMI)	2
24	36	TWENTY FIVE MILES Edwin Starr, Gordy 7083 (Jobete, BMI)	4	49	49	YOU DON'T KNOW WHAT YOU ARE MISSING (Till It's Gone) Exciters, RCA 47-9723 (Millbridge, BMI)	2
25	22	SWITCH IT ON Cliff Nobles & Co., Phil-L.A. of Soul 32 (Dandelion/James Boy, BMI)	5	50	—	I'VE GOT TO HAVE YOUR LOVE Eddie Floyd, Stax 0025 (East/Memphis, BMI)	1

Soul Sauce

BEST NEW RECORD
OF THE WEEK:
"NEVER GONNA
LET HIM KNOW"
DEBBIE TAYLOR
(GWP)



By ED OCHS

SOUL SLICES: If you happen to be James Brown, then March is your month. King Records is celebrating the soul king's reign with a month of heavy promotion and merchandising, TV dates and deejay kits. As his "Give It Up Or Turn It A Loose" hit takes the top spot in r&b, Brown is working his new "Soul Pride" instrumental disk up the charts. A de luxe James Brown album, "Say It Loud, I'm Black and I'm Proud," has been readied featuring the classic title song and other best sellers such as "Lickin' Stick" and "Goodbye My Love." . . . Johnny (Loop the Loop) Thunder has joined Calla Records, which has also issued a new Sandpebbles disk, "You Turn Me On" b-w "The Garden of Eden," to counter Cotillion's C and the Shells single "You Are the Circus." . . . The Hesitations, former Kapp group, have signed with GWP Records, the Gerald Purcell subsidiary. . . . Albert King's "As the Years Go Passing By" is becoming the bluesman's biggest record. His LP "King of the Blues Guitar" is also moving. . . . The late Otis Redding won Eye Magazine's Critic's Poll as "King of Soul." . . . Soul Sauce would like to see the Smothers Brothers give exposure to new—but old—soul stars—like Lightnin' Hopkins. . . . The Exciters back on the charts with "You Don't Know What You're Missing," on RCA. . . . Also on the rock 'n' roll rebound: Sonny Til, formerly of the Orioles, now on RCA Victor. . . . Johnny Nash's new "Soul Folk" album on Jad features a three-dimensional cover (shades of the Rolling Stones' "Satanic Majesty's Request" LP), and will continue to use the 3-D photos on future releases. . . . Jimmy Robins debuts on Tangerine Records with "Lonely Street" b-w "Once in a Lifetime." . . . Stax has released a double-LP set of the label's hot product titled "Soul Explosion." It's the company's first. . . . The Ad Libs, breaking for chart action with "Giving Up," play the Apollo Theater in Harlem Friday (14), the Howard Theater in Washington on Thursday (20), before leaving for a tour of England on May 3. . . . Sly & the Family Stone set to appear on the "Ed Sullivan Show" March 23. . . . Donald Height has a hot prospect with his soul version of "Games People Play," on Jubilee.

★ ★ ★

FILETS OF SOUL: Melvin Van Peebles, whose "Brer Soul" album was the pet pick of Soul Sauce, has registered on the r&b charts at last. Peebles, an author and movie director ("Story of a Three-Day Pass"), does not want to make "live" appearances his fare, but has agreed to perform with his supporting jazz ensemble at Harvard late in April. . . . Producer Jesse James ("The Horse" and "Boogaloo Down Broadway") will produce Bobby Newton and Benny & Tina for Mercury. James, who already has done the Brothers of Love "Yes I Am" on Blue Rock, will produce "Do the Whip It On Me" for Newton and "This Love Is Real" for the new soul duo. . . . Gene Stridel's new Atlantic release, "Eva," was produced by Irving Spice. . . . Aretha Franklin is nearing an agreement that will send the soul queen back to England in November for a mammoth concert at London's Royal Albert Hall. . . . The Foundations have reached gold for their "Build Me Up, Buttercup" disk. . . . The Unifics, produced by Guy Draper, appear at a college convention at the Hotel New Yorker here on Thursday (20) before touring the metropolitan area at the end of March with Sly & the Family Stone. . . . Stax/Volt will distribute the Chicago-based Weis label, whose promising product includes a spoken word LP featuring NATRA president and WVON deejay, E. Rodney Jones. The material, "Might Is Right," was written by two inmates of the Illinois State Prison. Other Weis artists include the Soul Merchants, Maurice Jackson, the Forevers and Betty Jean Plummer. . . . La Femme, a female r&b group, will debut on Roulette's Power Pak label with "This I Swear." . . . Imperial Records will issue four volumes of blues on the Legendary Masters Series containing material from the Imperial and Aladdin vaults, much of it never released. . . . Chuck Berry returns to Fillmore East on April 18-19. . . . The hot Motown team of Asford &

(Continued on page 25)

Nash Enters Distrib Pact With Price

NEW YORK—Johnny Nash, co-owner of Jad Records and the label's best selling artist, has signed a distribution deal with blues singer Lloyd Price and started production on several Jamaican acts.

Through his pact with Jad, Price will bid for the broad pop-soul market on the Jad label, retaining his Double L Productions logo on all disks. Nash, who also functions as Jad's a&r director for all sessions done in Jamaica, is recording Byron Lee and the Dragonaires, the Wailers and Neville Willoughby. Five Jamaican writers are currently working for Nash's two publishing firms, Sissy (BMI) and Johnny Nash Music (ASCAP).



MARY ANN THOMAS, the voice of the AD LIBS' "Boy From New York City" oldie, signs an exclusive contract with Chris Jackson to write and produce her future sessions. Jackson's J. J. Productions has cut two sides for March 20 release. Bill Downs, left, has both under personal management with his Lodo Management firm.

Billboard SPECIAL SURVEY For Week Ending 3/15/69

BEST SELLING Rhythm & Blues LP's

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

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart	This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	SOUL '69 Aretha Franklin, Atlantic 8212 (S)	5	26	26	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	2
2	2	TCB Diana Ross & the Supremes with the Temptations, Motown MS 682 (S)	11	27	16	IN PERSON AT THE WHISKEY A GO GO Otis Redding, Atco SD 33-265 (S)	15
3	3	SOULFUL STRUT Young-Holt Unlimited, Brunswick BL 754144 (S)	11	28	29	HOME COOKIN' Jr. Walker & the All Stars, Soul SS 710 (S)	5
4	4	THE ICE MAN COMETH Jerry Butler, Mercury SR 66198 (S)	10	29	22	ARETHA IN PARIS Aretha Franklin, Atlantic SD 8207 (S)	16
5	6	LIVE AT THE COPA Temptations, Gordy GS 938 (S)	11	30	21	SPECIAL OCCASION Smokey Robinson & the Miracles, Tamla TS 290 (S)	25
6	5	WHO'S MAKING LOVE Johnnie Taylor, Stax STS 2005 (S)	8	31	32	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	4
7	7	FOR ONCE IN MY LIFE Stevie Wonder, Tamla TS 290 (S)	10	32	24	SOULED Jose Feliciano, RCA Victor LSP 4045 (S)	15
8	10	DIANA ROSS & SUPREMES & TEMPTATIONS Motown MS 679 (S)	15	33	33	THE DYNAMIC CLARENCE CARTER Atlantic SD 8199 (S)	4
9	11	PROMISES PROMISES Dionne Warwick, Scepter SPS 571 (S)	12	34	34	ON TOP Willie Mitchell, Hi SHL 32048 (S)	3
10	8	THIS IS MY COUNTRY Impressions, Curtom CRS 8001 (S)	18	35	35	CHEAP THRILLS Big Brother & the Holding Co., Columbia KCS 9700 (S)	23
11	14	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	12	36	37	BEST OF PERCY SLEDGE Atlantic, SD 8210 (S)	2
12	9	I HEARD IT THROUGH THE GRAPEVINE Marvin Gaye, Tamla TS 285 (S)	22	37	42	SOUL SHAKE Peggy Scott & Jo Jo Benson, SSS International SSS 1 (S)	3
13	17	HICKORY HOLLER REVISITED O. C. Smith, Columbia (No Mono); CS 9680 (S)	37	38	38	MOTHER NATURE'S SON Ramsey Lewis, Cadet LPS 25T (S)	2
14	13	JAMES BROWN LIVE AT THE APOLLO, VOL. 2 King (No Mono); 1022 (S)	28	39	39	IRRESISTIBLE Tammi Terrell, Motown MS 652 (S)	2
15	12	LOVE CHILD Diana Ross & the Supremes, Motown MS 670 (S)	15	40	44	POWERHOUSE Jazz Crusaders, Pacific Jazz ST 20136 (S)	4
16	18	SMOKEY ROBINSON & MIRACLES—LIVE Tamla TS 289 (S)	5	41	41	MOTOWN WINNERS CIRCLE, VOL. 2 Various Artists, Gordy GS 936 (S)	3
17	19	SOUND OF SEXY SOUL Delphonics, Philly Groove LP 1151 (S)	4	42	49	JOHN W. ANDERSON PRESENTS KASANDRA Capitol ST 2957 (S)	17
18	15	SILK 'N SOUL Gladys Knight & the Pips, Soul SS 711 (S)	11	43	43	BR'ER SOUL M. Van Peebles, A&M SE 4161 (S)	2
19	—	CLOUD NINE Temptations, Gordy GLPS 939 (S)	1	44	48	CARAMBA Lee Morgan, Blue Note BST 84289 (S)	2
20	23	GREATEST HITS Intruders, Gamble SG 5005-(S)	4	45	36	FELICIANO Jose Feliciano, RCA Victor LPM 3957 (M); LSP 3957 (S)	35
21	20	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M 4160 (S)	15	46	47	BEST OF SAM & DAVE Atlantic, SD 8218 (S)	3
22	25	IT'S TRUE! IT'S TRUE! Bill Cosby, Warner Bros.-7 Arts WS 1770 (S)	5	47	45	NANCY Nancy Wilson, Capitol ST 108 (S)	4
23	28	MUSICAL MENU Dells, Cadet 822 (S)	3	48	40	SITTIN' IN THE COURT OF LOVE Unifics, Kapp KS 3582 (S)	7
24	27	HEY JUDE Wilson Pickett, Atlantic SD 8215 (S)	4	49	—	CAN I CHANGE MY MIND Tyrone Davis, Dekar SD 9005 (S)	1
25	30	UP TIGHT Soundtrack, Stax STS 2006 (S)	6	50	—	THINK Lonnie Smith, Blue Note BST 84290 (S)	1

LONDON—The Rhythm and Blues Association of Great Britain, a newly formed conclave dedicated to the advancement of r&b appreciation in England, has been set up by a group of disk jockeys, writers and record company executives.

Inspired by Billboard's proposal for an R&B Hall of Fame, the Association will elect artists to its hall of fame each November and will also make annual awards to the best rhythm and blues records released in Britain each year.

Founder members of the Association include: deejays Mike Raven and Stuart Henry; John

Abbey, editor of Blues and Soul magazine; Vikki Wickham of Toast Records; Trevor Churchill of Bell Records; Beacon Records promotion man Roger St. Pierre, and Dave Godin, director of the Soul City record shop. Also participating are r&b authorities Norman Jopling, Tony Cummings, Dave McAleer, Clive Richardson, John Philibert, Charlie Gillett, Dave Nathan, Robert Blackmore, Gloria Marcantonio, Bob Peacock and Association secretary Keith Yershon.

Further information can be obtained by writing the Association at 148 Redbridge Lane East, Redbridge, Essex.

Soul Sauce

• Continued from page 24

Simpson wrote and produced Gladys Knight & the Pips' new "Didn't You Know" single. . . Motown is reportedly seeking RIAA-certification for their "I'm Gonna Make You Love Me" by the Supremes & Temptations. It would be the first time Motown applied to the RIAA for gold status. . . Gene Dozier of D.C. Sound in Washington reads Soul Sauce. Do You?

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Stax Artists Star In Memphis' TV'er

NEW YORK—Stax/Volt artists Booker T. and the M.G.'s and Carla Thomas, with Sam and Dave, will star in "Gettin' It All Together," a one-hour Metromedia special to honor The Memphis Sound, produced by WNEW-TV.

Taping in mid-March for an April airing on WNEW-TV, the special will also be beamed in prime-time slots over WTTG (Washington, D. C.), KMBC-TV (Kansas City, Mo.), KTTV (Los Angeles) and KNEW-TV (San Francisco).

Musical director for the special is Booker T. Jones, who wrote the theme song "Gettin' It All Together." He will perform with his band on the program. A special tribute to Otis Redding will feature Sam and Dave and Carla Thomas.



GLORIA TOOTE, owner-manager of Town Sound Studios in Englewood, N. J., launches the "Conscience for Mankind" campaign by naming Calla Records president Nate McCalla in charge of raising Biafra relief funds in the music industry. Designed to create better understanding between the races, the program has also attracted, left, Dave Hepburn of Metromedia and public relations counsel Larry Lowenstein, both members of the board of directors.

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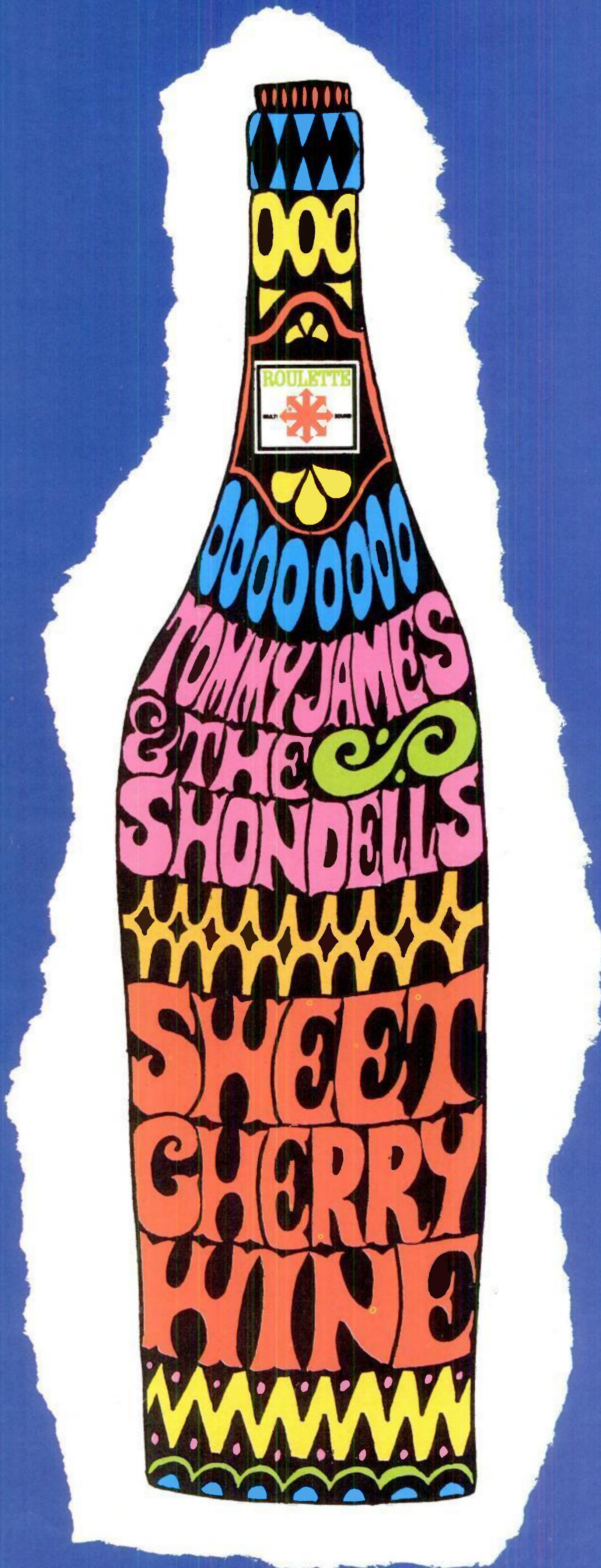


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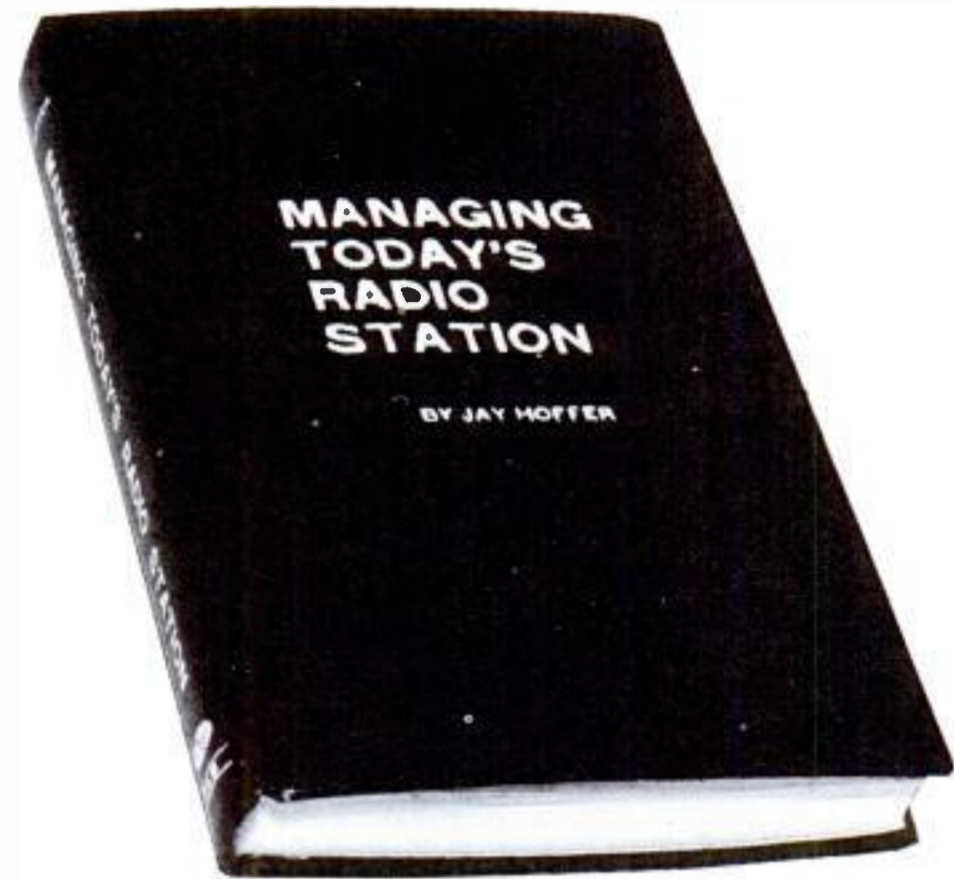
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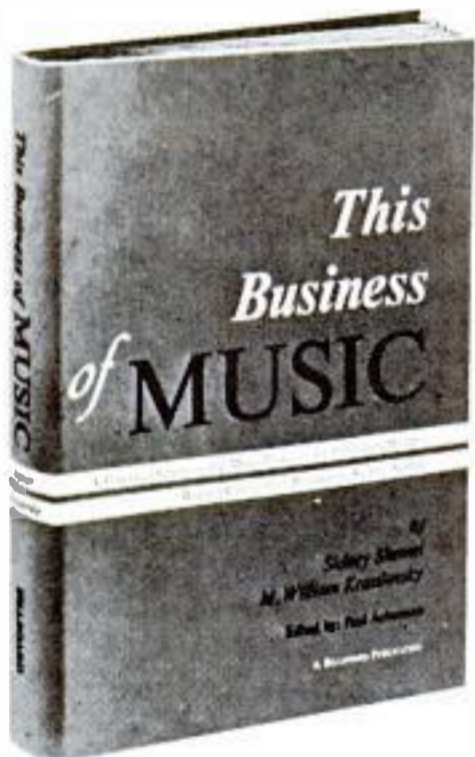
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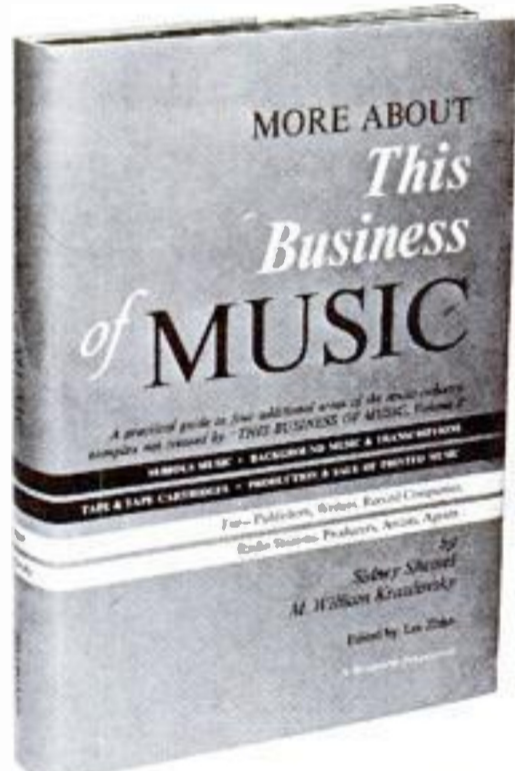
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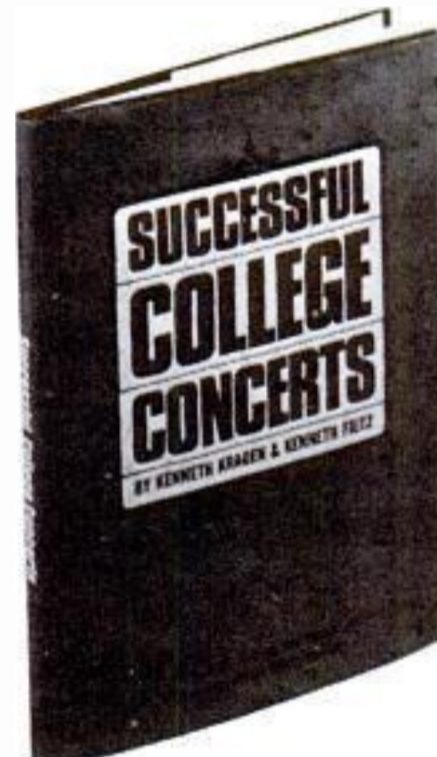
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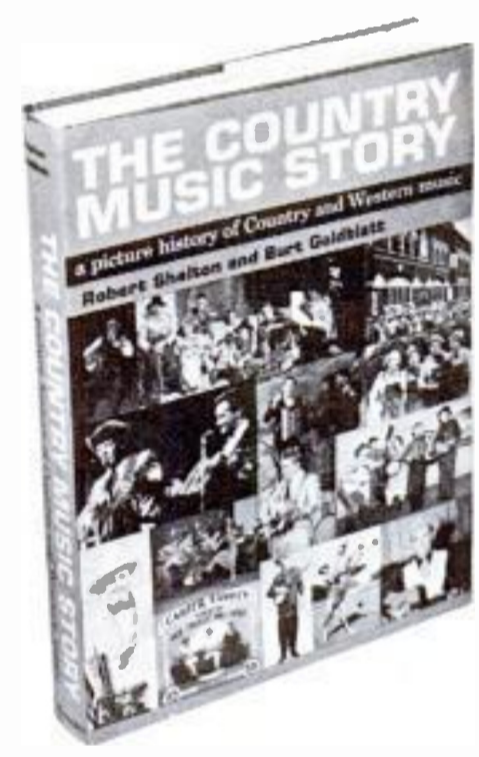
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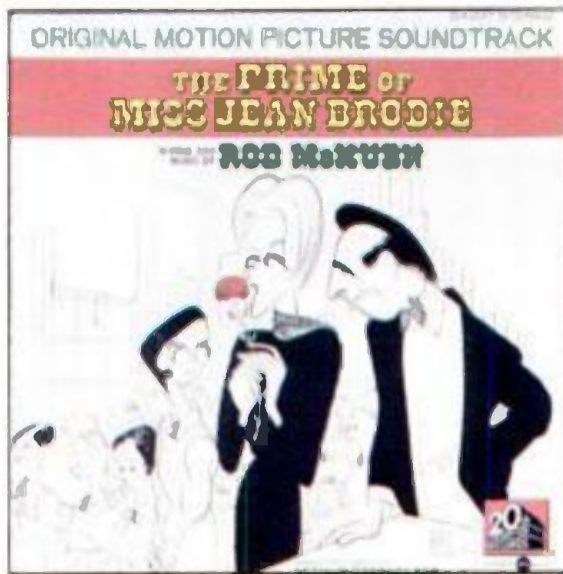
Billboard Album Reviews

MARCH 15, 1969



ORIGINAL CAST
ORIGINAL CAST—Dear World.
 Columbia BOS 3260 (S)

That unbeatable "Mame" team has done it again! Composer Jerry Herman and the delightful Miss Angela Lansbury reunite on this latest venture, which should prove a steady and healthy sales winner. As one expects from a Jerry Herman score, the music is lively and melodic, and the performances by the cast are all first-rate.



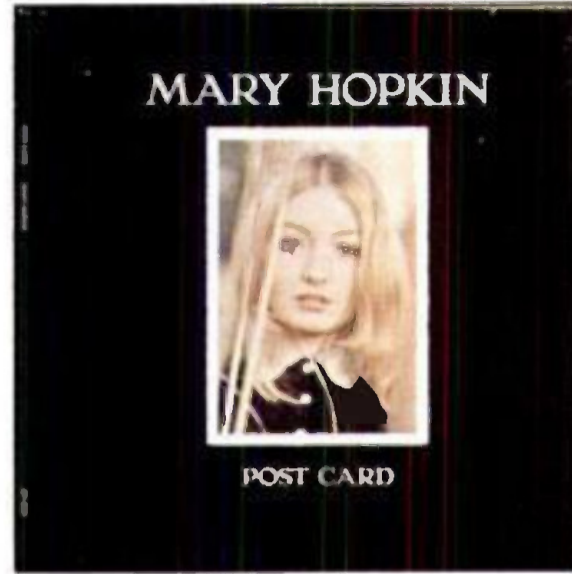
SOUNDTRACK
SOUNDTRACK—The Prime of Miss Jean Brodie.
 20th Century-Fox S 4207 (S)

Rod McKuen, one of the hottest multiple talents around, has written a haunting and sensitive film score that perfectly complements the fragile themes of the movie and functionally evokes its setting in time. Typical of the recurring themes is the melodic "Jean," heard instrumentally and vocally by McKuen. The combination of his talents as composer-performer and the film's rave reviews make this a must-stock item.



POP
ENGELBERT HUMPERDINCK—Engelbert. Parrot PAS 71026 (S)

Few recording stars can match the dramatic intensity of Humperdinck's rich baritone voice. His latest album is high in quality, and includes his current hit single, "The Way It Used to Be" and his previous chart single, "Les Bicyclettes De Belsize." Also outstanding are the swinging "Love Can Fly" and "Marry Me" and the double-tracked "Through the Eyes of Love."



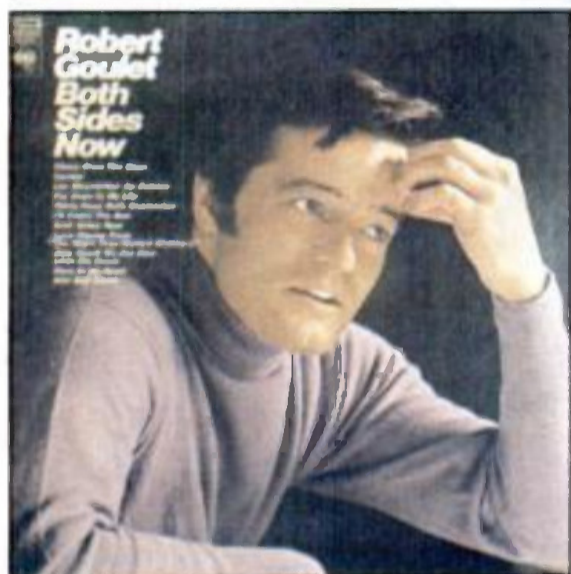
POP
MARY HOPKIN—Post Card.
 Apple ST 3351 (S)

Here at last is the long-awaited album debut of Paul McCartney's exciting new discovery, who became an overnight sensation with "Those Were the Days." She displays a unique talent with her highly individual interpretations. Nilsson's "The Puppy Song," Donovan's "Lord of the Reedy River" and "Voyage of the Moon" are but three. An exceptional programming item is a beautiful re-creation of Ray Noble's "Love Is the Sweetest Thing."



POP
BROOKLYN BRIDGE—Buddah
 BDS 5034 (S)

They hit the singles chart hard and fast with their initial smash, "Worst That Could Happen," and are currently soaring the Hot 100 with "Blessed Is the Rain," both included here for added sales impact for this hot package. The smooth, emotion-packed group, led by Johnny Maestro, also turn in exceptional vocal workouts on Jim Webb's "Which Way to Go," and his "Requiem" comes off a blockbuster!



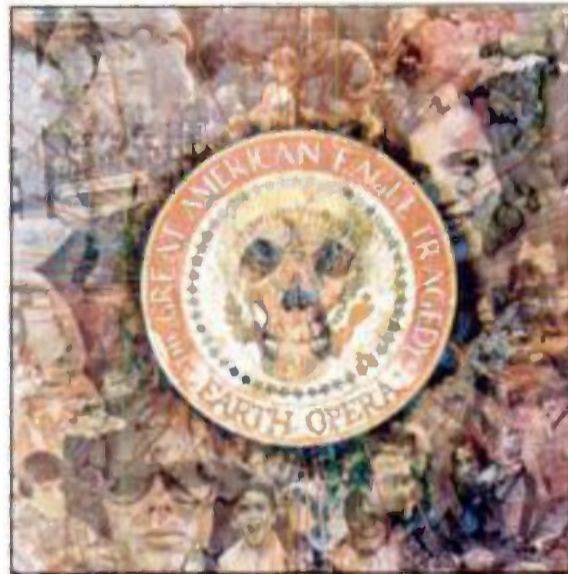
POP
ROBERT GOULET—Both Sides Now.
 Columbia CS 9763 (S)

In addition to "30 Days Hath September," his latest easy-listening hit, Goulet revives some recent hits of Judy Collins, Frank Sinatra, Mary Hopkin and Engelbert Humperdinck. Equally appealing are Rod McKuen's "I'll Catch the Sun," Bud Dashiell's "Bon Soir Dame," and Earl Wilson Jr.'s "How Small We Are How Little We Know." Heavy radio programming and sales are assured.



POP
YELLOW PAYGES—Volume 1. Uni 73045 (S)

The Yellow Payges, a quartet of youthful and exciting performers, have a bright, promising career ahead of them if this album debut is any indication. Destined for much underground airplay, this LP backed by an unusual promotional campaign, should soon prove a sales winner. "Crowd Pleaser," a recent singles release, is the focal point here, but there are many other impressive numbers. Especially notable is an extended "I'm a Man—Here 'Tis."



POP
EARTH OPERA—The Great American Eagle Tragedy.
 Elektra EKS 74038 (S)

Earth Opera's long-awaited second LP, featuring the group's "American Eagle Tragedy" title tune—rock's best anti-war song—offers more Peter Rowan compositions and his funky vocal treatments. Sparkling lyrics and country-flavored music make "Home to You," "Sanctuary From the Low" and "It's Love" samples that will take Earth Opera to the top and establish Rowan as a powerful singer-songwriter.



POP
THE OPEN MIND OF JOHN D. LOUDERMILK.
 RCA Victor LSP 4097 (S)

It's about time that John D. Loudermilk received his due credit as one of the most penetrating songwriting minds of our generation. This LP should bring him a measure of the fame he deserves. "Poor Little Pretty Girl," "Brown Girl," and "More Than He'll Have to Give" merit progressive rock play. "Nassau Town," with Loudermilk playing all instruments, is sensational.



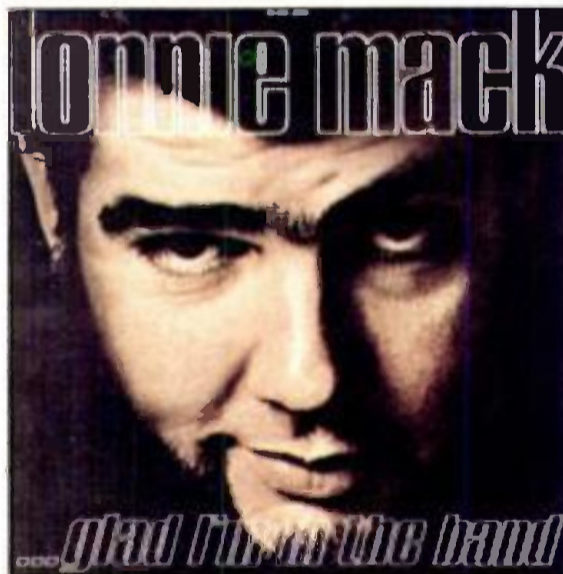
POP
JIMMY RUFFIN—Ruff'n Ready. Soul SS 708 (S)

Jimmy Ruffin drives through his second LP of Motown soul specials, storming "Don't Let Him Take Your Love From Me," "Gonna Keep on Tryin'," and "Lonely Lonely Man Am I." Deep in the heavy soul bag, Ruffin bullies, stomps and wails his Motown soul messages as he works his way onto the R&B charts and establishes himself as a hot pop property.



POP
INCREDIBLE STRING BAND—The Big Huge. Elektra EKS 74037 (S)

Two separate simultaneous LP's from the Incredible String Band—"The Big Huge" and "Wee Tam"—mark the duo's rise from the underground to pop recognition. Chants, weaves and incantations spun to eerie classical instrumental backgrounds are the distinct property of the Band. Brilliant lyrics and hypnotic harmonies should bring the two packages to chart prominence and spotlight their unique folk-sound sound.



POP
LONNIE MACK—Glad I'm in the Band. Elektra EKS 74040 (S)

Lonnie Mack combines his distinctive vocal and lead guitar styles with an excellent back-up band and almost all new material to produce a record with an exciting new sound which should prove to be an immediate underground sensation. All cuts are suitable for progressive rock airplay, with "Sweet and Tears," "In the Band" and "She Don't Come Here Anymore" being particularly outstanding.



POP
WINTER CONSORT—A&M SP 4170 (S)

Here's an octet that ranks high as fine musicians who are capable of playing the gamut of musical expressions. From the classics to peasant songs to Brazilian marimba, their interpretations sparkle with imagination. Winter's sax horn is cool; Karl Herreshoff's versatility is ablaze with color; Gene Bertocini's guitar is subtle.



COUNTRY
LYNN ANDERSON—With Love, From Lynn. Chart EKS 1013 (S)

Lynn Anderson, one of the most lovely voices in country music, has a big hit going for her in this LP—"Flattery Will Get You Everywhere." But she also does a tremendous job with the well-known "Stand By Your Man." For a change of pace, she offers the tear-jerking "Wave Bye Bye to the Man." "All You Add is Love" is also a winner.



COUNTRY
SKEETER DAVIS—The Closest Thing to Love. RCA Victor LSP 4124 (S)

One of the cuts in Miss Davis' latest LP reaffirms her position as a "Country Girl." Her latest country hit, "The Closest Thing to Love," is included, along with some other well-performed, country-oriented songs, "Keep Baltimore Beautiful," "Little Arrows" and "They Don't Make Love Like They Used To." In the pop vein, the pert songstress offers "Hold Me Tight," "Angel of the Morning" and "I Say a Little Prayer."



JAZZ
GARY BURTON QUARTET—Country Roads & Other Places.
 RCA Victor LSP 4098 (S)

Gary Burton, one of the hottest jazz properties of the new year, features his energetic brand of eclecticism in a free-wheeling, reeling tour of "Country Roads," jazz-style. The young vibist, along with guitarist Jerry Hanf, bass Steve Swallow and drummer Roy Haynes conjure up musical figments of country blues, Continental classicism and some flamboyant club jazz in "Green Mountains," "Wichita Breakdown" and more.



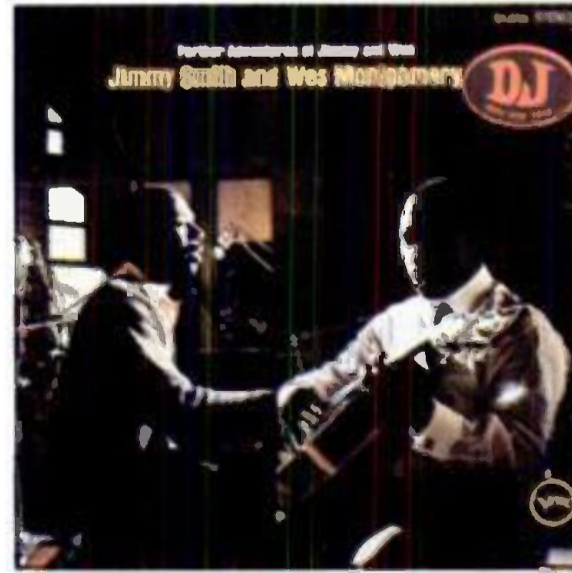
JAZZ
LOU DONALDSON—Say It Loud! Say It Loud!
 Blue Note BST 84299 (S)

Although a special favorite with jazz enthusiasts, Donaldson, along with his excellent sidemen, attracts a wider audience, as his previous Blue Note albums prove. Featuring James Brown's "Say It Loud I'm Black and I'm Proud," and including two compositions by Donaldson, "Snake Bone" and "Brother Soul," this follow-up to "Midnight Creeper" should sell at least as well.



JAZZ
STANLEY TURRENTINE—Always Something There.
 Blue Note BST 84298 (S)

Turrentine is at his best in this latest album outing, and should quickly win the approval of pop fans, along with his steady following. The first-rate material, including "Hey Jude," "Those Were the Days" and a flawless reading of "When I Look Into Your Eyes," is enhanced by Thad Jones' expert arrangements.



JAZZ
JIMMY SMITH / WES MONTGOMERY—Further Adventures of Jimmy and Wes.
 Verve V6-8766 (S)

Jazz greats Jimmy Smith and the late Wes Montgomery rev up their combined jazz engines to stretch out some smooth and swinging jazz experiences. With the Oliver Nelson band, Grady Tate, Richard Davis and others, the dynamic duo jam through "Milestones," "King of the Road" and "Mellow Mood," featuring Montgomery at his lyrical best.



JAZZ
JIMMY SMITH—Plain Talk.
 Blue Note BST 84296 (S)

Previously unreleased tracks from Jimmy Smith and his combo make this catalog collection as relevant as jazz today when the musician is Jimmy Smith. Extended from the jazz organist's "Open House" LP on the same label, this album features trumpeter Blue Mitchell, saxman Jackie McLean and the late Ike Quebec, Quentin Warren on guitar and drummer Donald Bailey. Starring are the title tune, "Big Fat Mama" and "Time After Time."



YOU CAME,
YOU SAW,
YOU CONQUERED
The Ronettes
Featuring the voice of Veronica
Produced by Phil Spector
#1040



LOVE IS ALL I HAVE TO GIVE
The Checkmates
Produced by Phil Spector
#1039

COMING SOON! THE FIRST U.S. RELEASE OF THE CLASSIC NO. 1 ENGLISH ALBUM, RIVER DEEP/MOUNTAIN HIGH BY IKE & TINA TURNER. PRODUCED BY PHIL SPECTOR





We're sorry about this, DJ's.

Believe us, we tried to push
"To Susan On The West Coast Waiting."
It's a groovy song. Just 3:13 long.
And we expected it to be a big hit.

But due to circumstances beyond
our control, somebody, somewhere,
flipped it over. And flipped.

Now "Atlantis" looks like the big side.
All 4 minutes, 58 seconds of it. (5-10434)



There's nothing
unpredictable
about this.
Donovan's
fastest selling
album yet.

On Epic Records
and Tapes 



Jazz Alive, Well & Thriving as Beat in the Commercials Field

• Continued from page 1

Bernbach, McCann - Erickson, Young & Rubicam, and Wells Rich Greene. Murtaugh formerly performed with such groups as Tommy Dorsey, Les and Larry Elgart, while Grant performed with Billy Butterfield and Charlie Barnet and recorded on sessions with such names as Herbie Mann and Gerry Mulligan. Herbie Hancock is getting deeper into production of music for commercials and well-known jazz artist J. J. Johnson is president of MBA Music, a leading commercials music firm.

Performers such as Stan Getz and Jimmy Smith and Herbie Mann do quite well in record sales and live appearances, mostly because of a following in the pop field as well as die-hard jazz fans. And there are a few hard-core jazz performers who still do their own thing.

General Exodus

But there has been a general

exodus of jazz performers to the commercials world, where many reap large earnings a year—estimated to be upward of \$100,000 or more in some cases—from work as sidemen in recording sessions for products ranging from soap to cars.

"The commercials field is very competitive, but lucrative," said Chico Hamilton, who is still involved with records both as an artist and as a producer for Solid State Records. Hamilton started his firm about two and a half years ago.

"At first, it wasn't too easy to crack the wall of the commercials world; they didn't know if I could be relied upon to produce. Now they know." He said he just finished spots for Wool Mart, Contac and Savarin Coffee. The truth is that his commercials talents run far afield from the world of jazz, if the particular commercial demands . . . it all depends on the client's needs. Sometimes, he uses his own

band on the sessions, but often will add several other musicians. "But everyone I use is strong on jazz. Jazz players are in demand because of their flexibility. They can improvise. They have a strong grasp of music. Clark Terry, Thad Jones, Ernie Royal and Marvin Stamp, along with Richard Davis—they're in constant demand for commercials recording sessions."

Not Played Enough

As for jazz record sales, Hamilton feels that if jazz had the sponsorship of popular music, it would be stronger than ever. Not having the advantage of equal air time given to other music, jazz has suffered. And what about television? How many jazz groups have appeared on the Ed Sullivan show? This is one of America's greatest art forms, and he puts it down by not exposing it.

"The level of jazz is still very high. But a jazz musician today, to survive, has to go where the money is or you become a ward of the State."

Hal Grant claims he uses more jazz musicians than anyone in the commercials business. He named such performers as Grady Tate, Rick Davis, Herb Hancock, Hubert Laws, Mel Lewis, Ron Carter, Thad Jones and Clark Terry. "And, there are as many or more jazz musicians doing well in the commercials field on the West Coast. People like Shelly Manne and Ray Brown. Since jazz doesn't pay that well any more, musicians have to support themselves."

He felt that jazzmen probably received an excellent opportunity for expression in the commercials world. "Your first obligation is to the commercial itself—to pick out the one type of music to give it a new climate. But next, your obligation is to elevate the taste of the listeners. Rather than write down, we try to give them a step up." Jazz musicians help do this, he indicated.

Score Registers High With Writer Haskell

By ELIOT TIEGEL

LOS ANGELES—A composer creating music for commercials has to keep uppermost the idea that his score can have a psychological effect on the listener. Original music for an ad agency, explains Jimmie Haskell, does have the power to help sell a product.

"If you write a groovy melody with a top 40 flavor, kids will think, 'hey, that's a groovy sound so the product has to be groovy, too.'"

It is possible to create a commercial for top 40 stations with the hardest possible sound imaginable with all the lyrics buried behind the instrumentation except for the name of the product being advertised. In fact, Has-

kell speaks of a San Francisco account executive, Art Twain of Honig, Cooper & Harrington, who has begun creating commercials like a teen-age record. For these projects there is no concern about whether the lyrics are intelligible. "He's looking for a selling sound," Haskell adds. "If you only register with the key name of the product several times, the commercial's a success."

Haskell feels a commercial must be a sincere effort. If the spot is aimed at rock stations, make it fit the rock sound. Haskell has been creating commercial music for the past four years, almost exclusively for

(Continued on page 58)

Gears Spot to Radio's Sound

By EARL PAIGE

CHICAGO—The trend by manufacturers wanting commercials geared for special radio formats is helping Johnny Pate crack what he describes as "the commercial producing clique" here. As a record producer of such r&b acts as the Impressions, B. B. King, Betty Everett and others, Pate thinks he has the basic background for producing commercials that "sound very much like the r&b station airing them."

Pate, for four years the Midwest a&r director for ABC Records, insists there has been no racial discrimination involved in his inability to get more work here. "It's just a closed market, a clique, with only a certain number of creative people turning out the majority of commercials."

"We have begged people to give us a job and let us show them what we can do," he said, referring to a new firm he and Jimmy Vanleer have formed. The company, Audio Creatives, is a division of John Pate Musical Productions, with offices here and in New York.

"Our big breakthrough came with a Schlitz beer picnic scene for the Super Bowl on television. We also created commercials for Pillsbury and Camay (all three through Leo Burnett Co.)."

Pate said his latest efforts have been a series of radio commercials for Hamms Beer, through the Campbell-Mithun agency. They are being heard on WVON and WGRT radio stations in this market. He also created a commercial for Brown Shoe Co.

"The most significant trend is the realization by manufacturers that their radio commercials need to be carefully geared to the sound of the radio reaching the market target. The commercial should sound very much like the station."

"In the case of Hamms, for example, we're using an r&b sound featuring Emmett Garner, who was formerly lead singer of the Trends."

"The real creative problem is to come up with a sound that is somehow different. For Pillsbury we used a combination of modern jazz and strings. We

used flugelhorns on the Schlitz commercial and for Camay we used an alto flute with very subtle French horn cushion to achieve a soft, woodwind effect."

Pate admitted that the need to create something unique could result in a commercial that would later turn into a possible hit recording. "If this happens, it happens, and it's wonderful. But I don't write with this motive in mind; it's enough to create a commercial that conveys the mood of the product, fits the station format and catches the public's ear to the point where people start humming the melody."

While Pate is cognizant that r&b stations such as WVON and WGRT have large white audiences, he said his commercials for r&b outlets are still "definitely tailored to their base listening audience. If people are listening to a station with a certain format it is obvious they dig that particular sound, so the commercials must follow the established format."

Ad Notes

By CLAUDE HALL
Radio-TV Editor

Jerry Butler, Mercury Records artist, will do a series of Coca-Cola commercials for television; Billy Davis will produce the spots for McCann-Erickson. . . . Joel Grey, represented by Voigts & Fields, has been signed to do some voice overs for Breck Hair Spray Mist through Sullivan, Stauffer, Colwell & Bayles. . . . Other Voigts & Fields tidbits: Joe Sirola is doing radio spots for Berlitz through Kurtz, Kambonis, & Symon and just finished 19 spots for Shell through Ogilvy and Mather. . . . Mary Jo Catlett has been signed for the Virginia Slims ads for Leo Burnett. . . . New singing commercials completed this week by vocalist Bonnie Herman were for Alberto-Culver, Michelob beer, United Air Lines, Hotpoint, Biz, and Lincoln Continental.

A commercial version of "Finger Poppin' Party" by the Yellow Payges, Uni Records group, has been especially prepared by Herman Edel Associates for 60, 30, and 20-second TV spots for a major spring promotion now underway by the Cunningham and Walsh Agency for the Yellow Pages division of AT&T. A Yellow Payges Party Pak will be distributed containing everything for a party, including the record. Edel Associates produced the record, words and music were written by Horace Ott of the Edel Office. In addition to producing the record, Cunningham and Walsh is preparing a 40-minute live presentation which will travel across the country on a promotional tour. Vivian Warshaw, assistant creative director of Cunningham and Walsh, and Bill Watson, agency producer, worked on the project with Edel.

Emil Ascher Inc., world's largest distributor of music, will represent the library of Ring Music, Frankfurt, Germany, in the U. S., according to president Mort Ascher. . . . John Mack of Laurie Productions has signed Roslyn Kind, RCA Records artists, for radio-TV commercials.

Unger Urges Forum On Audio Progress

NEW YORK — There's a drastic need for a forum in which to exchange information about technical advances in the audio field for the commercials film production industry, according to Bill Unger, president of Dimension Productions Ltd., a leading New York film production house and a man who has been "with it" in sound since his work with the government during World War II. A forum would enable the industry to advance more rapidly in sound, feels Unger.

"This lack of a forum is a very real problem," says Unger. "We just don't have an adequate technical meeting ground for audio technical development in the film industry today. With all the organizations you'd think we would, but all we have is partial representation such as in the SMPTE (Society of Motion Picture and Television Engineers). This, however, is a nominal technical society for all engineers in film and television, and they pay little attention to audio because the emphasis is on photography. These people are doing fine things, but not for the audio end of the film industry."

Unger also cites the AES (Audio Engineering Society) as a rapidly growing excellent technical group, but adds that they cover recorded music for disk and tape in the main and publish practically no film information.

"An excellent example of the lack of organization in film audio occurred several years ago when the FCC was investigating why film commercial soundtracks were so loud," Unger said. "It was a long investigation and when it was completed they uncovered only a few obvious reasons. They missed at least two equally valid reasons which nearly everyone in the field knew about and had tried to rectify.

But these people's opinions were never heard because there was no society to represent this segment of the industry."

Unger, whose audio background dates back to his post-graduation days at MIT when he worked on hush-hush acoustical projects for the government, has very strong opinions on the subject.

"In practically every other industry, people are represented by a society which acts as a spokesman, disseminates information that benefits the industry and helps it to grow. Of course, you'll always find those who make new discoveries and keep them to themselves for business advantages, but they are in a minority. Most of us know that revealing new discoveries leads to more new discoveries and spurs everyone on to greater things to the benefit of all. This is the sad part of our lack of co-ordination. If there were an adequate sounding board for film's audio technicians, I'm sure many people would make public their own ideas and techniques."

Unger, who has worked with every top agency and advertiser in the business in TV commercials, added, "I'm certain we'd be astounded at the amount of technical know-how that's out there waiting to be heard. It's almost criminal that we have no forum through which to expose it. When and if the day comes that a strong society for film audio technicians is organized, the TV commercial and motion picture industry will be in for a golden age of sound."

Unger, who first gained fame in New York when he formed Elliot, Unger, Elliot, a company with which he was associated for nearly two decades, also adds that if anyone wants to form a society, Bill Unger's ready to sign up.

Radio-TV programming

D.C. to Play Host to Radiomen In a Meeting 'Triple Header'

WASHINGTON — Radiomen from all over the nation will converge here starting Friday (21) for three back-to-back meetings.

Leading off will be concurrent conventions of the National Association of FM Broadcasters and the annual college student organization of the Intercollegiate Broadcasting System March 21-23 at the Washington Hilton Hotel. Then the granddaddy of them all — the National Association of Broadcasters—will hold its 47th annual convention, getting under way on March 23, just as the other two meetings end, at the Shoreham and the Sheraton Park hotels.

The luncheon speakers of the NAB this year will be Sen. John O. Pastore, chairman of the Senate subcommittee on communications, Monday; Frank Pace, chairman of the Board of the Public Broadcasting Corp., Tuesday, and FCC chairman Rosel H. Hyde, Wednesday.

John E. Fetzer, president of the Fetzer Broadcasting Co. in Kalamazoo, Mich., and owner of the Detroit Tigers, has been chosen to receive the annual Distinguished Service Award of the NAB. One of the highlights of the annual convention will be an address by Whitney M. Young Jr., executive director of the National Urban League, Monday.

Sessions Set

Charles M. Stone, NAB vice-president for radio, has set up a series of outstanding radio sessions this year. As part of FM day, Sunday, David H. Polinger of WTFM-FM in New York will report on activities of the NAB-FM Radio Committee and Edward D. Allen of WDOR in Sturgeon Bay, Wis., will moderate an FM format panel session of Jerry Holley of WIBW-FM, Topeka, Kan.; Durward Tucker of WRR-FM, Dallas; and Jerry Chapman of WFBM-FM, Indianapolis. Miles David, president of the Radio Advertising Bureau, will be among those discussing FM sales.

The NAFMB will open with a speech on the future of FM by Abe Voron. Among the outstanding speakers of the convention will be Walter E. Schwartz, president of ABC radio network, speaking on Friday. Most of the sessions Saturday will be devoted to sales with such authorities as George Kravis of KRAV, Tulsa; Bob Galen, research director of Blair Radio, New York; and Jerry Michaels of WDVR-FM, Philadelphia; Ellis of WSB-FM, Atlanta, and John Scheuer Jr. of Triangle, speaking.

William Meeks of PAMS, Dallas, and Alan Shaw of ABC-FM special projects, will be among those speaking in regards to programming.

650 Delegates

More than 650 college radio delegates are expected for the annual IBS convention. According to Tom McCloud of the organization, the dinner speaker will be John W. Macy, president of the corporation for public broadcasting. Exhibits in the music record company area are being handled by Paul Brown of Paul Brown Enterprises. Several radio and record people will speak.



KTUF RADIO STATION in Phoenix welcomes Capitol Records artist Wanda Jackson on opening night at Mr. Lucky's nightclub. From left, Bob Sikora, owner of Mr. Lucky's; Joe Thompson, vice-president of KTUF; Wanda Jackson; Mrs. Larry Maham; Wendell Goodman, Wanda's husband and manager, and rodeo star Larry Maham.

PROGRAM REVIEW

Jacobs' Brainchild a Swinger

LOS ANGELES—Plans were being discussed last week for syndication of what has to be the best musical documentary ever produced. The 48-hour packaged program, consisting of 149 reels of tape, was first exposed on KHJ here two weeks ago, achieving an astronomical rating of 26 per cent in a spe-

cial Hooper ordered by the Top 40 station (normally, the ratings run about 15-18 per cent in this same period by the No. 1 rated station).

The show is the brainchild of Ron Jacobs, program director of KHJ. Pete Johnson, pop music critic of the Los Angeles Times, spent four months writ-

ing the show. Robert W. Morgan of KHJ narrated the show for Los Angeles, but it's so flexible that other local personalities were featured at the various Drake-consulted stations across the nation that aired the show.

Sebastian Stone seemed to be the center focus personality of the program on WOR-FM in New York. However, the personality has to take a backseat to the immense scope of the program itself.

In one show, the entire history of rock 'n' roll is traced from its roots to its present status; the effect that rock has had on other musics is covered, as well as the effect other musics have had upon it. The actual records are interspersed with interviews — many recorded especially for this show, including such names as Phil Spector, Carl Perkins, etc. Interviews recorded years ago are also a very valuable part of the program.

Naturally, the show is a total unit. The records range from nitty gritty blues in order to show where the music came from, to country music, to pop, folk, rock. All the records were hits. The production, as you might have expected, is extremely professional. More interesting are the entire segments devoted to the careers of such artists as Elvis Presley.

Only two criticisms come to mind—Col. Tom Parker helped by suggesting where several old interviews of Elvis could be obtained; he refused to grant a fresh interview on the grounds that it would open the doors to a world of requests. I consider this a poor excuse and one that history might look upon with disfavor in years to come. Because this program was/is history. Elvis was not given his proper attention, his proper niche.

Next, 48-hours was much too short.

Ron Jacobs is to be commended; what he has attempted—and achieved—is probably the most significant undertaking in Top 40 radio. There is already talk of up-dating the program and airing it on an annual basis. One thing for sure, if it goes into syndication, it will be the most sought-after piece of property in recent radio—and worth the price whatever the cost.

CLAUDE HALL

KRUX in New 'Combo' Play

PHOENIX—KRUX has revamped its format to combine what program director B. Mason Dean calls the Drake concept with personality. The changes were introduced with a week of oldies. Using new jingles from Pepper, the station will feature mostly oldies and a limited number of new records selected by music director Rich Robbins.

Although Dean said the format is tight and "Moves along," phone conversations with listeners are being aired. Staff includes station vice-president Al McCoy, Fred Kiml, Buddy Scott from KOMA in Oklahoma City, Mike Mitchell, Robbins, Dean, and all-night man Don Daro.

WXPB-FM BOWS A PUBLICATION

PHILADELPHIA — WXPB-FM, stereo station that plays progressive rock, jazz, folk, and classical music, has launched a monthly publication called Logos. The mimeograph pamphlet, according to program director Frank Fitzmaurice, is not meant to be a listing of all records played by the station nor reflect cash sales. "Logos is a compilation of the tastes of our deejays and our listeners in reference to new releases." Logos lists title, artist, and favored cuts.

SEATTLE — The only way to maintain a successful radio station is through constant re-evaluation, believes Lester Smith, executive/director of Seattle, Portland, and Spokane Radio, which includes KJR, Seattle, and KCKN, Kansas City.

"After the ratings go down, it's generally too late. One of the greatest problems of our industry is complacency. For example, through copying and a lack of creative people in the industry, many formats in the past few years have wound up with a sterile sound. Our chain is in five markets with five AM stations and four FM stations and finding good people is one of the major problems I have. I guess this is why one of the most exciting factors in radio today, to me, is the new young people coming up.

"But, at the same time, I feel there can never be enough research. Doctors go to school to learn how to cure with medicine; they don't learn often enough how to prevent the disease. If more people paid more attention to preventing the diseases of radio, the industry would be better off."

"What happens basically with Top 40 radio," he said, "is that a guy builds a format that's successful and stays with it. Then he wakes up one day to find the station has been the same the past six months—and it sounds like an automated station.

"You've got to do something different now and then to get out of your rut." He said that this did not mean changing the format or anything drastic. "But you're in showbusiness in radio and the secret is: How many times do you want to see that bellydancer? No matter how much a person likes bellydancing, it can grow boring after a while."

Radio, Smith said, is a very vital force. Unfortunately, "it's getting long pants again. I was in radio before television came on the scene. I was one of the first stations to play rock 'n' roll. There lies one of our problems: The people who were listening to rock back in 1954 and 1955 are now in their early 30s. Now the rock sound, when it started, was pretty bad. But the Simon and Garfunkels of today are quite different—good.

"Yet, obviously, people don't stay teens all of their lives. And much of our new music starts with the younger people." He indicated the need for further research into listening habits of teens and young adults. "Somebody had the idea, for example, that only housewives listen to radio during the midday. But look at your ratings book. There are lots of men listening in that time period. We have also found through research that teens are

not reading the newspaper—that they want news on radio."

One of the most interesting industry situations occurring now, he felt, was the revitalization going on among the former old-line stations. From coast-to-coast there are many who're now taking a long look at their programming and deciding to modernize. He felt this was good.

But the basic secret to good radio in any format is people, he said. "It used to be said years ago that if you had a radio license, it was a license to steal. This is not true anymore. You can have the greatest studio in the world and the greatest signal, but unless you have dynamic, creative people to operate it, you don't have a thing.

"This is why I think that much of our attention in radio today should be directed at the young level—getting more high caliber, high school and college students interested and involved in this business."

WMCA Cuts Music For Phone Talks

NEW YORK—WMCA, after a long struggle against 50,000-watt WABC for the Top 40 audience here, is dropping a heavy portion of its music to go to a telephone conversation format 11 p.m. to 10 a.m. daily. Top 40 records will be played in the remaining time.

Terrell Metheny Jr., program director, said the decision for the format change was a management one and would probably prove beneficial to the record industry. Commercial load will be cut drastically during the day and "the ultimate in his

music will be played." He felt there would be a chance to expose more records this way. News approach on the station will be changed at well. Buzz Bennett, assistant program director, resigned in an unrelated move to become general manager of Bang Records. It is not known at this time what effect the programming change will have on the personnel lineup.

The move was unexpected in programming circles, although it was known that management at the station had conferred with several general managers about taking over the station.

Personality outlet available

NEW YORK—The lack of personality on some stations might be the fault of the program director, believes Jerry Graham, a former program director of WNEW who now is a partner in the programming consulting firm of Graham, Ruttenberg.

"Too many personalities on radio stations go through weeks and weeks on the air without hearing from a program director or station manager unless it's a comment telling them not to play a certain record or telling

them not to do something because a client is getting angry.

"Every performer wants to know if what they're doing is good or bad or how they can improve themselves. But too few program directors don't concern themselves with constructive criticism . . . praise now and then for a job well done."

The first thing Graham does when going into a station with his partner Bernie Ruttenberg is to see if the program director and the manager have their radios on. "Can you believe that some managers don't even listen to their own radio station?"

But mostly a station's success or failure depends on the personalities and the program director. "I've always retained great respect for the personality. A station isn't just a music list. That's why we try like hell to adjust the existing deejays at a station. I like to think of drawing what's in a deejay out of him. Let him expand and develop."

Among the stations that the firm has consulted are WFMI, Youngstown, Ohio; WHDH, Boston; WOIO, Canton, Ohio. WFMI, an easy listening station, has moved from fifth to second in ratings since Graham, Ruttenberg Inc. took over and is now the No. 1 adult music station.

UH-FM Goes Hip

HARTFORD — WWUH-FM, a relatively new station operated by students of the University of Hartford, has been playing progressive rock 10 p.m. until 2 a.m. Program director is Neil Portnoy, music director is Ronnie Berger. Except for two hours devoted to classical music and two hours to jazz, the rest of the format mostly centers on rock records in what Portnoy and Berger call a "hybrid WOR-FM format," meaning mostly oldies. Station is maintained by donations.

This may seem like a big merry-go-round, but Ted Atkins is now the proud recipient of another Purple Toadstool Award. This one for keeps. After telling me that he couldn't "cannibalize" another Drake station—meaning steal Charlie Van Dyke from CKLW in Detroit—and I went to all the trouble of my statement about Van Dyke going to KFRC in San Francisco with Ted, a spy of mine driving up the street in that city heard a KFRC promo about Van Dyke, and wouldn't you know he's no longer in Detroit?

★ ★ ★

Bruce (Cousin Bruce) Morrow has just taped a pilot for a daily hour TV show for Screen Gems it's a musical variety show. Jay & the Americans, Dion and Gloria were on the first show. Screen Gems is now out trying to sell it, but they don't want any publicity yet. Morrow, of course, will continue his WABC, New York, radio show whether "The Bruce Morrow Show" makes TV history or not. I understand the TV show is quite a bit different from the usual bandstand type of show. . . . WRC in Washington has hired Larry Walton, formerly of WCBM in Baltimore, to do a 10 a.m.-2 p.m. show.

★ ★ ★

Stan Barrett, formerly of WUBE in Cincinnati, is now with WBMJ in San Juan, Puerto Rico. . . . Bobby has joined KYA as weekend personality; he'd been with such stations as WIXY in Cleveland and KTSA in San Antonio and used to eat tacos and drink Carta Blanca down at that

By CLAUDE HALL
Radio-TV Editor

little outdoor Mexican restaurant on the Guadalupe River near the Alamo. I can't remember the name of it. . . . Maxine Johnson has resigned as record librarian and country music deejay with WTAQ, La Grange, Ill. Station has led her with talk.

Hoffman has left his position as program director of WKDA, Nashville. . . . Jerry James has been promoted to program director at WPNX, 24-hour country music station in Columbus, Ga.; he'll continue to handle music duties and says: "Thanks for mentioning Elvis once in a while. Keep urging him to cut one side country." I think he's doing this now; at least RCA is claiming one side is country on his newest single.

★ ★ ★

Johnny Payne, formerly of KHUZ in Borger, Tex., has joined KXOL, Top 40 station in Fort Worth. He fills the 9-noon slot vacated by Dave Jarrott who has moved into the morning drive slot with program director Jack Murray. Roster now goes: Jack & Jarrott, Johnny Charlie Pro, music director Mike (Wierd Michael) Selden, Phil Robbins, and Stew Robb.

★ ★ ★

Steve Byrd has resigned as program director of KXLW in St. Louis, but will retain his afternoon drive show on the air. . . . KFMW-FM has moved its studios "near poolside" at the Caravan Inn, 1860 University Ave., Riverside, Calif. . . . WTAX in Spring-

field, Ill., has decided to play primarily r&b records on the weekends, according to program director Bruce Ed Clanton will host the show. Station needs r&b records badly. Address is 712 S. 31st St. . . . Joey (Sycz) Day has departed WBHF in Cartersville, Ga.; says he was bumped by the return of Vietnam veteran Ray J. Michaels finally got his dream—a 11 p.m.-4 a.m. slot on WNEW-FM, New York; Allison Steele will go 4-6 a.m.; Michaels had left WGBS in Miami a while ago and had been filling in up at WTRY, Troy, N. Y.

★ ★ ★

Roy who'd been program director of WWBZ in Vineland, N. J., is now with country-formatted WRCP in Philadelphia. . . . Gary Granger reports that he won't be leaving WQXI in Atlanta after all. Kent Burkhardt decided to give you more money, huh. . . . Tom Brown has signed another two-year contract with WIP in Philadelphia; he has been with Metromedia seventeen and a half years and the last eight and a half at WIP. . . . John R. Speciale is becoming general manager of Burbach Broadcasting with headquarters in Erie, Pa. . . . George program director of WSAI in Cincinnati, has been named director of programming for Pacific and Southern, which includes WSAI and WQXI; he'll be stationed in Atlanta and evidently control both stations.

★ ★ ★

Warren Prescott reports in from KSOX in Raymondville, Tex., (Continued on page 37)

This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$5.00 per one inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

RADIO-TV JOB MART
Billboard
145 W. 46th St.
New York, N. Y. 10036

POSITIONS OPEN

Morning Newsman—Top 40 Format Large Northeast Market Heavy Weights Only Salary Open Bend Tape, Resume and Photo WTRY, 92 Fourth St. Troy, N.Y. 12180

Progressive Rock 1-M Stereo Station in major Southern California market is seeking creative air talent. Knowledge of contemporary music a must. On-air experience preferred. Contact Ron Middag or Steve Brown at (714) 239-1385, 645 Ash St., San Diego, California.

KKJO, 5,000-watt station in St. Joseph, Mo., 816-279-6346, needs Top 40 DJ. 1st phone. Call collect. Program director Greg Everett.

KGA, 50,000-watt Top 40 station in Spokane, Wash., is looking for a good man for the 10 a.m.-2 p.m. slot. Send tape and resume to program director Shane.

FIRST PHONE announcer needed on 5 kw. 24-hour modern country music sta. Good with future. \$475 to \$625. part of nation, good market. Contact Claude Hall, Billboard, Box DD.

Top 40 personality needs for No. 1 west station. 1st phone nece 7 p.m.-1 a.m. slot. \$135 or more, depending on exp. Contact Claude Hall, Billboard, Box FF.

Program for contemporary station in west Metro Market. 24 hour, 5000 watt operation needs strong man with ability to guide and lead a top personality station. Small air shift. Send tape and resume to Box 067, Bill 165 W. 46th St., New York, N. Y. 10036.

Michigan Hot 100 format station wants personality-oriented, title announcer with production ability. Stable background. Tight board. Group ownership station with full-time AM, separately programmed FM. Company benefits. Contact Claude Hall, Billboard, Box GG.

WLEE, Richmond, Va., needs a program director. Contact Harvey Hudson, general manager. 703-288-2835.

WCUE, Akron, needs newsman. Contact program director Chick Watkins, 424 Sackett Ave., Akron, Ohio 44313. 216-923-9761.

Susquehanna stations in three markets need personalities, production people, plus summer newsman. Call national program director Jack Murphy, 717-764-1826.

KOA, Denver, needs bright, easy-listening personality. Call program director Dan Tucker, 141.

WRIZ, soon to take over 5,000-watt facilities of WAME in Miami upon FCC approval. Needs country music director. Modern type. on general manager Herb Dolgoff, 305-445-8621.

WAKY, Top 40 station, 554 S. 4th St., Louisville, Ky. 40202, needs 1st phone personality. Contact program director John Randolph.

WINN, country music station, Louisville, Ky., needs personality. Send tape and resume to program director Dave Olson, Fincastle Bldg., Louisville, Ky. 40202.

Immediate opening for reasonable with superior sense of humor. country signal covers 250,000 suburban Washington-Baltimore. Salary based on experience. Send tape, resume and picture (all returnable) to Frank, Radio WTRI, Brunswick, Md. 21716.

WILXY, 3940 Euclid Ave., Cleveland, Ohio 44114, needs a strong personality for evening slot. Dick Kemp to our sister station; we want to find a of this caliber. On a ced professionals a . Address tape, resume, general manager Norman ain.

Detroit easy FM station needs young on the way up. Contemporary background acceptable. \$8 . Contact program director Tom Coleman, 1-313-689-1737.

POSITIONS WANTED

Available Immediately: Top-notch "Pro" top 40 man. 10 years' experience, excellent references, age 25. Real strong on news and production, experienced in copy writing and sales. Good voice, strong ally, has "Major Market" For tape and resume call (601) 483-5029.

Canadian, 20, two years college (major), wants Top 40 n. ey, hours of work of little concern; want experience and chance to learn. George Pollard, 483 Blair Rd., Ottawa 8, Ont.

Third-class phone. Limited ence. Student of broadcast 1. 3 years college. Prefer easy listening, jazz or news. Bob Rymell, 415 Springfield Drive, Richmond, Ky. 40136-623-1761.

Heavyweight, prime-time jockey in top 40 mini-market ready for "the" move. Top ratings, plus m.d. Tightest board in captivity. Want all-night trick in major market. Personality and warmth, plus creativity, production. Contact Claude Hall, Billboard, Box L.

Lord Tim Hudson is available. Wants to get back into radio. Won't fuss about the salary "until I bring the numbers home. Been No. 1 in every market I was in." Call: 213-273 160.

Top-notch Jock at a top station in a major market quitting. Looking for a Jock Shift in a comparable market or a P. D. position in a smaller one. Will go anywhere if right gig comes along, in rock, MOR, or progressive. Married, first phone, draft exempt. No calls. Write Box 067, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Contem. Pro. Dir.: Have been top jock in three major markets, p.d. in one of them. College degree. Currently e with the nation's most exci g medium market chain. Looking for p.d. or operations dir. opportunity. \$15,000 mon. Top references. Write Box 088, Billboard, 165 W. 46th St., New York, N. Y. 10036.

Need an extra man during the summer? I'm young but have 2 years' experience part time, a third endorsed, and a desire to "live radio" this summer. Let me send you a tape and resume. Call collect: (217) 544-2017.

Young, bright-sounding personality. 2 yrs. experience, is seeking rock or MOR station in D.C., Md., Va., Pa. area. Tight board—excellent production. No military obligations. 3rd endorsed. Contact Claude Hall, Billboard, Box 094, 165 W. 46th St., New York, N. Y. 10036.

22-yr-old Canadian (no ticket) with creative ideas and good head seeks top 40 or FM station. DMS grad. Interested in an news, prod., sales. Believes on in radio should be stressed. Will relocate willingly. Brad Miles (213) HO 4-5161.

Is \$15,000 too much to pay for a pro? If not, maybe I'm man. 14 years' experi ce sales, pro- fic. 8 yrs. this market. g for chall ging with future. Write Box 095, 165 W. 46th St., New York, N. Y. 10036.

Top 10 pro desires station with more pality and creativity. No. 1 ratings for four years. 24, married. top references. Available now. Contemporary majors only. Contact Claude Hall, Box N, Billboard.

I'm in a pretty stable se but frankly the advancement possibilities look pretty limited. I have managed a station (put it on the air, in fact) and I'm now a music director. I'm looking for a program director position in a medium market . . . something with a challenge. Have experience with both easy listening and top 40 formats. Will be glad to provide an air check and a complete resume. Contact Claude Hall, Box M, Billboard.

Music director of major market easy listening station is looking for a program director's position in medium or large market. Know music inside and ou production, programming. der myself one of the pathblazers in the new, modern uptempo approach that gains young adult listeners and can build up housewives in the midday. Extremely good references. Mike Button, 415-924-5719.

I have done much here to be proud of. The people are great. The ratings are strong. And I have pro- without a penny. Now I the feeling that if I continue I'll only be hurting myself. Married, 26 years old, two children. A since 1965, but feel no co ng urge to remain one. Have a good working knowledge of management, sales, news. As a personality I've held big numbers in every market—morning, noon, and night shows. I work hard and get along well with others whether I work for them or they work for me. Write TOT 732 Delmar Ave. S.E., Atlanta, Ga. 30312. Richard Underwood.

Young college student looking for summer talent job . . . have own show now . . . can send tape but would prefer personal interview. I think I can do a good job for your station as a summer lacement. Ken Kraus, 636 Jefferson St., Ashland, Ohio.

M ers, Attention!!! Programming in a slump? Sales deas Production creativi stalema ; Ratings a ? ? ity involvement ? ? loyees unenthusi- tic? sound short of professionalism? If "yes" answers one or more question and you're a full-time medium major market above 100,000, preferably contemporary, and willing to pay a decent wage, then let's talk. Call 404-622-2396, or contact Claude Hall, Box O, Billboard.

Programming Aids

Programming guidelines from key, pacesetter radio stations, including Best Picks, Best Leftfield Picks, Biggest Happenings, and Biggest Leftfield Happenings.

HOT 100

Ahoscena, Pa. (WFBG)

John Anthony, Program Director

BP: "Galveston," Glen Campbell. BLFP: "Long Green," Fireballs. BH: "Proud Mary," Creedence Clearwater, Revival. BLFH: "Hot Smoke and Sassafras." WATCH: "Blessed Is the Rain," Brooklyn Bridge.

Houma, La. (KJIN)

Bob Towns, Program Director

BP: "L.U.V." Boyce and Hart, A&M. BLFP: "Kick Out The Jam," MCA, Elektra. BH: "Dizzy," Tommy Roe, ABC. BLFH: "Proud Mary," Creedence Clearwater, Fantasy.

Huntsville, Ala.

Gary Steele, Personality

BP: "Rock Me," Steppenwolf, Dunhill. BLFP: "Brother Loves Salvation Show." Neil Diamond, UN. BH: "Maybe Tomorrow," Iveys, Apple. BLFH: "Back Door Man," Derek, Bang.

Milwaukee, Wis. (WOKY), Bob Barry
Music Director, Personality

BP: "July, You're a Woman," Pat Boone, Tetra. BLFP: "Early Morning Blues and Greens," Sue Raney, IMP. BH: "Mr. Sun, Mr. Moon," Raiders, Col. BLFH: "You Gave Me a Mountain," Frankie Laine, ABC.

Pierre, S. D. (KCCR)

Bob Bloor, Music Director

BP: "Blessed Is the Rain," Brooklyn Bridge, Buddah. BLFP: "Medicine Man," Buchanan Bros., Event. BH: "Ramblin' Gambler Man," Bob Seger, Capitol. BLFH: "Hayride," Sat. Morning Cartoon, Elf.

San Antonio, Tex. (KTSA)

Kahn Hamon, Program Director

BP: "Don't Give In to Him," Union Gap, Columbia. BLFP: "Only the Strong Survive," Jerry Butler, Mercury. BH: "Dizzy," Tommy Roe, ABC. BLFH: "Maybe Tomorrow," The Iveys, Apple.

Syracuse, N. Y. (WOLF), Don Bombard,
Music Director, Personality

BP: "I'll Try Something New," Supremes and Temptations, Motown. BLFP: "Are You Ready," Chambers Bros., Columbia. BH: "Dizzy," Tommy Roe, ABC. BLFH: "Hair," Cowbills, MGM.

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

BP: "Tricia, Tell, Etc.," Andy Kim, Steed. BLFP: "You'd Better Go," Nancy Wilson, Capitol. BH: "Dizzy," Tommy Roe, ABC. BLFH: "Galveston," Glen Campbell, Capitol.

Wichita, Kan. (KEYN, AM & Stereo-FM)
J. Robertt Dark, Music Director

BP: "Let Me Yours," Cher Bono, Atco. BLFP: "And She's Mine," Spanky and The Gang, Mercury. BH: "Hair," Cowbills, MGM. BLFH: "Playgirl," Thee Prophets, Kapp.

Worcester, Mass. (WORC, AM Radio)
Jeff Starr

BP: "You've Made Me So Very Happy," by Blood, Sweat and Tears, Columbia (45). BLFP: "Wildfire," Kim Fowley, Imperial (45). BH: "Good Times," Led Zeppelin, Atlantic (From

LP). BLFH: "I Got a Line On You," Spirit (45).

COUNTRY

Ashland, Ky. & Huntington, W. Va. (WTCR), Mike Todd, Program Director,
Personality

BP: "California Girl," Glaser Bros., MGM. BLFP: "Margie's at the Lincoln Park Inn," Bobby Bare, RCA. BH: "Ribbon of Darkness," Connie Smith, RCA. BLFH: "World of Forgotten People," Osborne Bros., Decca.

Burbank, Calif. (KBBQ)

Larry Scott, Music Director

BP: "Man and Wife Time," Jim Ed Brown, RCA. BLFP: "There's a Boat Leaving Everyday," Jack Walker, Nico. BH: "It's a Sin," Marty Robbins, Columbia. BLFH: "Baby My Bag Is You," Reynolds and Anthony, Stop.

Carthage, Mo. (KDMO)

Paul Bernstein, Music Director

BP: "Man and Wife Time," Jim Ed Brown, RCA. BLFP: "Sweet Wine," Johnny Carver, Imperial. BH: "Only the Lonely," Sonny James, Capitol. BLFH: "Beautiful Downtown Burbank," Harper Valley P.T.A., Plantation.

Charlotte, N. C. (WWOK), Cloyd Book-
out, Music Director, Personality

BP: "Margie's at the Lincoln Park Inn," Bobby Bare, RCA. BLFP: "Beautiful Downtown Burbank," Harper Valley P.T.A., Plantation. BH: "I Only Regret," Bill Phillips, Decca. BLFH: "She's Looking Better by the Minute," Jay Lee Webb, Decca.

Cincinnati, Ohio (WZIP)

Bob Tiffin, Program Director

BP: "A Working Man," Osborne Bros., Decca. BLFP: "Whiskey Flavored Kisses," Red Sovine, Starday. BH: "Marena," Dolly Parton and Porter Wagoner, RCA. BLFH: "Birmingham Blues," Jack Barlow, Dot.

Kansas City, Kan. (KCKN)

Ted Cramer, Program Director

BP: "Whiskey-Flavored Kisses," Red Sovine, Starday. BLFP: "We Got Love," Bobbie Kaye, Nugget. BH: "Galveston," Glen Campbell, Capitol. BLFH: "It's Only Lonely Me," A.A. Jones, Chart.

Philadelphia, Pa. (WRCP)

Don Paul, Program Director

BP: "You Gave Me a Mountain," Carl Vaughn, Monument; Johnny Bush, Stop. BLFP: "Back to Boston," LeRoy Van Dyke, Kapp. BH: "What Kind of Magic," Les Seavers, Decca. BLFH: "The Lincoln Park Inn," Bobby Bare, RCA.

Phoenix, Ariz. (KTUF)

Woody Starr, Program Director

BP: "Margie's at the Lincoln Park Inn," Bobby Bare, RCA. BLFP: "You've Got What It Takes," Diana Trask, Dot. BH: "Kaw-Liga," Charlie Pride, RCA. BLFH: "You've Got a Woman," Bobby Lee, Musicor.

Phoenix, Ariz. (KRDS), Bob Pond, Pro-
gram/Music Director, Personality

BP: "Shutting Out the Light," Butch Lowry, Dot. BLFP: "That's When I See the Blues," Dean Martin, Reprise. BH: "Where the Blue and Lonely Go," Roy Drusky, Mercury. BLFH:

"Just Blow in His Ear," David Wilkins, Plantation.

Xenia, Ohio (WBZJ), Chad Chester,
Music Director, Personality

BP: "I'll Share My World," George Jones, Musicor. BLFP: "Mississippi Woman," Jerry Inman, Columbia. BH: "Hungry Eyes," Merle Haggard, Capitol. BLFH: "Conspiracy of Homer," Dallas Frazier, Capitol.

EASY LISTENING

Atlanta, Ga. (WSB Radio)

Chris Fortson

BP: "Real True Lovin'," Steve and Eydie, RCA Victor. BLFP: "Time Is Tight," Booker T. and the MG's. Stax. BH: "Someday Soon," Judy Collins, Elektra. BLFH: "Sweetheart of the Year," Ray Price, Columbia.

Brunswick, Ga. (WMOG), Joe Gregory,
Music Director, Personality

BP: "When I See the Blues," Dean Martin, Reprise. BLFP: "Sunshine Wine," Perry Como, RCA. BH: "I've Gotta Be Me," Sammy Davis Jr., Reprise. BLFH: "Dream," Sajid Kahn, Colgems.

Carthage, Mo. (KDMO)

Paul Bernstein, Music Director

BP: "Those Were the Days/Hey Jude," Paul Mauriat, Philips. BLFP: "Monseigneur Dupont," Sandie Shaw, RCA. BH: "This Girl in Love With You," Dionne Warwick, Scepter. BLFH: "The Getaway," Lalo Schifrin, Paramount.

Indianapolis, Ind. (WXLW)

Jay Williams, Personality

BP: "Yo'd Better Go," Nancy Wilson, Capitol. BLFP: "Time of the Season," The Zombies, Date. BH: "The Letter," Arbors, Date. BLFH: "Galveston," Glen Campbell, Capitol. BLFH: "(But You Know) I Love You," First Edition, WB-Reprise.

Miami, Fla. (WIOD)

Yolanda Parapar, Music Director

BP: "My Way," Frank Sinatra, Reprise. BLFP: "Hey Jude," Bing Crosby, Amos. BH: "Galveston," Glen Campbell, Capitol. BLFH: "Love Song," Patti Page, Columbia.

San Antonio, Tex. (WOAI)

Bill Traphagen, Program Director

BP: "Day After Day," Shango. BLFP: "Seattle," Perry Como. BH: "But You Know I Love You," First Edition. BLFH: "Albatross," Fleetwood Mac.

Springfield, Mass. (WSPR)

Budd Clain, Program Director

BP: "Without Him," Cilla Black. BLFP: "Happy Heart," Nick DeCarlo. BH: "Glad She's a Woman," Bobby Goldsboro. BLFH: "You Gave Me a Mountain," Frankie Laine.

Washington, D. C. (WWDC)

Terry Green, Music Librarian

BP: "My Way," Frankie Sinatra, Reprise. BLFP: "Time Is Tight," Booker T. and the MG's. Stax. BH: "Galveston," G. Campbell, Capitol. BLFH: "Aquarius/Let the Sun Shine In," 5th Dimension, Soul City.

Wichita, Kan. (KFH-AM)

Barry Gaston, Operations Director

BP: "It's You," Lou Rawls, Capitol. BLFP: "Come a Little Bit Closer," Trini Lopez, Reprise. BH: "Las Cosas," Rene and Rene, White Whale. BLFH: "Love Song," Patti Page, Columbia.

OTHER PICKS

HOT 100 — Harry Myers, WPNC, Plymouth, N. C., BP: "Mendicino," Sir Douglas, Quintet, Smash. . . . Chris Edwards, San Francisco, Calif., KYA, BP: "Hawaii Five O," Ventures. . . . Bill Chamberlin, Berlin, N. H., WBRL, BP: "First Train to California," Cryin Shame, Columbia. . . . Steve Soul, Montgomery, Ala., WRMA, BP: "Snatchin' It Back," Clarence Carter, Atlantic. . . . Nick Gary, Rolla, Mo., KTTR, BP: "T for Texas," Everly Brothers, Warner Bros.-Seven Arts. . . . Bob Hollands, Wilmington, Del., WAMS, BP: "One Eye Open," Maskman and the Agents, Dynamo. . . . Jerry Rogers, Savannah, Ga., WSGA, BP: "Kick Out the Jams," MCA, Elektra. . . . Russ Cotton, Marion, S. C., WAIP, BP: "Blessed Is the Rain," Brooklyn Bridge, Buddah. . . . Ron Huntsman, Manchester, N. H., WKBR, BP: "Aquarius," 5th Dimension, Soul City. . . . Rick Shannon, Pittston, Pa., WPTS, BP: "First of May," Bee Gees, Atco. . . . George Hiller, Ithaca, N. Y., WVBR, BP: "Aquarius/Let the Sun Shine In," 5th Dimension, Soul City. . . . Paul Gabbassini, Hanover, N. H., WDCR, BP: "First of May," Bee Gees, Atco. . . . Thom Darro, Niagara Falls, N. Y., WJL, BP: (Continued on page 58)

Barnett Praises Role Of Syndicated Show

LOS ANGELES—Recording artists considered syndicated musical specials an inferior date several years ago, claims TV producer Jackie Barnett. Today, they're lining up to get on them.

Barnett, who produces a series of one-hour color musical specials for Screen Gems, feels syndicated musical shows offer artists more creative freedom than network shows which often are restricted by repertoire guidelines.

While network specials restrict artists to a 4-6 minute spot, supporting talent on Barnett's specials are given up to 15-16 minutes to showcase their acts.

Barnett's musical specials are syndicated in about 125 markets in the U.S. and some 40 foreign markets. He's produced 35 specials for Screen Gems in two years, including shows on the Temptations, Al Hirt, Peggy Lee, Shirley Bassey, Pearl Bailey, Vikki Carr, Bobby Vinton, Leslie Uggams, Johnny Mathis, Ella Fitzgerald and Duke Ellington.

With each headliner, Barnett selects supporting acts from Billboard's Hot 100, and has used "unique teamups" to get maximum exposure in syndicated

markets. The talent on the Kate Smith show included Charlie Byrd and the Kids Next Door, while comic George Kirby, Dusty Springfield and singer Kaye Stevens appeared on a special headlining the Temptations. Sarah Vaughan, Don Ellis, Dizzy Gillespie and Pete Condoni made up Al Hirt's guest list. Barnett, an independent record producer for Warner Bros.-Seven Arts, has a feeling for the sound needs of recording groups.

"Orchestra tracks on all our specials are prerecorded at recording studios for proper sound balance by a 30-piece orchestra," he said. "We'll also use an artist's musical director rather than hire a director unfamiliar with the headliner's repertoire and style."

Rock groups also will be getting Barnett's syndication treatment with a new series called "Collage," an hour show featuring chart action groups. The series will be filmed where the groups perform or in a simulated atmosphere, said Barnett.

Barnett recently formed a management company, Kaleidoscope, and a music publishing firm, Jaybarr (ASCAP). Initial act in the management division is Rockingfool, a rock group. He eventually plans to form a record company.

Vox Jox

• Continued from page 36

where he's music/program director of the station; he'd been with KVEG in Las Vegas. Needs country records and would like to hear from artists. . . . Steve Hosiord has joined WPLO-FM as production director; he'd served as student manager of the station's broadcasts from Georgia State College. . . . Phillip W. Trammell has been named general manager of WQAM; he's been with Storz since 1961 and had been general manager of their station in Oklahoma City, KOMA—and Minneapolis, WDGY.

Shooting for housewife numbers, KQXI program director Mac Allen has put on a music-talk show in the midday period. Host is John Vezmar, who'd been a newsmen on the station. Vezmar plays about eight records an hour, but spends a lot of time with listeners on the phone discussing local topics. Reaction so far has been very good, according to Allen. . . . A letter from Mike Brown with the Navy in Virginia complains about Ron Riley being missing from WLS, Chicago; seems that Brown listens to WLS at nights. Wants to know where Riley went. This reminds me of the time several months ago when Bill Drake changed WOR-FM in New York and I was swamped with calls and letters from fans protesting. Of course, WOR-FM hasn't done so badly under its new format and I'll bet I'd get protesting letters now if it was changed.

Wayne Edwards, program director of WKOY in Bluefield, W. Va., is shifting to WAMM in Flint, Mich., where he'll be program director and do the morning show under the name of Johnny Ringo. . . . KWST-FM in Pasadena, Calif., are the new call letters for the old KBMS-FM, reports general manager Gordon Potter. . . . KFRO in Longview, Tex. 75603, needs Hot 100 and country records. Send to program director Mary Helen Bair who says

"we receive very few records from Decca and Dot, and, as you know, they are very predominate on the charts." Since you've been so kind to say this about Decca, I'll be willing to bet an old friend of mine—Lenny Salldor—is going to see that you get a whole bunch of Decca Records.

Program director Ann D. Gentner (lord, I've just heard from two women program directors in a row and you know how rare they are!) at WIGS in Gouverneur, N. Y., says she's experimenting with a 7:05-10 p.m. conversation and music show hosted by Carter Morris. "The program is presented in such a way so that the widest range of contemporary music is utilized with tight up-to-date production, but without reliance on the bubble-gum and often outmoded screaming dervish and constant jingle approach. As a result, billing in this time period has increased 85 per cent since the show hit the air in August 1968."

Ted Randal, KFI's new programming consultant, has moved swiftly to line up his new air personalities for the 50,000-watt clear channel Los Angeles station. Speed is a prime factor in establishing the station, as KLAC has begun hiring disk jockeys for its mid-March return to music programming, with a sound designed to fit between KHJ and KMPC. Randal's lineup all but wipes out the deejays which Dave Moorhead brought to the station during his brief tenure as KFI's program director; Moorhead, ironically, is now the operations director at KLAC, which is shaping up as KFI's chief competitor in the soon to emerge middle-of-the-road battle. Hired by Randal are Al Collins (with KMET-FM here); Dave Hull, formerly of KRLA, and Frank Terry, formerly of KHJ, here. They join Al Lohman and Roger Barkely, the morning men who were already at the station. Jay Lawrence, brought in by Moorhead and Ron McCoy, the former KFI night owl, now working a daytime shift.



FRANKIE CROCKER, who bills himself on WMCA in New York as the world's greatest disk jockey, gets a visit from Ray Barretto. "Hard Hands" on Fania Records is Barretto's latest single.

"YOU
GAVE ME A
MOUNTAIN"

(MONUMENT 45-1132)

CARL
VAUGHN



When Marty Robbins wrote "You Gave Me A Mountain," he must have had Carl Vaughn in mind.

The smash pop hit by Frankie Laine — Now a smash country hit

EXCLUSIVELY ON
MONUMENT RECORDS

Country Music

Ampeg Ceremonies Mark Gifts to Country Hall

NASHVILLE—In a day of ceremonies, Ampeg made a series of presentations to the Country Music Hall of Fame and Museum, and announced 13 more endorsers of the Grammer Guitar.

Gene Dudd, national sales manager of Ampeg, presented the first bass pick-up for amplifying an acoustic bass electronically. Dudd honored Everett Hull, founder of the Ampeg Co., who devised the first bass amplifier.

Billy Grammer presented his first hand-made guitar to the Hall of Fame, and it was accepted by Roy Acuff, Frank Jones, president of the Country Music Foundation and Bill Denny, chairman of the board.

Endorsing the Grammer instrument were Ernest Tubbs, Lester Flatt, Porter Wagoner, Dolly Parton, Stu Phillips, Bill Carlisle, Ernie Ashworth, Van Trevor, Claude Gray, Leslie Wilburn, Garn Littlelyke and Bill Floyd.

The ceremonies marked the first anniversary of the local office of Ampeg and the official opening of its factory service center. Carl Hudges will manage the center.

A board meeting of the Grammer Guitar company was held, and directors in attendance included Congressman Fred Moore, South Carolina; Dave Sturgill, Jim O'Steen, Roger Cox, Charles Mosley, Jim Williams and Roy Wiggins. The board discussed future expansion areas for the guitar line.

Special tribute was paid to Wiggins for his operation of the

Ampeg operation here. Among those on hand were John Forbes, chairman of the board of Ampeg; Al Dauray, president, and Porter Falcon, Frank Camp, Doyle Holloway and Jerry Melillo.

Altec Lansing, which also is distributed by Ampeg, was represented by Roger Faust, sales manager of the music sound product division in Anaheim, Calif.

Honorary citizenships were bestowed upon top officials of the Ampeg firm. All arrangements were handled by Marjorie Perkins.



TEXAS SMILES—after a most successful two-day run at the Houston Livestock Show & Rodeo, Feb. 25-26. Headlining were Sonny James and The Country Gentlemen and the Boots Randolph Show. Above, left to right, are Bill Bailey, KIKK, Houston, who emceed; Sonny James; Boots Randolph; Jerry Reed on the Randolph Show; Dick Weekly, general manager of the Rodeo, and Billy Deaton, packager and promoter.

Ligon, Jackson: Form Graves to the Groove

NASHVILLE — Two cemetery owners have joined with an attorney to form a record label and publishing company devoted to exploit one man.

The man is Johnny Bragg, who wrote the hit song of several years ago, "Just Walking in the Rain" while serving time in the Tennessee State Prison. Bragg later was released, but was then reimprisoned on a parole violation, only to be released a second time.

H. Raymond Ligon and Sewall B. Jackson, both in the cemetery business, and attorney F. Clay Bailey Jr., formed the Elbejay Enterprises, Inc., a publishing and recording corporation.

"This is primarily to re-introduce the great writing and singing talents of Johnny Bragg to the music world," Jackson said.

Bragg has a repertoire of original unpublished compositions which the firm expects to publish, with many of these recorded by the firm with Bragg as the vocalist.

The first single is "They're Talking About Me," just released. It is backed by "Is It True, Darlin'?" The numbers were recorded at Bradley's Barn, and were produced and arranged by Bergen White. Although Bragg's past records have been in the country vein, these have more of an r&b sound.

Jackson said the company would handle its own distribution through a network of es-

tablished jobbers throughout the country.

Groom Turns To Ballroom

MESQUITE, Tex. — Dewey Groom, owner of the Longhorn label, has closed his offices to devote full time to his remodeled ballroom in Dallas. His two publishing firms, Saran and Longhorn, will continue to exist, and will be housed in the ballroom.

Of the two remaining Longhorn artists, one already has been signed by another label. Vern Stovall will now record for Monument, and Janett McBride is in contract negotiations with a major label.

Longhorn Records had operated for more than a decade. However, Groom has turned to the Longhorn Ballroom, which now will seat 2,000 at tables and still leave 6,000 feet of dance floor. The property covers some four-and-a-half acres. It is sold out virtually every operating night.

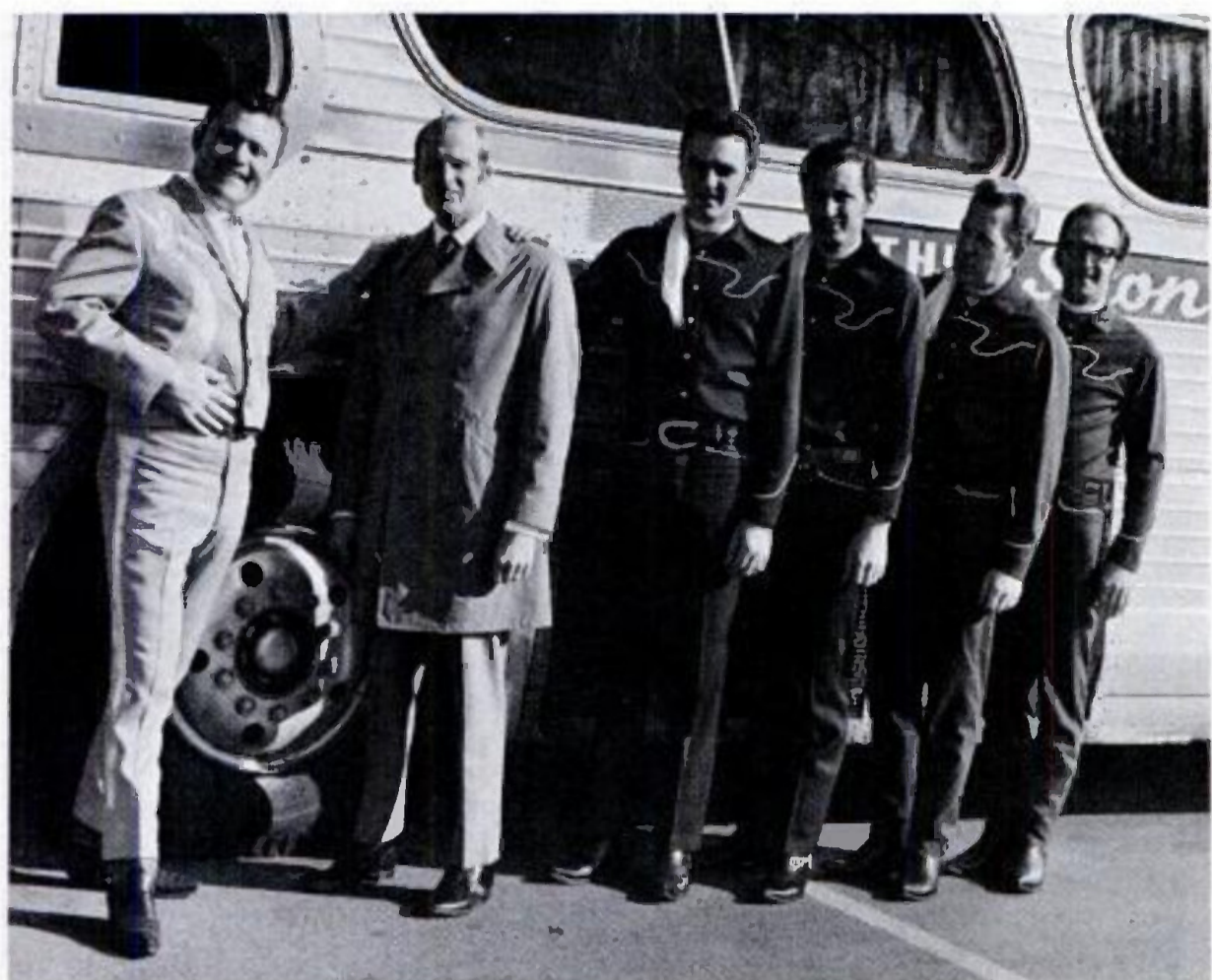
Groom, a one-time partner of the late Jack Ruby, entered the nightclub business at the Top Rail in 1949, then worked for Ruby at the Silver Spur. He later went into business for himself, now owns one of the largest country nightclubs in the world.

Nashville Scene

L & O Talent Productions has announced the addition of three acts to the roster for bookings. President Earl Owens said Duane Dee, Wayne Kemp and the Hal Willis show are part of the talent available. . . . Aud-Lee Attractions has begun a major expansion program which includes a recent move into larger, modern offices at 806 16th Avenue South. Most recent addition to the talent list is George Morgan, now on the Stop Label. Aud-Lee officials are Buddy Lee, Jerry Rivers, Bob Taylor, Jim Ford and Eddle Cummings. . . . Jimmy Payne, Epic, has renewed his writer's contract with Glaser Publications. The best known of his many, many songs is "Woman, Woman." . . . Armstrong Jones is recuperating from serious surgery at his home in Oklahoma City. Jones makes frequent appearances with Conway Twitty.

Fred E. Cameron, formerly of Daytona Beach, has joined the staff of Athena Records. A guitarist and vocalist, Cameron's music background includes recording, television and personal appearances. W. D. Kilpatrick, Athena president, said Cameron would assist Rick Powell, vice-president, in production and operation of the company's new studio facility. . . . Stan Lane has announced the formation of Tan-Lan Enterprises, which includes the Saddle, Buckeye, and O-H-Ten Record labels. Tan-Lan Music Publishing, Laro

(Continued on page 42)



SETTING THE PACE for the country music community, Stonewall Jackson and Larry Moeller sign up the Minute Men for membership in the Country Music Association. Jackson, a lifetime member, is at left, then Larry Moeller, a CMA director, and Ron Elliott, Harry Alsup, John Virgin and Reggie Allie.

Nashville Writers Board Backs CMA on Credit Bid

NASHVILLE—The board of directors of the Nashville Songwriters' Association has endorsed the action of the Country Music Association in its efforts to secure proper label credit for the songwriter.

The CMA, at its last board meeting, introduced a resolution calling for the record firms to give consideration to such credit. The NSA objectives list full-name writer credit on the labels.

Buddy Mize, president of NSA, noted that many writers have similar names, and the use of a first initial only or no given-name identification at all is confusing at best. The NSA is seeking to have the writers' first name spelled out in full.

Mize said labels also are prone to eliminate any writers' credit at all on album jackets. "Since album jackets contain credits (and deservedly so) for the producer, the arranger, the mixer, the re-mixer, the editor, the photographer, the air director, etc., we feel those responsible for the song itself should have their names appear in full on the jacket," he said.



BOBBI KAYE, Nugget artist, has signed a promotional contract with Dal-Hart Enterprises to handle national promotions for her next release, "We Got Love." Looking on are Mike Hogan, left, her husband, and Ralph Paul, WENO disk jockey and national promotions manager for Dal-Hart.

Mize said the matter is now being called to the attention of publishers, who have a stake in the label information used. "We feel it is important to the publisher that his writer gets full credit," he said.

Clark MC's Fete Of Local NARAS

NASHVILLE — The announcement that Dick Clark will be master of ceremonies at the Nashville NARAS show Wednesday (12) completed the roster for the gala.

Clark, who has made strong inroads in the Nashville music scene during the past two years, will handle the show which includes Jeannie C. Riley, Jerry Lee Lewis, and Sam and Dave.

Clark, whose "American Bandstand" has 18 years of longevity, first moved into the country picture in October 1967, when he represented a musical instrument company during the convention ceremonies of the "Grand Ole Opry" birthday celebration.

The "perennial teen-ager" returned last October to debut his film "Killers Three" during the convention. He has expressed an interest in country music, and has discussed plans for films utilizing Nashville talent.

'DAMN' FEELS CENSOR'S KNIFE

NASHVILLE—A word in Ed Bruce's social commentary was bleeped off the Flatt & Scruggs syndicated show.

Bruce, Monument artist, sang his newest release "Everybody Wants to Get to Heaven" on a Flatt & Scruggs taping. The song contains one casual "damn."

"I was never so surprised in my life," said Bruce, "as when I saw the program and found they had bleeped 'damn' out of the song."

Bruce felt the word was not offensive, but agreed that Flatt & Scruggs are purists.

YEAR AFTER YEAR THE HITS KEEP ROLLING ON

1958 "Alone With You"

1959 "Another"

1960 "Anymore"

1961 "Three Hearts in a Tangle"

1962 "Second Hand Rose"

1963 "Peel Me a 'Nanner"

1964 "Strangers"

1965 "White Lightning Express"

1966 "The World Is Round"

1967 "Rainbows & Roses"

1968 "If the Whole World Stopped Loving"

1969
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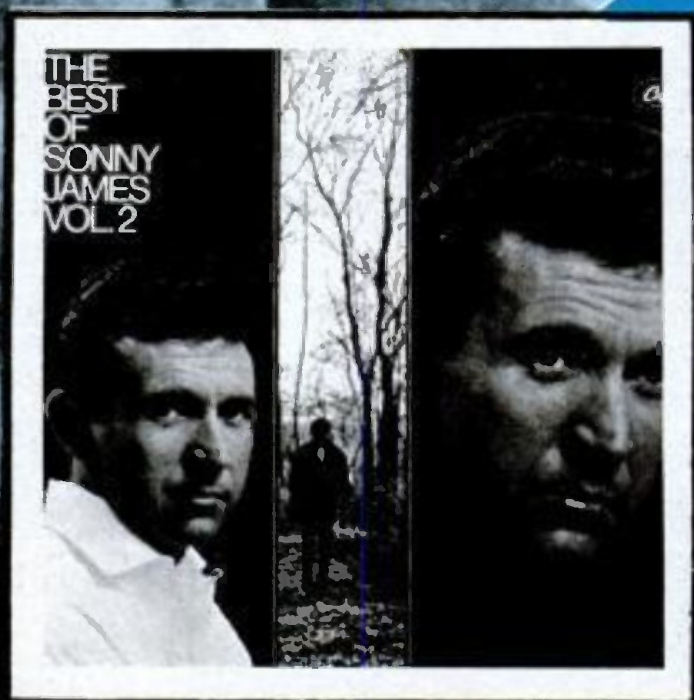
'ONLY THE LONELY'

CAPITOL ST 193

Sonny James

"THE SOUTHERN GENTLEMAN"

OTHER HIT ALBUMS



CAPITOL SKAO 144



CAPITOL ST 111

ALSO ON TAPE CARTRIDGES



CAPITOL 8XT144



CAPITOL 8XT111

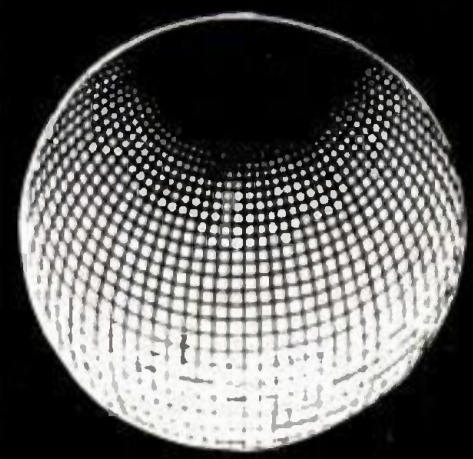
Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 3/15/69

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

This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart	This Week	Last Week	TITLE, Artist, Label Number & Publisher	Weeks on Chart
1		ONLY THE LONELY Sonny James, Capitol 2370 (Acuff-Rose, BMI)	9	38	35	THE PRICE I PAY TO STAY Jeannie C. Riley, Capitol 2378 (Mayhew, BMI)	8
2		DARLING YOU KNOW I WOULDN'T LIE Conway Twitty, Decca 32380 (Tree, BMI)	12	39	45	RIBBON OF DARKNESS Connie Smith, RCA 74-0101 (Wijmark, ASCAP)	3
3		WHO'S GONNA MOW YOUR GRASS Buck Owens & His Buckaroos, Capitol 2377 (Blue Book, BMI)	7	40	41	IF I HAD LAST NIGHT TO LIVE OVER Webb Pierce, Decca 32438 (Gallico, BMI)	4
4		KAW-LIGA Charley Pride, RCA Victor 47-9716 (Milene, ASCAP)	7	41	47	OUR HOUSE IS NOT A HOME Lynn Anderson, Chart 59-5001 (Green Grass, BMI)	2
5		MY WOMAN'S GOOD TO ME David Houston, Epic 5-10430 (Gallico, BMI)	9	42	38	WHAT ARE THOSE THINGS (With Big Black Wings) Charlie Louvin, Capitol 2350 (Blue Crest/Hill & Range, BMI)	13
6		GOODTIME CHARLIES Del Reeves, United Artists 50487 (Passkey, BMI)	12	43	43	THE THINGS THAT MATTER Van Trevor, Royal American 280 (Sumar, SESAC)	7
7		UNTIL MY DREAMS COME TRUE Jack Greene, Decca 32423 (Blue Crest, BMI)	14	44		GALVESTON Glen Campbell, Capitol P-2428 (Ja-Ma, ASCAP)	1
8		TO MAKE LOVE SWEETER FOR YOU Jerry Lee Lewis, Smash 43045 (Gallico, BMI)	12	45		BACK TO DENVER George Hamilton IV, RCA 74-0100 (Acuff-Rose, BMI)	1
9		DADDY SANG BASS Johnny Cash, Columbia 4-44689 (House of Cash/Cedarwood, BMI)	15	46	48	YESTERDAY'S LETTERS Bobby Lord, Decca 32431, (Contention, SESAC)	5
10		KAY John Wesley Ryles, Columbia 4-44682 (Moss-Rose, BMI)	15	47		(MARGIE'S) AT THE LINCOLN PARK INN Bobby Bare, RCA 74-0110 (Newkeys, BMI)	1
11		WHO'S JULIE Mel Tillis, Kapp 959 (Barton, BMI)	13	48	54	WHEN WE TRIED Jan Howard, Decca 32447 (Pass Key, BMI)	2
12		WHERE THE BLUE & LONELY GO Roy Drusky, Mercury 72886 (Sands/Diogenes, ASCAP)	8	49	60	MY LIFE Bill Anderson, Decca 32445 (Stallion, BMI)	3
13		NONE OF MY BUSINESS Henson Cargill, Monument 1122 (Tree, BMI)	8	50	62	I'VE GOT PRECIOUS MEMORIES Faron Young, Mercury 72889 (Passport, BMI)	3
14		CUSTODY Luke the Drifter, MGM 14020 (Screen Gems-Columbia, BMI)	9	51	51	SET ME FREE Ray Price, Columbia 4-44747 (Tree, BMI)	3
15		IT'S A SIN Marty Robbins, Columbia 4-44739 (Milene, ASCAP)	6	52		GLAD SHE'S A WOMAN Bobby Goldsboro, United Artists 50497 (Tamerlane, BMI)	1
16		NAME OF THE GAME WAS LOVE Hank Snow, RCA Victor 47-9667 (Delmore, ASCAP)	12	53	64	WEDDING CAKE Connie Francis, MGM 14034 (Singleton, BMI)	3
17		LET IT BE ME Glen Campbell & Bobbie Gentry, Capitol 3287 (M.C.A., ASCAP)	6	54	50	IF I HAD A HAMMER Wanda Jackson, Capitol 2379 (Ludlow, BMI)	6
18		EACH TIME Johnny Bush, Stop 232 (Pamper, BMI)	12	55	61	SWEET LOVE ON MY MIND Claude King, Columbia 4-44749 (Gallico, BMI)	3
19		WOMAN OF THE WORLD (Leave My World Alone) Loretta Lynn, Decca 32439 (Sure-Fire, BMI)	4	56	58	COME ON HOME & SING THE BLUES TO DADDY Bob Luman, Epic 5-10439 (Return, BMI)	4
20		RESTLESS Carl Perkins, Columbia 4-44723 (Cedarwood, BMI)	11	57	53	A FUNNY THING HAPPENED (On the Way to Miami) Tex Ritter, Capitol 2388 (Tree, BMI)	6
21		HUNGRY EYES Merle Haggard, Capitol 2383 (Blue Book, BMI)	4	58	72	SWEATHEART OF THE YEAR Ray Price, Columbia 4-44761 (Tuckahoe, BMI)	2
22		JOE & MABEL'S 12TH STREET BAR & GRILL Nat Stuckey, RCA 9720 (Tree, BMI)	5	59	65	HONKY TONK SEASON Charlie Walker, Epic 5-10426 (Blue Crest, BMI)	3
23		DON'T WAKE ME I'M DREAMING Warner Mack, Decca 32394 (Page Boy, SESAC)	17	60	70	SOMETHING'S WRONG IN CALIFORNIA Waylon Jennings, RCA 740105 (Earl Barton, BMI)	2
24		THE CARROLL COUNTY ACCIDENT Porter Wagoner, RCA Victor 47-9651 (Warden, BMI)	19	61	63	SOMEBODY'S ALWAYS LEAVING Stonewall Jackson, Columbia 4-44726 (Cedarwood, BMI)	3
25		RINGS OF GOLD Dottie West & Don Gibson, RCA 9715 (Acuff-Rose, BMI)	4	62	55	WHEN YOU'RE SEVENTEEN Jimmy Dickens, Decca 32426 (Acclaim, BMI)	8
26		FADED LOVE AND WINTER ROSES Carl Smith, Columbia 4-44702 (Milene, ASCAP)	11	63	59	BIG BLACK BIRD Jack Blanchard & Misty Morgan, Wayside 1028 (Back Bay, BMI)	3
27		SHE'S LOOKING BETTER BY THE MINUTE Jay Lee Webb, Decca 32430 (Sure-Fire, BMI)	7	64	74	I SEE THEM EVERYWHERE Hank Thompson, Dot 17207 (Brazos Valley, BMI)	2
28		FROM THE BOTTLE TO THE BOTTOM Billy Walker, Monument 1123 (Combine, BMI)	6	65		SON OF A PREACHER MAN Peggy Little, Dot 45-17199 (Tree, BMI)	1
29		EACH AND EVERY PART OF ME Bobby Lewis, United Artists 50476 (Screen Gems-Columbia, BMI)	12	66	66	CARLIE Bobby Russell, Elf 90-023 (Russell-Cason, ASCAP)	3
30		BRING ME SUNSHINE Willie Nelson, RCA Victor 47-9684 (Bourne, ASCAP)	13	67		IT LOOKS LIKE THE SUN'S GONNA SHINE Wilburn Brothers, Decca 32449 (Sure-Fire, BMI)	1
31		JUST HOLD MY HAND Johnny & Jonie Mosby, Capitol 2384 (Vogue Inc., BMI)	5	68		SATURDAY SATAN, SUNDAY SAINT Ernest Tubbs, Decca 32448 (Cedarwood, BMI)	1
32		A BABY AGAIN Hank Williams Jr., MGM 14024 (United Artists, ASCAP)	4	69	69	JOHNNY ONE-TIME Brenda Lee, Decca 32428 (Hill & Range/Blue Crest, BMI)	5
33		WHEN THE GRASS GROWS OVER ME George Jones, Musicor 1333 (Glad, BMI)	17	70		FLAT RIVER MOUNTAIN Ferlin Husky & The Hushpuppies, Capitol 2411 (Blue Crest, BMI)	1
34		THE GIRL MOST LIKELY Jeannie C. Riley, Plantation 7 (Singleton, BMI)	15	71		BIG WHEELS SING FOR ME Johnny Dollar, Chart 59-1070 (Yonah, BMI)	1
35		YOURS LOVE Dolly Parton & Porter Wagoner, RCA 74-0104 (Wilderness, BMI)	2	72	75	THE CONSPIRACY OF HOMER JONES Dallas Frazier, Capitol 2402 (Blue Crest/Hill & Range, BMI)	2
36		WHERE THE BLUE OF THE NIGHT MEETS THE GOLD OF THE DAY Hank Locklin, RCA 47-9710 (Ahlert/Cromwell, BMI)	7	73	73	WHAT KIND OF MAGIC Les Seavers, Decca 32434, (Don White, Pub. ASCAP/Northern Music, BMI)	2
37		THE BALLAD OF 40 DOLLARS Tom T. Hall, Mercury 72863 (Newkeys, BMI)	18	74		I ONLY REGRET Bill Phillips, Decca 32432 (Combine, BMI)	1
				75		BACK TO BACK Johnny Duncan & June Stearns, Columbia 4-44752 (Ma-ree, ASCAP)	1

NEW DIMENSIONS IN SOUND

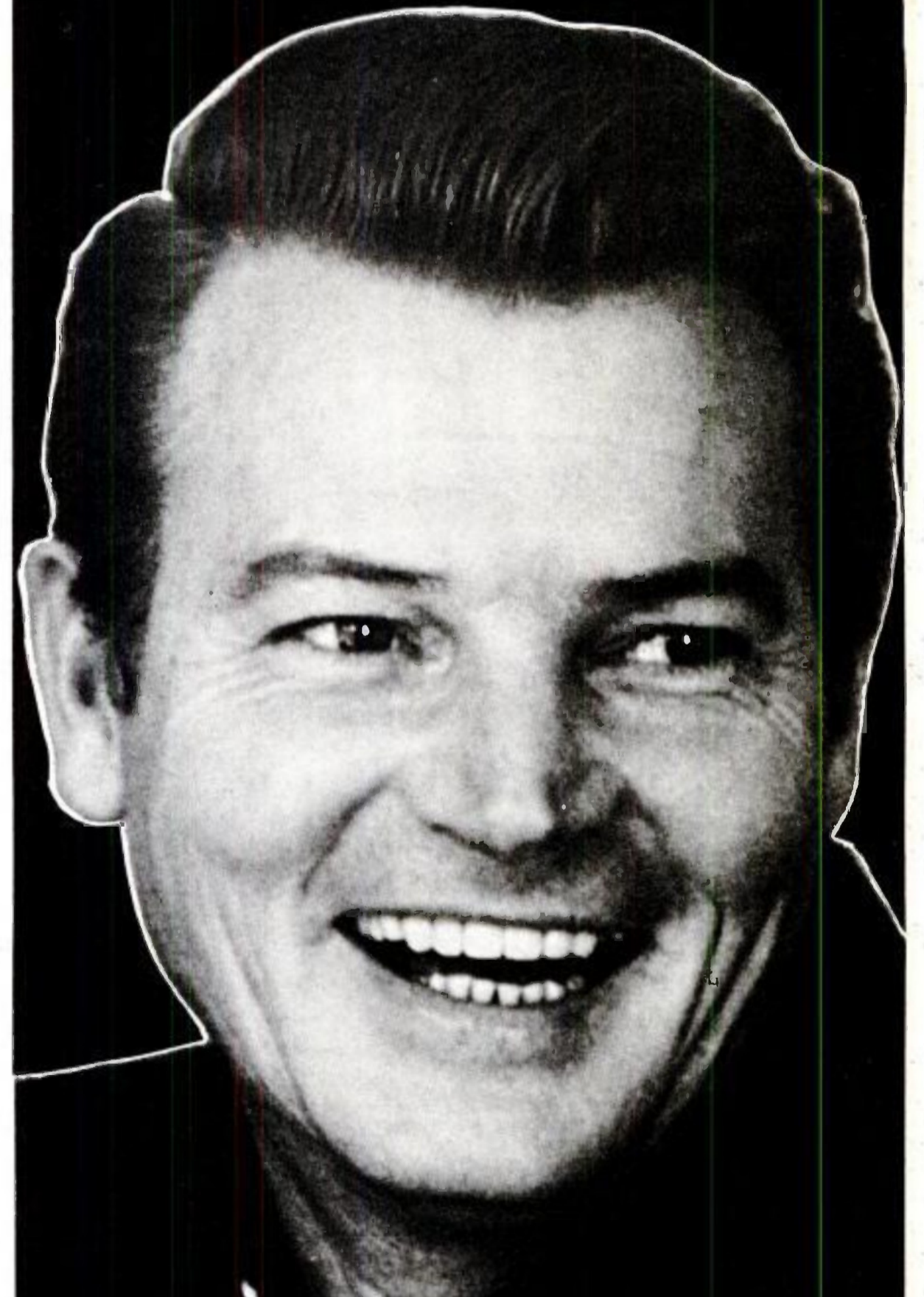


"SWEET LOVE ON MY MIND"

COLUMBIA #4-44749

BY

CLAUDE KING



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Exclusively On **COLUMBIA RECORDS**

Cap.'s Nelson Production Whiz

LOS ANGELES—Ken Nelson maintains a hectic production schedule as Capitol's leading country music a&r man.

Nelson, who celebrates 20 years with Capitol in August, records 16 artists out of the label's nearly 30 country personalities. Years ago, he pointed out, he personally handled 30 acts. Now he relies with greater frequency on Capitol's Nashville-based producer Kelso Herston, who is just the third country producer retained by the company in Nashville.

Whereas he used to spend upwards of seven months a year recording in Nashville, Nelson is now a visitor to Music City USA about four times a year.

Nelson estimates he signs five new country acts a year and can get some indication of whether there will be public acceptance after the first five singles. If an artist is a promotional enthusiast and his records get good airplay, but his sales aren't particularly spectacular, Nelson will keep him on the roster.

When he signs an artist, Nelson looks for two qualities:

The ability to relate emotions to other people.

Good musical quality.

As he begins to slowly phase himself out, Nelson is involving his associate Herston on more and more of his sessions, so that the artists will be completely comfortable with Herston when the final break does occur.

Nelson believes that country music must progress with the times. "People are exposed to all kinds of different music these days," he says, "and their tastes are beginning to vary, maybe not consciously, but certainly subconsciously."

When Nelson retires in June,

1971, he would like to get into composition. He favors musical comedy and light classics and writes every day to keep in practice.

But he doesn't rule out returning to production. "I might just get bored with writing and decide to get back into recording," he says.



SONGWRITER Jimmy Payne, an Epic artist, signs another long-term writers' contract with Chuck Glaser, representing Glaser Brothers Publications. Payne has scored well with his compositions.

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Nashville Scene

• Continued from page 38

Recording Studios, and artist management, promotion, distribution, pressing and producing. Distribution is co-ordinated through Super Cities of Detroit. Tan-Lan Enterprises is located in Gallipolis, Ohio. Releases are out with Jim Stout and Fran Bowen on the Saddle label. Anne McCoy is out on Buckeye. Howard Perkins, who previously recorded for other labels, has been signed as an artist for Saddle and a&r man for Tan-Lan.

The Mayor's office in Boston contacted Monument Records for copies of the Henson Cargill hit, "None of My Business." It will be distributed to community organizations working toward human rights in the Boston area. . . . Danny Harrison is promoting his new single with the knowledge that he has written one side of new singles by Ray Price and Kay Kemmer. . . . A board meeting is in the making to finalize plans for the May meeting of the Eastern Country Music group's meeting in Providence. . . . Sounds of Music is the exclusive distributor for Spur Records, with a new release out by Connie Moore. It's titled "It's All Right," b/w "It's Your Turn to Lose." Connie wrote both sides of the single. Her next release is due out in April. . . . Lawton Williams continues to turn out top tunes, and songs that are on the back side of hits. Some of his B-side tunes are on the back of big songs by Waylon Jennings and Hank Locklin. . . . Bobby Reed has a new release out on K-Ark, "Fort Smith Arkansas Woman." He's also doing a disk jockey show at KSEK, Pittsburg, Kan. . . . Goldmont Music has signed artist Seaborn O. Smith to the Comet label. The firm's second release on Graham Williamson will be out in April.

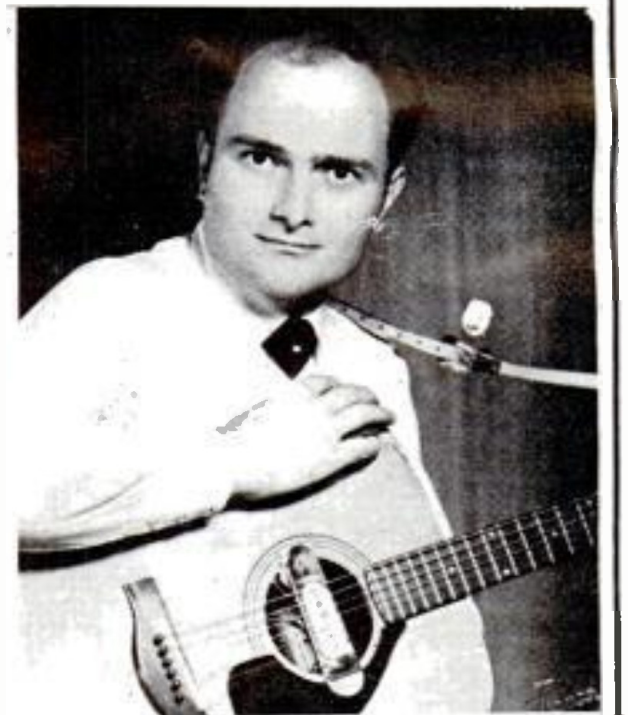
Chet Atkins appears at the London Playboy club while in England to guest on the Tom Jones TV show. Atkins also flew to Amsterdam for a concert. . . .

James played to huge crowds in Baltimore and Norfolk before dashing to Houston to be featured in the Livestock Show and Rodeo. The Baltimore appearance featured the Kitty Wells show, Ferlin Huskey, and the Southern Gentlemen. In Norfolk, Sonny was with Tammy Wynette, Faron Young, Webb Pierce and Max Powell. At Houston, he was joined by Boots Randolph and Jerry Reed. . . . WENO Radio is conducting a search for new talent in country music. The contest is open to male and female vocalist singles, groups and instrumentalists who have never had a record released on any label. The winner gets a recording contract, personal appearances, and shots on radio and TV all to be paid. . . . Chaw Mank of Staunton, Ill.

(Continued on page 44)

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PAT JAQUES, president of Broadway Recording Studios, puts the 16-track control console through its paces during a recording session. The custom-built console is one of the most modern ever made.

Engineer-a Vital Factor

The Most Modern Equipment.....

STUDIO A

Custom-engineered double 16-track console with full monitor controls for clients. One of the most flexible consoles ever made with capability to talk with any musician in the studio without interrupting the recording session, capability to feed stereo or monaural sound from any track to each individual in the studio through earphones including different tracks to different people, capability to allow client to hear how his product will sound with reverb and echo without affecting the sound on the track.

- 16-track recording equipment (Scully equipment slated for delivery in March)
- 12-track recording equipment
- 8-track recording equipment
- 4-track recording equipment
- 2-track recording equipment
- monaural equipment for mix downs
- 4-3-2-1 reproducer
- 40' x 50' studio
- Steinway concert piano
- Hammond organ with Leslie speaker
- 2 timpani
- drum set
- 3 Fender guitar amplifiers
- 2 bass guitar amplifiers
- vibes
- bells
- harpsicord
- various percussion instruments
- celesta
- various sound buffers
- various lighting effects in both the studio and the control room, including black light, kaleidoscope projector, fluorescent walls

- separate isolation booth
- closed-circuit television setup to observe both isolation booth and full studio from control room.

STUDIO B

- 8-track recording equipment
- 16' x 25' studio
- Baldwin grand piano
- various guitar amplifiers
- organ
- drum set
- special lighting effects in studio such as black lights, spots, projector.

FILE ROOM

- Master storage room for convenience of clients.

CUTTING ROOM

All modern equipment. Sound can be piped directly from either studio A or studio B, if the client wishes.

ENGINEERING ROOM

For serving equipment, plus central control system.

PHOTO LAB

One of the special services offered by Broadway Recording Studios is complete, professional photography of sessions of any client who requests. Photos are developed on the spot for immediate delivery.

LOUNGE

A relaxation area with mood lighting.

A recording engineer can be the difference between a hit record and just another piece of wax. Pat Jaques, considered by record producers to be a genius when it comes to creating new sounds and quality product, is the type of engineer that prefers to contribute something to a recording session.

"I guess I don't consider myself just a knob-pusher. I try to get into the structure of the sound . . . the very performance of the musicians and the singers. This is why most of the clients that know me give me the freedom to work with them and let me make suggestions here and there," Jaques said.

"I've never been content to just sit. If I can't contribute something to the record, I don't want to do it. I feel that it's one of the duties of a good engineer to be looking constantly for better ideas . . . for better ways of doing things. An engineer should be constantly exploring into sound."

Jaques, who has been in the recording business since his high school days, had the new Broadway Recording Studios designed to fit his own dreams of what a perfect studio should be like. For example, the special lighting and atmosphere in the new studios was installed because Jaques had noticed that many of today's groups performed better live than they did in the studio. "We can give them the same conditions now as they have at a live performance, including psychedelic lights, if they want it.

"The new studio is so flexible that we can do anything from a demo record to 'Gone With the Wind.' We can actually do a movie because of our association with Trans National Communications. This is just one of the advantages of being part of a major communications organization like TNC. Our present setup is just the first step in a major expansion drive that will eventually lead to multiple studios and a vast corps of engineers."

In regards to engineers, Jaques doesn't do all the work, although he's willing to step in anytime a client wants his special touch. Johnny Post is another engineer of Broadway Recording Studios: a former Bell Sound studios engineer. And Bud Stockham, another engineer, offers other talents as well; he's also a songwriter and musician. In addition Broadway Recording Studios has several engineers constantly on call and plans to add more engineers also to the permanent staff.



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RECORDING
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SUMMERALL



LYNCH

The corporate world of leisure and entertainment has a dynamic new entry—Trans National Communications, Inc.

Less than a year old, Trans National has combined the intangible quality of big-name glamor with the more tangible qualities of talent, experience and aggressiveness to project an exciting image in the communications industry.

TNC, Inc., is a widely diversified company which owns and operates radio stations, produces and distributes industrial, educational and sports films as well as television commercials, owns and operates the largest single sports radio network in the country, produces radio and TV shows and controls a modern recording subsidiary, Broadway Recording Studios Inc.

Trans National Communications' other subsidiaries are East West Films, Inc., East West Distributors, Inc., TNC Network, Inc., TNC Capital Corp. and Wireline Radio. TNC also has an 80 per cent interest in the Oakland Seals of the National Hockey League, acquired in a \$4,500,000 deal.

Ellis E. Erdman, TNC president and board chairman, has brought to his management team such celebrated sports figures as Ed (Whitey) Ford, all-time New York Yankee pitching great, and former New York Football Giant stars Dick Lynch and Pat Summerall.

"These men are more than just sports figure heads in our organization," says Erdman. "They are all owners of TNC and each has a vital stake in the future of the company."

Lynch is vice-president in charge of sales for the parent corporation, while Ford is vice-president for public relations. Summerall operates in the area of television and radio. He, too, is a vice-president and a director of the company.

The talent at Trans National Communications does not end with these famous sports personalities. Erdman has a solid array of experienced men at every key position in the organization.

William Creasy, formerly a top director-producer for the CBS-TV Network, is president of TNC Network, while Rodney Erickson, ex-president of Filmways Inc., heads up the expanded East-West Films division, aided by two other film production veterans, Joseph Marone and Mickey Dubin.

Pat Jaques, a sound expert with 20 years in the business, operates Broadway Recording Studios for the parent company and Ted Hodge, veteran radio man, is president of

Wireline Radio, which is based at station WUDO in Lewisburg, Pa. George Leuck is president of East West Distributors.

TNC Network, Inc., formerly known as SportsCom Inc., operates the Football Giants Network, a 90-station hook-up with a potential listening audience of 30 million people in a dozen eastern states. TNC also handles the Syracuse University radio network and, in 1968, operated a radio network for the New York Mets baseball team.

Creasy reveals that TNC Network's immediate projections include the packaging of both radio and TV specials for network distribution.

"And," he adds, "we are not limiting our plans strictly to sports shows, either. We will create, produce and distribute all types of shows."

East West Films, under the energetic direction of Erickson, is actively engaged in a growing volume of TV commercial productions as well as special film projects.

Most of the radio formats created by TNC Network are put on soundtracks at Broadway Recording.

"This, we feel, is one of the advantages of our corporate operation," explains Erdman. "We can create, write, produce, direct, package and distribute . . . all in one economical operation."

Although Trans National Communications has experienced a rapid growth rate over the past year, Erdman says the dynamic young company is not yet ready to settle down.

"We are constantly on the lookout for other acquisitions that will broaden the dimension and scope of our company," the board chairman states.

"In TNC we are aware that progress is measured in growth. And that is our goal—to grow and to improve."

Trans National Communications recently had its headquarters at 322 East 45th Street in Manhattan, but late in February the corporate division took up new quarters at 2 Penn Plaza—in the new Madison Square Garden office building. The East West film and distribution offices will remain at 322 East 45th Street, where most of the film editing, storage and distribution will be handled.

East West also has offices in Hollywood, Calif., through which most West Coast TV commercial distribution is channeled.



WARD BYRON

Ward Byron, the new general manager and vice-president of Broadway Recording Studios, is a multi-flexible man; his talents are varied and extensive. Previously an account executive, writer and producer at Gotham Recording Studios, he first got his start in the show business world in the early 1930's directing shows for NBC radio on the West Coast. He later was chief of West Coast radio for MCA. In 1949, he became an executive producer for ABC-TV, writing and producing shows. His career also includes serving as executive TV producer for Lennen & Newell and heading the Canadian branch of Young & Rubicam.



FRAN WHITE

A recording studio has to be more than just a place of business. It's the extras that really count toward not only coming up with a hit record, but help recording artists get their feet on the ground in the business. Fran White, vice-president in charge of production of Broadway—a division of Trans National Communications, Inc.—goes out of her way to help people. Artists and producers are constantly seeking her advice on demo records. And she's willing to discuss the record business with anyone who walks in the door, whether they're just a kid wanting to find out what the business is all about or a member of the Tokens or the Happenings, both of whom have recorded hits in the Broadway Recording Studios.

Fran White, an accomplished pianist who has not only managed record acts, but also produced records, co-ordinates all activities of the studio. She handles everything from the booking of the date right through to handing a record producer his finished dub.

One of her key duties in the new studios will be videotape. She recently completed training in all phases of videotape work, from operating the camera or the console to the final elements of production.

A recording studio is a way-of-life to her; she spends often as much as 15 hours there. The reason? "Everyday is a 'happening' in a recording studio. And what's so great about the new Broadway Recording Studios is that there's no studio in New York like it. Everybody is flipped out over the equipment and the atmosphere. The feeling is just there. This is the Home of the Hits."

"Too many studios just hand you a rate card. Lord, we'd never do that. Personal help is so important. This studio and everybody that works here enjoy helping. This studio has a personality all of its own."

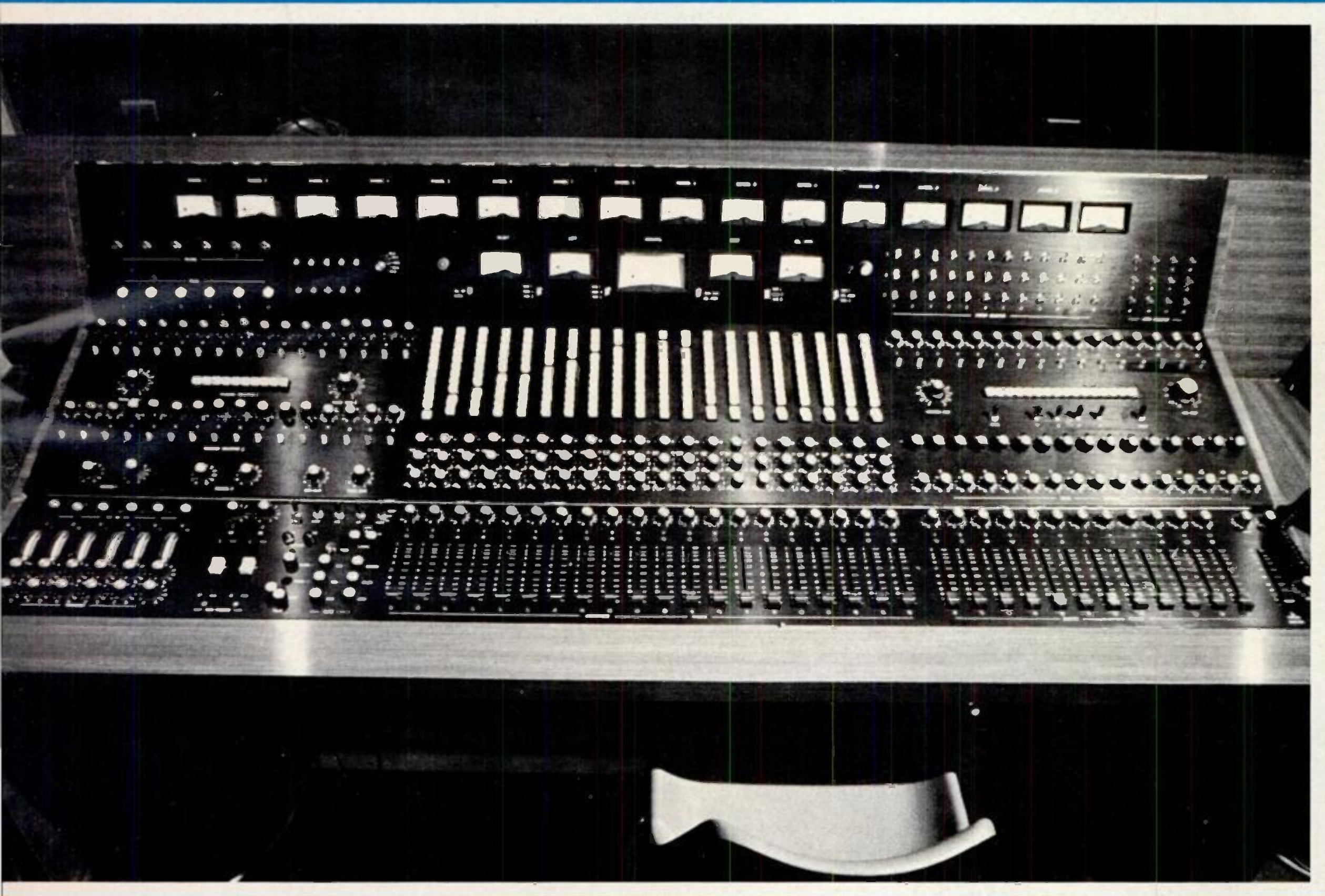
The Inside Broadway, a new quarterly publication, will be launched by Broadway Recording Studios, according to Fran White, vice-president in charge of production. First issue will be four pages of pictures and stories about the studio industry and recording artists. Most of the accent of the magazine will be on the happenings at Broadway Recording Studios, a subsidiary of Trans National Communications, Inc. The free magazine will be expanded as time goes by.

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THE COMMERCIALS were one of the first groups to use the new Broadway Recording Studios. Above, Broadway Recording president Pat Jaques, second from right, discusses a particular song with Richard Tee, sitting at the piano.



THE EARLS, HARD AT work in the new Broadway Recording Studios. Norm Seldin runs through the melody at the piano.



EMILE GRIFFITH, the boxer, was one of the famous personalities to use the old studios. Behind Griffith is Dee Irwin.



(Above) **IN THE OLD STUDIOS**, Connie Francis at work . . .



PAT JAQUES, president of Broadway Recording Studios, prepares a demo record for producer George Kerr, right.

Searcher for the Ultimate Sound

By PAT JAQUES

When I was just a boy I used to go down to Nola Recording Studios and watch such great names as Tommy Dorsey, Jimmy Dorsey, Count Basie, and Woody Herman record. I used to sit in on the sessions and would later follow them to the theaters on Broadway to hear them perform. Then, sometime when I was about 18 years old, I got my own equipment; I had one of the first tape recorders made in the U. S.

So, with equipment like Magnacord and Presto, I was able to record remotes . . . little bands in VFW halls, church ceremonies and weddings, benefits . . . anything that people wanted recorded, I was there. I was still doing this sort of thing while attending Fordham University. Then I got drafted and ended up in the Signal Corps stationed in California. This was a lucky break, because I not only was sent to a technical school and learned videotape; in addition, I was quite active in recording while in the service.

After the service, I entered the American Academy of Dramatic Arts. I built a sound studio for them while attending classes. And all this time I was still recording on remotes at night.

Around 1954, I built my first studio—a small one—on the fourth floor of 1697 Broadway. I guess since then I've recorded most of the major record artists. Connie Francis even did a radio show in the studio for about three or four years.

As an engineer, I always looked for the ultimate in quality. Last year I started plans for expansion and a studio that lent itself to creativity and, through the co-operation of Trans National Communications, I'm now able to put all of my sound-engineering ideas into effect.

Through Broadway's Doors

The old Broadway Recording Studio will go down in history as a "happening" place. Among the many recording artists who took advantage of its magic sound were Little Anthony and the Imperials, Florence Ballard, Maxine Brown, the Ames Brothers, Orson Bean, the Cadillacs, the Cowsills, Sid Caesar, the Consolations, the Drifters, the Earls, the Exciters, Leslie Gore, Dave Garroway, the Fiestas, Aretha Franklin, Connie Francis, the Happenings, Jay and the Americans, Lynda Jones, Santo and Johnny, Frankie Lyman, Sam Levine, the Mills Brothers, Van McCoy, Johnny Nash, the O'Jays, Carmel Quinn, the Spellbinders, Sam & Dave, Jimmie Rodgers, Betsy Palmer, Johnny Thunder, Robert Ryan, Timothy Wilson, Gig Young, the Tokens and the Zodiacs.

Videotape vs. Records

Videotape CARtridge systems—which will allow you to see as well as hear recording artists perform—are now in the developing stage. Many experts believe that the videotape cartridge may replace records. Regardless of which direction the recording industry goes, Broadway Recording Studios intends to be a leader. Through modern videotape equipment, record producers will be able to study and evaluate a recording session. Artists will be able to videotape their performances, thus getting a stage presentation down pat before ever facing a live audience. Record company executives will be able to actually see a videotape of a group in action instead of hearing a demo record. Artists and groups will be able to produce their own videotapes as promotion for their records to distribute to local television bandstand shows across the nation.

Broadway Recording Studios, a division of Trans National Communications, Inc., will also be geared to the commercials field, offering advertising agencies and production houses complete facilities for adding music to their film product.

And the Hits Just Keep on Coming

- "Sally Go 'Round the Roses"—Jayettes
- "Sleepwalk"—Santo and Johnny
- "See You in September"—the Happenings
- "Hypnotize"—Linda Jones
- "Looking for My Baby"—the Earls
- "Baby, Baby, Please"—Timothy Wilson
- "I'll Be Sweeter Tomorrow"—O'Jays
- "Count to Ten"—Frankie and the Spindles

BEST WISHES TO BROADWAY RECORDING AND MAY THEIR FUTURE BE BRIGHT AND PROSPEROUS



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Featuring
Norman Seldin



"THE EARLS"



"THE VIBRATOS"



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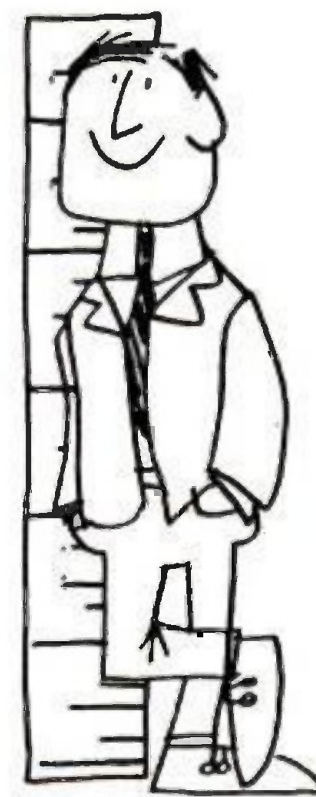
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1969

Richard Tee

Arranger for: Bell, U.A., ABC, Warner Bros., Buddah, MGM, RCA, Atlantic

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“COUNTING ON YOU BABY”

“GOING OUT WINDO

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Billboard Hot Country LP's

Billboard SPECIAL SURVEY
For Week Ending 3/15/69

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

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	WICHITA LINEMAN Glen Campbell, Capitol ST 103 (S)	18
2	2	CHARLEY PRIDE . . . IN PERSON RCA Victor LSP 4094 (S)	6
3	3	STAND BY YOUR MAN Tammy Wynette, Epic BN 26451 (S)	6
4	4	GENTLE ON MY MIND Glen Campbell, Capitol T 2809 (M); ST 2809 (S)	76
5	5	I WALK ALONE Marty Robbins, Columbia CS 9725 (S)	18
6	6	JEWELS Waylon Jennings, RCA Victor LSP 4085 (S)	11
7	9	JOHNNY CASH AT FOLSOM PRISON Columbia (No Mono); CS 9639 (S)	40
8	10	SHE WEARS MY RING Ray Price, Columbia CS 9733 (S)	9
9	7	BORN TO BE WITH YOU Sonny James, Capitol ST 111 (S)	18
10	18	CARROLL COUNTY ACCIDENT Porter Wagoner, RCA LSP 4116 (S)	3
11	11	JUST THE TWO OF US Porter Wagoner & Dolly Parton, RCA Victor LPM 4039 (M); LSP 4039 (S)	24
12	13	SHE STILL COMES AROUND Jerry Lee Lewis, Smash SRS 67112 (S)	10
13	14	LITTLE ARROWS Leapy Lea, Decca DL 75076 (S)	12
14	15	HOLY LAND Johnny Cash, Columbia KCS 9726 (S)	6
15	8	HARPER VALLEY PTA Jeannie C. Riley, Plantation PLP 1 (S)	24
16	12	JIM REEVES ON STAGE RCA Victor LSP 4062 (S)	19
17	15	MAMA TRIED Merle Haggard, Capitol ST 2972 (S)	25
18	19	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)	23
19	21	I TAKE A LOT OF PRIDE IN WHAT I AM Merle Haggard, Capitol SKAO 168 (S)	4
20	20	I'VE GOT YOU ON MY MIND AGAIN Buck Owens & His Buckaroos, Capitol ST 131 (S)	7
21	25	YOUR SQUAW IS ON THE WARPATH Loretta Lynn, Decca DL 75084 (S)	2
22	22	JIM REEVES AND SOME FRIENDS RCA Victor LSP 4112 (S)	5
23	17	WALKIN' IN LOVELAND Eddy Arnold, RCA Victor LSP 4089 (S)	21
24	26	YEARBOOKS AND YESTERDAYS Jeannie C. Riley, Plantation PLP 2 (S)	5
25	31	GOOD OLD DAYS Dolly Parton, RCA LSP 4099 (S)	3
26	29	BEST OF SONNY JAMES, VOL. 2 Capitol SKAO 144 (S)	4
27	23	LOVE TAKES CARE OF ME Jack Greene, Decca DL 75053 (S)	13
28	30	MANY MOODS Wanda Jackson, Capitol ST 129 (S)	3
29	32	SONGS OF THE YOUNG WORLD Eddy Arnold, RCA LSP 4110 (S)	3
30	27	SOLID GOLD '68 Chet Atkins, RCA Victor LSP 4061 (S)	14
31	—	BEST OF BUCK OWENS, VOL. 3 Capitol SKAO 145 (S)	1
32	33	BEST OF LYNN ANDERSON Chart CHS 1009 (S)	5
33	—	PORTRAIT OF ROY DRUSKY Roy Drusky, Mercury SR 61206 (S)	1
34	36	SOFTLY Hank Locklin, RCA LSP 4113	3
35	35	MEET DARRELL McCALL Wayside SS 1030 (S)	6
36	—	UNTIL MY DREAMS COME TRUE Jack Greene, Decca DL 75086 (S)	1
37	38	INSTRUMENTAL SOUNDS OF Merle Haggard's Strangers, Capitol ST 169 (S)	2
38	39	MISS COUNTRY SOUL Diana Trask, Dot DLP 25920 (S)	2
39	40	MY COUNTRY George Jones, Musicor M2S 3169 (S)	4
40	42	WHERE LOVE USED TO LIVE David Houston, Epic BN 26432 (S)	4
41	41	HONKY TONKIN' Cari Butler & Pearl, Columbia CS 9769 (S)	5
42	44	JUST HOLD MY HAND Johnny & Jonie Mosby, Capitol ST 117 (S)	3
43	—	MY OWN PECULIAR WAY Willie Nelson, RCA LSP 4111 (S)	1
44	24	D-I-V-O-R-C-E Tammy Wynette, Epic (No Mono); BN 26892 (S)	33
45	45	BY THE TIME I GET TO PHOENIX Glen Campbell, Capitol T 2851 (M); ST 2851 (S)	64

THE SOUNDS OF TOMORROW WERE ON plantation YESTERDAY

AND TODAY'S **HITS!**

 plantation *10

"Somebody's Gonna Plow Your Field"
Becki Bluefield

 plantation *11

"Just Blow In His Ear"
David Wilkins

 plantation *12

"The Long Black Veil"
Marty Collins & Bobby Jean

 plantation *14

"Beautiful Downtown Burbank"
The Harper Valley PTA®

 plantation *15

"Ann"
Skip Gibbs

 plantation *16

"There Never Was A Time"
Jeannie C. Riley

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Nashville Scene

• Continued from page 42

now has three tunes out on his Big Hound label. He has just signed Wanda Hammons and James Miller to writer contracts. Christy Lane is on a four-month tour of bases in Vietnam. The Peoria girl sings for the Spar label. Royal American's Dick Heard has cut new sessions with Van Trevor and Sandy Rucker. . . . John Wesley Riles I headlines the home owners show here in mid-March.

Jim Ed Brown makes another trip overseas Wednesday (12). . . . Alice Creech of Goldsboro, N. C., has cut her first session on the North Side label. . . . Figlio Records, a former New York-New Jersey based firm now in Nashville, has a new artist in Mia Theresa, who weighed in last month at eight pounds, 10 ounces. Parents Mike and Rita are doing fine. . . . Billy Large and the trio of Fate, Fed and Harvie June have joined the growing Royal American label. . . . Kenny Hart, Paula artist, did his thing on "TV Party Line" in Shreveport. The show is hosted by Doug Davidson.

The band of Tony Douglas, the Shrimpers, will have a release soon on Paula, an instrumental. . . . Teen-age singer Dianne Phillips, Ebb Tide Records, is appearing with her band as the featured attraction at openings of new Dr Pepper plants and other such events sponsored by the soft drink company throughout the nation.

Fred Ryon has signed with K-Ark Records and Brite Star promotions. . . . Lester Fredell has a new release on the Bonnie label. . . . California-based Dana Records flew president Carson Smith and artist Skip Graves in for their first Nashville session. Graves is a disk jockey at KWOW in Pomona,

Calif. . . . Charlie Louvin has some rather unusual dates. He plays Mud Creek in Georgia, the annual Frog Hop in St. Joseph, Mo., and the opening of the Hoot-and-Holler Estates in Livingston, Tex.

The Bobby Parrish Trio has joined Parrish for a series of taped segments on Channel 10 in Albany, Ga., in the "Two and Country" show. . . . A new country label, Arrow Records, has bowed at Cleveland, Tenn. The first release is "Calhoun Town, Tennessee," by the Swaggertree Family. . . . Bill Hanes joins the Hubert Long Talent Agency, replacing Johnny Owens who has moved to the West Coast in a major expansion. Hanes, from Kingsport, now will work a block from his brother, Walter, who directs the Nashville office of Kapp Records. . . . Nat Stuckey has cut two Cedarwood songs, both of which have been done in the past. One is "Cut Across Shorty," recorded some time back by Carl Smith, and the other is "Cullman, Alabama," by Roger Sovine on Imperial. . . . Jeannie C. Riley missed the plane which was to carry her to "Jeannie C. Riley" day in her home town of Anson, Tex., so she chartered a jet to fly her there. She hurried home for appearances on the "Ed Sullivan Show," the NARAS awards show in Nashville, and the "Kraft Music Hall." . . . Rusty Adams, Cecil Null and John Denny off to East Tennessee for TV appearances. . . . Lorene Mann, after four singles and one LP in duet with Archie Campbell, has cut a new single on her own.

Wilma Burgess and Archie Campbell have set up sub-offices in the new offices of Joe Taylor. . . . Wilma and her Misty Blues

opens at the Venture Supper Club in Duluth this week, the first country act ever to play the club. . . . Jim and Jesse reportedly are booked almost solidly into park dates this summer. . . . Bobby Lord, following minor surgery, is off on an Arizona-California tour.

Ronie Stoneman came through her surgery well, and will be back with the act any minute. . . . Bill Anderson is doing some TV shooting. He's about to part company with Bud Brown, who had been managing his affairs. . . . Jan Howard is doing a new session despite a broken foot, the German tour of Billie Jo Spears has been extended another week. . . . David Houston is one of the headliners at the Academy of Country and Western Music show in Los Angeles. . . . Mercury's Roy Drusky is off on a tour of Germany. . . .

The third annual Country Artist of the year award from WPLO has gone to Capitol's Merle Haggard. Wilbert Askew, manager of the Missouri State Fair, announced the signing of two nights of country music at the fair next August. One show will feature Ernest Tubb & the Texas Troubadors, Lavonne Lear, Hank Williams Jr., the Cates Sisters, Larry Good, the Cheating Hearts and Billy Parker. The other features Porter Wagoner & the Wagonmasters, Dolly Parton, Kitty Wells, Johnny Wright, Bobby Wright, Bill Phillips and Ruby Wright. . . . Loretta Lynn's weekly series of IRA-sanctioned world championship rodeos slated for the Tennessee State Fair this year will include the appearance of a different amateur country music talent during 24 of the 30 rodeo performances. A final winner will be picked, and that person will perform on the "Grand Ole Opry," appear on a syndicated country show, and receive a recording contract. . . . Tonnie Barth, a regular on the Wheeling "Jamboree" also is performing weekly at Flanders Valley Farms in New Jersey, and

Mercury Names Bourke In New Attack in Country

NASHVILLE—Mercury has re-emphasized its announced intention of strengthening its country product by appointing Rory Bourke as country promotion director for both its Mercury and Smash labels.

NEW ADDRESS IN NASHVILLE

NASHVILLE — A reminder that the Nashville office of Billboard is now located at 1905 Broadway.

The zip code—37203—remains the same.

The telephone number—244-1836—remains the same.

Only the address is changed.

is about to enter into TV appearances on a regular basis. . . . "Honest" John Fox has been appointed program director of WPLO, Atlanta. Johnny "K" moves up to music director. Both are top-notch men, who help keep the station among the leaders in the field. . . . Billy Walker has left as Eddy Arnold's arranger and conductor to devote all of his time to recording sessions and other music ventures in Nashville. . . . Brite Star Promotions has started a weekly radio show over WENO, in suburban Nashville, one of several such shows planned across the country to promote its

A native of Cleveland, but an admitted country buff all his life, Bourke plans to give even more life to a rejuvenated effort to keep the labels on the country charts. It succeeded well, with Jerry Lee Lewis going to No. 1 on Billboard, and upward showings by such artists as Tom T. Hall—probably the hottest songwriter in the country at the moment—and Roy Drusky, Dave Dudley, Faron Young and Linda Manning. These are all on Mercury. On the Smash label are Norro Wilson, Roger Miller and Linda Gail Lewis.

Bourke already has begun operating here, and has shown early signs of his promise to key his efforts on heavy promotions and analytical research. "The two," he said, "are keys to the successful sale of country music."

Bourke, in his new position, will work closely with Jerry Kennedy, the a&r director for Mercury/Smash here.

The 26-year-old promotion man joined Mercury three years ago, but has worked in many facets of the operation. Prior to his moving here he was product manager for the Smash/Fontana lines.

During recent months he has worked in promotion, and he was responsible for the initial sales success of Jerry Lee Lewis as a country music artist.



FARON YOUNG 'I'VE GOT PRECIOUS MEMORIES'

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Billboard TOP 40 Easy Listening

These are best selling middle-of-the-road singles compiled from national retail sales and radio station air play listed in rank order.

Wk. Ago	Wk. Ago	Wk. Ago	TITLE, Artist, Label & Number	Wk. On Chart
3	3	3	YOU GAVE ME A MOUNTAIN Frankie Laine, ABC 11174 (Mojave, BMI)	8
2	2	4	THIS GIRL'S IN LOVE WITH YOU Dionne Warwick, Scepter 12241 (Blue Seas/Jac, ASCAP)	6
1	1	1	I'VE GOTTA BE ME Sammy Davis Jr., Reprise 0779 (Dimita, ASCAP)	15
5	8	10	JOHNNY ONE TIME Brenda Lee, Decca 32428 (Hill & Range/Blue Crest, BMI)	10
12	35	—	GALVESTON Glen Campbell, Capitol P-2428 (Ja-Ma Music, ASCAP)	3
10	17	37	TRACES Classics IV, Imperial 66352 (Low-Sal, BMI)	4
8	9	12	GLAD SHE'S A WOMAN Bobby Goldsboro, United Artists 50497 (Tamerlane, BMI)	5
4	4	5	KUM BA YAH Tommy Leonetti, Decca 32421 (Cintom, ASCAP)	12
7	7	13	LET IT BE ME Glen Campbell & Bobbie Gentry, Capitol 2387 (MGA, ASCAP)	6
17	18	35	GENTLE ON MY MIND Dean Martin, Reprise 0812 (Glaser, BMI)	4
28	32	—	THE WAY IT USED TO BE Engelbert Humperdinck, Parrot 40036 (Maribus, BMI)	3
9	5	2	GOODNIGHT MY LOVE Paul Anka, RCA 47-9648 (Quinter, BMI)	11
13	15	18	CHANGING CHANGING Ed Ames, RCA 47-9717 (Solar Systems, ASCAP)	5
11	11	16	THIS MAGIC MOMENT Jay & the Americans, United Artists 50475 (Rumbalero/Progressive, BMI)	6
6	6	9	WOMAN HELPING MAN Vogues, Reprise 0803 (Viva, BMI)	7
14	14	15	FEELIN' Marilyn Maye, RCA 47-9689 (September, ASCAP)	17
16	13	14	JIMTOWN ROAD Millis Brothers, Dot 17198 (Famous, ASCAP)	7
15	10	8	A MINUTE OF YOUR TIME Tom Jones, Parrot 40035 (Anne Rachel Music, ASCAP)	14
19	20	30	BUT YOU KNOW I LOVE YOU First Edition, Reprise 0799 (First Edition, BMI)	6
20	23	26	HONEY O. C. Smith, Columbia 44751 (Russell-Cason, ASCAP)	4
22	22	40	THINGS I'D LIKE TO SAY New Colony Six, Mercury 72858 (New Colony-T.M., BMI)	4
25	26	27	WEDDING CAKE Connie Francis, MGM 14034 (Singleton, BMI)	4
31	33	—	I HAVE DREAMED Lettermen, Capitol P-2414 (Williamson, ASCAP)	3
34	—	—	LILY THE PINK Irish Rovers, Decca 32444 (Felicia, BMI)	2
—	—	—	HEY JUDE Paul Mauriat & His Orch., Philips 40594 (Maclean, BMI)	1
26	—	—	NO NOT MUCH Vogues, Reprise 0813 (Budd, ASCAP)	2
24	24	32	NO NOT MUCH Smoke Ring, Buddah 77 (Beaver, ASCAP)	5
18	19	19	SUNSHINE WINE Perry Como, RCA 47-9722 (4 Star, BMI)	5
29	31	—	LIFE Jerry Vale, Columbia 4-44753 (Jillbern/MRC, BMI)	3
—	—	—	CLOUD 9 Mongo Santamaria, Columbia 4-44740 (Jobete, BMI)	1
31	—	—	DAY AFTER DAY (It's Slippin' Away) Shango, A&M 1014 (Goomby/Irving, BMI)	1
32	—	—	GOODBYE COLUMBUS Association, Warner Bros.-Seven Arts 7267 (Ensign, BMI)	1
33	—	—	NOVEMBER SNOW Rejoice, Dunhill 4176 (Wingate, ASCAP)	2
36	—	—	ONE OF THOSE SONGS Feugel Knights, MTA 166 (MCA, ASCAP)	2
35	36	—	THE LETTER Arbors, Date 2-1638 (Barton, BMI)	3
36	—	—	HAPPY HEART Nick DeCaro, A&M 1037 (Miller, ASCAP)	1
37	—	—	LOVE SONG Patti Page, Columbia 4-44778 (Gallico, BMI)	1
38	—	—	THE WONDER OF YOU John Davidson, Columbia 4-44770 (Duchess, BMI)	2
40	40	—	BUENA SERA, MRS. CAMPBELL Jimmy Roselli, United Artists 50490 (Unart Music, BMI)	3
—	—	—	SEATTLE Perry Como, RCA 47-9722 (Screen Gems-Columbia, BMI)	1

CLASSIFIED MART

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Musical Instruments

Artists Provide Inspiration For Instrument Companies

By EARL PAIGE

SANTA ANA, Calif.—Musical instrument manufacturers are realizing the value of hot contemporary recording artists as pioneers and innovators of new marketing ideas. As a result of this realization, Fender developed a custom bass guitar for Tim Bogart, of Vanilla Fudge, that could result in the firm's putting such an instrument into production.

"I consider Tim a sounding board for a lot of the contemporary artists, quite aside from the adulation he enjoys," said Tom Newbill, field promotion representative, Fender, division CBS Musical Instruments here.

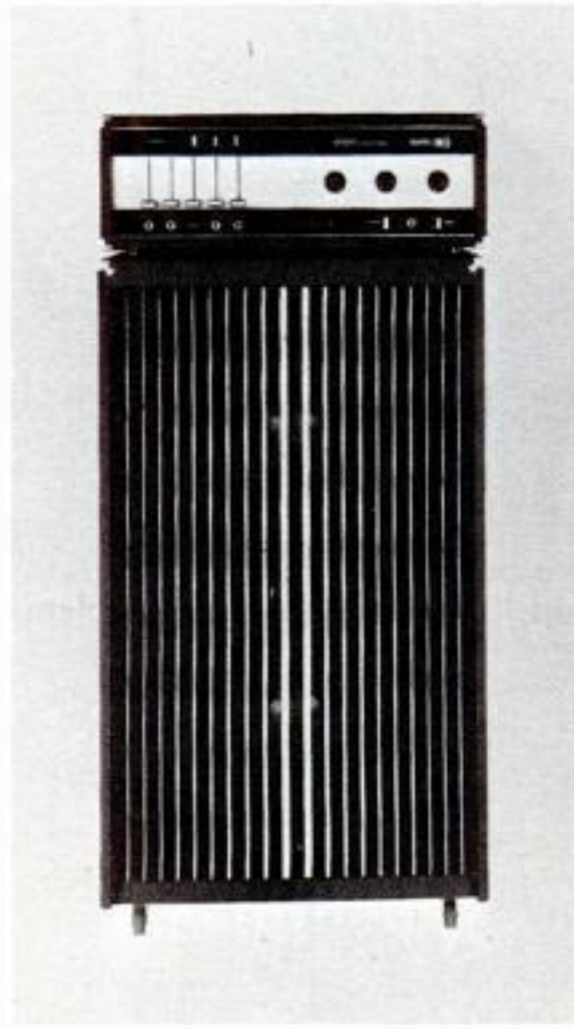
Newbill said many guitar players have been taking Fender instruments and sanding off the finish. "When Bogart expressed the desire for this type of styling, we combined the neck from a Telecaster bass and a clear, precision base body and came up with a whole new look.

"A lot of the kids today are tired of such things as pick guards and the other hardware on guitars. They're like the hot rod purists who want all the chrome taken off and the hood removed.

"This is essentially what we did in customizing Bogart's bass and it could pioneer a new marketing idea for us," Newbill said.



THE JAGUAR MODEL V304 is a solid-state, single keyboard instrument at the low end of the Vox combo organ line. Features include a 49-note keyboard with 12-note manual bass section which may be used for bass passages or as an extension of the normal keyboard. The suggested list is \$545.



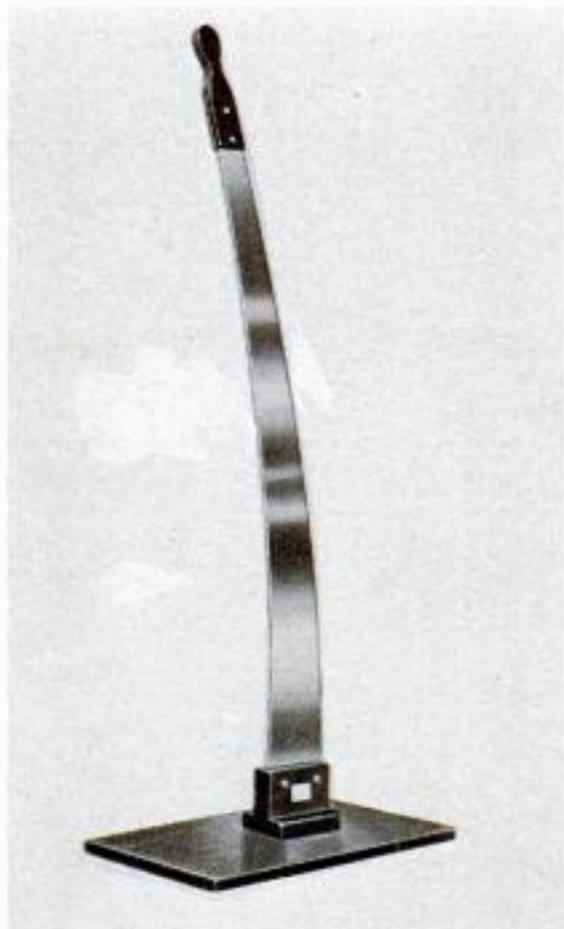
SUNN MUSICAL EQUIPMENT Co.'s new Orion amplifier features application of a modular concept, built-in buzz tone, solid cabinetry, versatility of sound reproduction and JBL D15S speakers. The Orion control amp drives a 175-watt RMS power amp mounted in the bass of the speaker enclosure. If additional power is required, a PMI (175 watt RMS power module) can be added to the initial Orion PMI to develop a total power output of 350 watts RMS. Another PMI can be added for 525 watts RMS and so on to infinity. If additional sound coverage is required, an SMI-15 (speaker module with two D15S) or an SMI-40 (speaker module with two D140F) may be added to the Orion PMI. The suggested list for the Orion control amp is \$470.



HARMONICIST STAN HARPER is shown here trying a giant version of Hohner's Marine Band, a model of the instrument which he uses in his act. Harper is currently appearing at leading Florida resort hotels.

Harmonica Festival

HICKSVILLE, N. Y. — The 1969 World Harmonica Festival will take place Oct. 11-12 in Winterthur, Switzerland. The competition, sponsored by the International Confederation of Harmonica Players, is open to harmonica soloists, trios, quartets and quintets.



THE CARROLL SOUND MUSICAL SAW was created especially for the Broadway show, "Royal Hunt of the Sun," by percussionist Herb Harris. The saw is played by drawing a bass bow across the edge of the spring steel blade while varying the degree to which it is flexed in order to vary the pitch.

Additions to Welk Organ

SEPULVEDA, Calif.—Thomas Organ Co. has announced that all future shipments of its Lawrence Welk Organ Model

726S will feature a new "piano attack percussion" system plus the addition of the new glass music rack, now a standard feature on most Thomas instruments.

However, there will be no increase in the price of the instrument despite the added improvements.

The special Thomas piano attack percussion system contains both attack and repeat percussion. Attack percussion gives an emphatic start and a controlled fade to the tone. It has an electronic damping action which stops the tone the moment the key is released.

Other features on the Welk Deluxe include two 44-note tilted and overhanging keyboards, 25-note radial-arc pedalboard, two 100-watt peak power solid-state amplifiers, two heavy-duty 12-inch main speakers, de luxe built-in two-speed Leslie, 18 upper keyboard voices, seven lower keyboard voices, seven pedal voices, 32 controls and Thomas' exclusive built-in Bandbox and Playmate.



THOMAS ORGAN CO. has added a "piano attack percussion" system and a glass music rack to its Lawrence Welk Organ Model 726S.

IDEA Clinic

CHICAGO — More than 1,200 persons attended the second annual Instrumental Directors Education Association (IDEA) clinic, held recently in south suburban Dalton. The clinic, sponsored by the Musart Music Co. in near-by Chicago Heights, featured several educators, including Thomas Wisniewski, assistant professor of music and string education and extension specialist at the University of Illinois.

Classical Accordion

NEW YORK—Robert Davine, accordionist and professor of music at the University of Denver, will head a program in classical accordion at the Paris American Academy in France this summer. According to the American Accordionists' Association, Davine's course will include ensemble sessions for original works, as well as chamber music with other instruments, private lessons and master classes.



HAMMOND ORGAN CO. has won the Point of Purchase Advertising Institute award for "Outstanding Merchandising Achievement" in outdoor advertising for the music category. C. James Shelley, Neon Products, Inc., presented the award to John Ripperger, Hammond merchandising manager. The "OMA" is the second merchandising award presented to Hammond in the past year. The company also was awarded a "Gold Hugo" by the Chicago International Film Festival for its color television commercial entitled "Cathedral."

(Advertisement)

Chart Song Books

Personality Song Books

Sheet Music Info

All Instrument Books

Music of Today—Brimhall

by: Jude Porter

SHEET MUSIC SCOOPS . . .

We've got a tremendous triple-header for you this week tagged . . . "sounds on the move." A trio of "action-wares" . . . to positively accentuate plus-sales!

GLEN CAMPBELL
and
JIMMY WEBB
equal
GALVESTON

All the chemistry for a super-smash seller. Incidentally, the song jumped 40 "notches" (in one week) on the national charts. I would say . . . that's a WINNER!

ENGELBERT HUMPERDINCK's next million seller . . .

THE WAY IT USED TO BE is sure to be A GIANT (if 35,000 orders in one day is any indication!).

BROTHER LOVES TRAVELLING SALVATION SHOW . . . you'd better believe . . . packs plenty excitement and lots of rousing rhythm. Sure-fire "star" material!

TOP BILLING . . .

S.M.I. has hits sprinkled from 1 to 100 on the charts . . . and must make room for a few more—EACH DAY! Today's entries are tomorrow's business. YOU be on the bandwagon when they happen!

MOVE IN A LITTLE CLOSER, BABY
Mama Cass

SHE'S ALMOST YOU
Billy Harner

Another "hit" from Joe South! Note: Joe South has extended his activities . . . from songwriter to vocalist!

SEATTLE
Perry Como

Nice to have "the grand 'ole show biz veteran" back among us! This song is from the Screen Gems, Inc., TV production . . .

"Here Come The Brides."

JOE AND MABEL'S 12th STREET BAR & GRILL
Nat Stuckey

A fun-time country and western that can't miss!

ORDER THEM ALL . . . NOW!

Sheet Music Institute
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Attn: Raul Ariles (305) 532-3383

AND THE WINNERS ARE . . .

At the recent presentation of the Annual NARM Awards, "Billion Dollar" talent reigned supreme. So, I might add, did S.M.I. . . . in every category.

GLEN CAMPBELL
Best Selling Male Vocalist and Country-Western Artist

BEATLES on Apple
Best Selling Vocal Group

SERGIO MENDES AND BRASIL '66
Best Selling Jazz Artist

Also accepting awards . . . ARETHA FRANKLIN, JAMES BROWN, OTIS REDDING, music from THE GRADUATE and the TJB headliner, HERB ALPERT!

May this column suggest . . . next year NARM present awards for:

BEST SELLING MUSIC FOLIO
(Male and Female Artists)

BEST SELLING SHEET MUSIC . . . as sheet music, music folios and record albums are becoming synonymous in this "Billion Dollar" business of racking!

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when answering ads . . .

Say You Saw It in Billboard

Coin Machine World

EDITORIAL

Focus on Young Businessmen

It's hardly surprising, but worth noting we feel, that more and more young people are embarking on a career in the coin-operated music and leisure equipment field. We are especially reminded of it this week.

Three juniors at the Massachusetts Institute of Technology are operating 23 pinball machines and two jukeboxes. Another story on this page tells about Russ Townsend, 27, and

Paul Jacobs, 23, both of whom are vice-presidents of a growing distributing and operating concern.

And then, there's the story of the Theison Brothers of Minneapolis. Toney Theison is 25 and has been in the vending business seven years. In an interview he clearly articulates why he thinks his segment of the coin-operated equipment business is a young man's industry.

N. Y. Tournery Boosts Gross in Poor Spots

NEWBURGH, N. Y.—Members of the New York State Operators Guild, Inc., are delighted at the way the group's coin-operated 8-ball billiard tournament picked up business in poor spots. "Locations where our half of the revenue was sometimes as little as \$12 to \$15 a week often doubled," said Jack Wilson, Martin Vending here. The tournery concluded last week with a total attendance of 2,200 despite a storm that dumped 16 inches of snow on the area.

Wilson and Mike Mulqueen, Mulqueen Enterprises, Montgomery, N. Y., organized the 10-

week event "and we only lost two out of 64 locations," Wilson said. "We don't have a problem with location owners operating their own equipment, at least not yet. We organized the tournament to basically promote business, though, of course, these tournaments do discourage locations from purchasing their own tables."

Success at various locations "varied quite a bit," Wilson said. "In some cases we actually had locations tell us the tournament was too good for business. They had too many patrons and the

(Continued on page 52)

YOUNG MANAGERS

United's Rental Plan Offers Spots 6 Hits Twice a Month

By BENN OLLMAN

MILWAUKEE—United Distributors, Inc., here expects its volume to double in the next three years. Both a diversified distributor and operating firm, its jukebox rental plan offers locations six new records every two weeks—"more if they want them," said president Harry Jacobs, who has brought youthful management into the business with his son, Paul, 23, and son-in-law, Russ Townsend, 27.

The 31-year-old Wurlitzer outlet stresses total diversification in its street operating concepts, with much emphasis on cigaret machines. The firm, which reflects third generation management, dating back to the late Harry Jacobs Sr., will move to new headquarters this fall in suburban New Berlin and may open an up-State branch.

According to Harry Jacobs, "the fact that younger men show

an interest in the coin-operated music business is encouraging. Our industry is emerging from a period when too many established operators took music route profits and invested it elsewhere. Today, we're bringing young, growth-minded people into the business. Their enthusiasm is adding new vitality to the industry."

Harry Jacobs admits that his basic philosophy of jukebox distributing has undergone revision

(Continued on page 51)

Music Firm Easily Adds Big Vending

By BEVERLY BAUMER

HUTCHINSON, Kan.—Many music operators are realizing their existing street routes and facilities can easily be adapted to handle full-line vending. An example is Bob Allen, president, Hutchinson Vending Co., Inc., here, who has increased his total gross by \$2,000 per week after adding full-line vending route to an existing music, game and cigaret vending operation.

"I felt I could protect the over-all investment we had in machines by reaching another

(Continued on page 51)

Students Realize Value of 'Fun and Games' at College

By RON SCHLACHTER

CAMBRIDGE, Mass.—The three partners of BFW Enterprises, Inc., here share a common problem with other operators of music and games routes: finding qualified servicemen. However, their problem is somewhat unusual since they are full-time students at Massachusetts Institute of Technology.

The three college juniors got their business off the ground about a year ago under the direction of president Joseph Bisaccio. Other company officers are John Friel, vice-president, and Robert Wilk, treasurer. The three currently have about 25 machines, mostly games, operating at campus and campus-affiliated locations.

"About a year ago I owned one machine here at my residence, Baker House," said Bisaccio, who is a California native. "It was really kept under the table. The administration knew it was there but ignored it. I kept it down in the cellar."

"Anyway, the one machine worked so well for me that we decided the operation could work on a larger scale. The university had been adverse to outside operators before, but because



ALFRED ADICKES, owner of Nova Apparate, is shown here presenting the new Rock-Ola 441 jukebox to his guests in Hamburg, Germany. The owner of the giant Rock-Ola European distributor combined the presentation with a grand award dinner for the first three German wholesalers who accounted for the highest number of Rock-Ola phonograph sales in Germany last year. The winners were Mr. Kastner, Westav; Mr. Derigs, Baden-Automaten, and Mr. Schmidt, Franken-Automaten.

Bilotta Tells Stereo Singles Sales Story

NEWARK, N. Y.—John Bilotta, president, Bilotta Enterprises here and in Albany, N. Y., recently addressed a group of operators during a Wurlitzer service school and discussed stereo singles and his programming feature built around 40 standards.

Bilotta, discouraged about the lack of stereo singles, told the group he will shortly be marketing stereo product under his own label. The first release, he said, will be "Merry-Go-Round

(Continued on page 52)

SEC Holds Up Bally Offering

• *Continued from page 10*

Green. Bally also failed to disclose that over 75 per cent of one of the loans—for \$561,000—had not been used to provide working capital funds, but rather to finance various acquisitions from and by certain shareholders, SEC reports.

The prospectus of the amusement game manufacturer also came under question over reference to a buy of all the stock interest in Currency Gaming Devices, Inc., the company's distributor for the Northern section of Nevada. Bally president O'Donnell bought the stock interest, and sold 70 per cent of it, but the prospectus failed to disclose that O'Donnell had borrowed a total of \$123,600 from the company to buy this stock, and on his resale of the 70 per cent interest, the purchaser assumed the \$60,000 obligation to the company. Another undisclosed transaction was an aggregation of three loans totalling \$350,000 by three company officials to discharge a bank loan—and further, three principal stockholders had borrowed funds from the company to purchase another's stock interest in the company.

With respect to the company's accounts receivable listed as "current," the SEC found that under credit terms enjoyed by certain of the company's customers, the accounts designated "current" could include amounts due for merchandise shipped up to six months previously.

Jukebox Used in 30 Knitwear Shops

By MICHAEL WAY

PARIS—The jukebox has been making its appearance in U. S. fashion and ready-to-wear clothing departments and now it is happening here. SOCODIMEX,

the Seeburg distributor, and a publicity agency, the Paris New Information and Publicity Society, has been promoting a new group of knitwear boutiques in 30 cities using a jukebox and special recordings.

Agency director, Mr. M. Dalby and SOCODIMEX chief Serge Lievoux opened the campaign in Lille, and it continued across France.

At each stop, the special caravan unloaded at the local branch of the Pul's boutique chain, with promoters and a French record artist. In the Seeburg juke box were a number of specially prepared disks, one side featuring a recording by the artist of the day and the other a spoken publicity message.

Visitors to the shop were invited to select a number at random and, if they happened to pick a special disk, prizes were awarded.

Among artists appearing are Franck Alamo, Peter Holm, Herbert Leonard, Julien Clerc and Guy Marchand and the towns on the tour included Lille, Moulins, Orleans, Montlucon, Brive, Cahors, Colmar, Belfort and Besancon.

Dalby said the two companies would consider further collaboration when more Pul's boutiques were opened.

This is the second jukebox promotion launched by Lievoux for Seeburg.

A year ago Seeburg jukeboxes, equipped with specially made recordings by French authors published by the Presses de la Cite company, were placed in some 60 bookshops throughout France.

The records featured the authors talking about their newly published works and the aim of the campaign was to stimulate book sales.



WURLITZER FIELD SERVICE REPRESENTATIVE Bob Harding demonstrated the various parts of the Americana III record changer assembly during a recent three-day service seminar at Royal Distributing Corp. of Cincinnati. According to Joseph Westerhaus Jr., president of Royal, 32 technicians attended the service school.

On the Street

By RON SCHLACHTER

Mal Hennigan is the new controller at Midway. Hennigan was formerly with Seeburg. . . . Midway's Hank Ross is sunning himself in Acapulco. . . . Rock-Ola's Bill Findley recently conducted a two-day service school at Active Amusement in Philadelphia. . . . Ed Doris, Lester Riech and George Hincker are back at Rock-Ola headquarters after visiting with several distributors in Atlanta. Riech reports an increased demand in two-for-a-quarter play and dollar bill acceptors on machines. . . . Condolences to Miami distributor

Eli Ross, whose mother passed away recently.

Sol Lipkin reports that American Shuffleboard has begun shipping its mechanical drop-shoot pool tables. Lipkin heads for Denver March 21 to attend the Association of College Unions (ACU) conference. While there, he plans to see various dealers. Lipkin also hopes to attend the South Carolina Coin Operators Association (SCCOA) meeting in Columbia March 22 and 23. American Shuffleboard will have its equipment there. . . . Advance Music in Minneapolis is busy converting phonographs to two-for-a-quarter play, and, according to Norman Pink, "It's working very well." Meanwhile, Advance service manger Al Plotnick is preparing for a vacation in Hawaii.

Bally Manufacturing is nearing completion of its new building in

Chicago. Herb Jones reports that heavy machinery will be moving into the facility in several weeks. . . . In Bay City, Mich., Valley's John Ryan notes that it has been a good winter, both businesswise and weatherwise. . . . The Northern New York Operators Group is in the process of contacting locations and operators to determine if there's enough interest to hold the proposed Adirondack Area Pool Tournament. According to Jack Lahart of Upstate Vending in Lake Placid, the tournament would start around the first week of April, with finals set for June 14-15.

The staff of the National Automatic Merchandisers Association (NAMA) was well represented at the association's Western convention this past weekend in Los An-

(Continued on page 52)

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Seeburg A Y-100\$345.
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AMI-WQ 200 wallboxes	15.
Seeburg E-2 Cigaret machine	25.
Brandt coin counter & sorter	500.
AMIM	445.
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What's Playing?

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

Crete, Neb., Location: Kid-Restaurant

ROSELLA RAY, programmer, Ray's Music.



Current releases:
"Little Arrows," Leapy Lee, Decca-32380;
"I Heard It Through the Grapevine," Marvin Gaye, Tamla-54176;
"Crimson & Clover," Tommy James & the Shondells, Roulette-7028;
"The Girl Most Likely," Jeannie C. Riley, Plantation-7.

Manhattan, Kan., Location: Adult' (Over 30)-Tavern

FLOYD EVERS, programmer, Bird Music Co.



Current releases:
"Only the Lonely," Sonny James, Capitol-2370;
"I Want One," Jack Reno, Dot-17169;
"It's None of My Business," Henson Cargill, Monument-1122.

Oldies:
"Kaw Liga," Charlie Pride;
"I Sail My Ship Alone," George Morgan.

Phoenix, Ariz., Location: Adult (Over 30)-Tavern

JOE ENGLISH, programmer, Playmore Amusements.



Current releases:
"I Gotta Be Me," Sammy Davis Jr., Reprise-0779;
"The Way It Used to Be," Engelbert Humperdinck, Parrot-40036;
"Wichita Lineman," Glen Campbell, Capitol-2302.

Oldies:
"I Left My Heart in San Francisco," Tony Bennett;
"By the Time I Get to Phoenix," Glen Campbell.

Spirit Lake, Iowa, Location: Kid-Restaurant

BOB RICKABAUGH, programmer.

Current releases:
"Indian Giver," 1910 Fruitgum Co., Buddah-91;
"Everyday People," Sly & Family Stone, Epic-10407;
"The Weight," Aretha Franklin, Atlantic-2603.

Oldies:
"Blues Theme," the Arrows.

Coming Events

March 21-22—National Automatic Merchandising Association, spring management conference, Executive Park Hotel, Atlanta, Ga.
March 22-23—South Carolina Coin Operators Association, annual convention and trade show, Hotel Wade Hampton, Columbia.
March 28-29—National Automatic Merchandising Association, spring management conference, Ambassador Hotels, Chicago.
March 29—Tennessee Automat-

ic Merchandising Association, Statler Hilton Hotel, Nashville.
April 12—Alabama Automatic Merchandising Council, Governors House, Montgomery.
April 15-19—National Vendors Association, annual convention and trade exhibit, Hollywood Beach Hotel, Miami.
April 18-19—Wisconsin Automatic Merchandising Council, Bi-lotti's Forum, Green Bay.
April 18-19—National Automatic Merchandising Association, spring management conference, Sheraton Deauville Hotel, Atlantic City, N. J.
April 25-26—National Automatic Merchandising Association, spring management conference, Sheraton Plaza Hotel, Boston.
April 25-26—Indiana Vending Council, Inc., annual meeting, Speedway Motel, Indianapolis.
May 1-4—Illinois Automatic
(Continued on page 52)

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ROWE 121 PASTRY	75
ROWE 147 ALL-PURPOSE (1/4 H.P.)	100
ROWE 14 AMBASSADOR, COINMASTER, 40c-45c	40
ROWE 14 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25c CHANGER	125
ROWE SK9 Single Cup COFFEE	475

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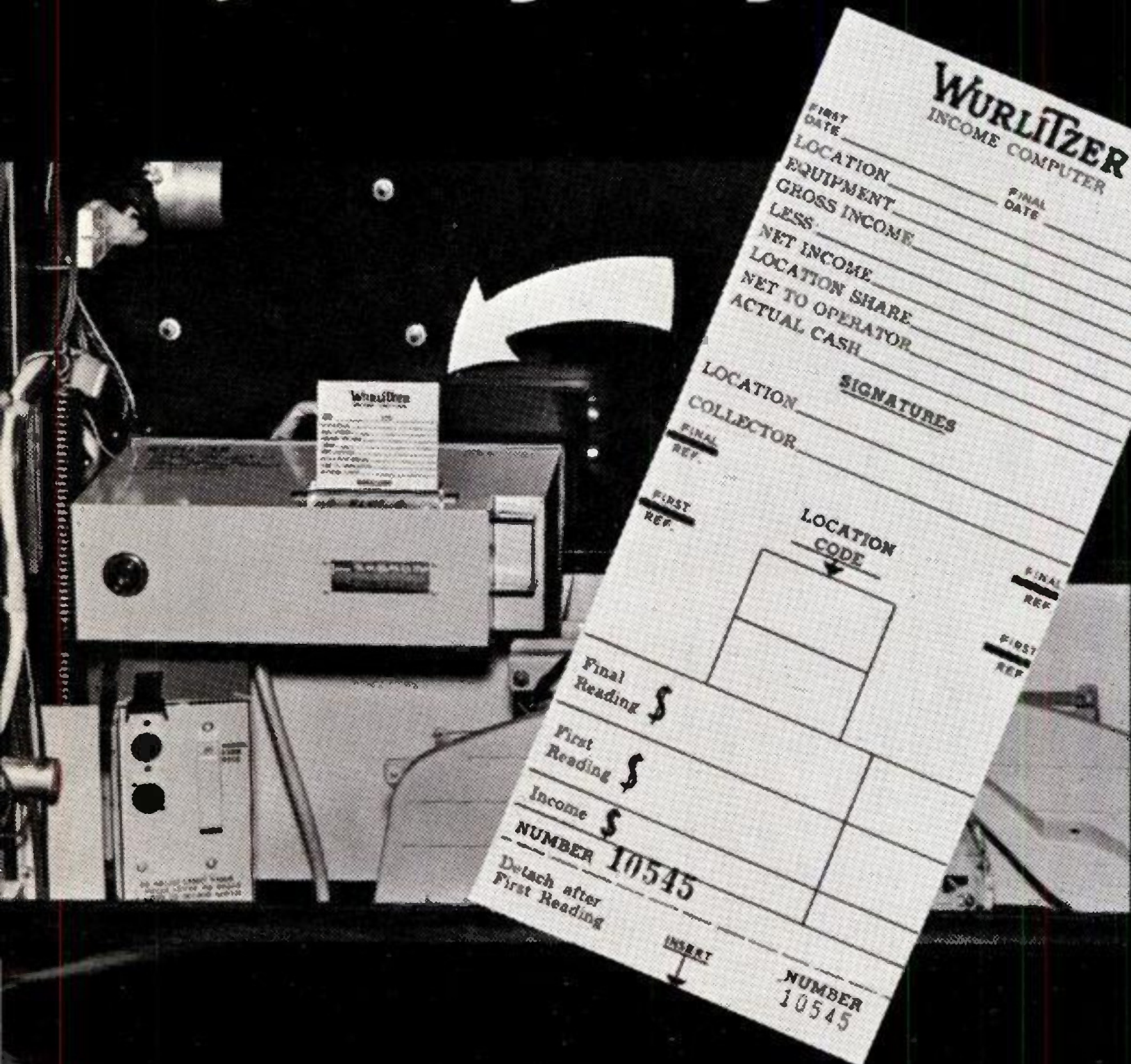
• *Continued from page 47*

more easily. The only problem is that some of the girls' boy friends have found out about this and are becoming steady users of the "break even" machines.

Meanwhile, the big problem is servicing the equipment. "The machines are constantly breaking down and this takes a lot of time," said Bisaccio. "The three of us know the machines like the back of our hands but we're also full-time students. The problem is finding qualified student servicemen."

Looking ahead to graduation, Bisaccio said the partners will either pass the business on or sell it.

Two New Security Measures for Wurlitzer Operators that Quickly Pay for Themselves



WURLITZER MODEL 207 INCOME PRINT-OUT COMPUTER

Here is the most businesslike way of recording income that has ever been devised. On first call collector inserts pre-printed ticket in this Wurlitzer Income Computer, tears off serial number at bottom and returns it to the office. On each following trip he re-inserts ticket and gets instant reading of all money inserted in the phonograph and wall boxes since last call. The Income Computer simultaneously registers nickels, dimes, quarters, halves and dollar bills. Totals cannot be seen by anyone in location except location management and operator personnel.



DOUBLE LOCK SECURITY COIN BOX PAYS FOR ITSELF IN ADDED PROTECTION

Now available—a coin box that automatically locks the coin opening when special key is inserted to remove it from the phonograph. Second key to remove the money remains in possession of person authorized to record its contents. No unauthorized party can remove box from phonograph or contents from box. Simple installation. No change in regular cash box door or door key. Double lock means double security at an extremely reasonable price.

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THE WURLITZER COMPANY
Phonograph Department
North Tonawanda, N.Y.



Bulk Vending News

TONY THEISON

Bulk Vending: A Young Man's Field

MINNEAPOLIS—The relative newness of the bulk vending industry, a greater return on investment and a better competitive edge. These are three reasons why Toney P. Theison

thinks bulk vending is a young man's business.

Although only 25 years old, Theison has been in the business seven years. He and his brother, Tom, also young, operate Theison's Vending Co. here, which handles routes in seven States from Montana to Illinois. The firm is also a distributor.

The Theison brothers, who handle a large proportion of their routes by a mail-order system, are very encouraged about the future of quarter capsules. "We use them everywhere now, even in our small dairy stores," Toney Theison said.

In spelling out his reasons for optimism about the industry, he said, "The bulk vending indus-

try is really just coming into its own, it's still a relatively new business, so you are not competing with people who have been



TONY P. THEISON, who with his brother, Tom, operate far-flung routes out of Minneapolis. Although Toney is 25 years old, he has been in bulk vending seven years and is convinced that bulk vending is a young man's business.

in vending for many years, as is the case in cigars, coffee and full-line vending.

"Also, in the past five years, the capacity of machines has increased and there is a greater abundance of products.

"My second reason is that there is a greater return on investment in bulk vending, the machines cost less and so does the product and there is less taxation than is so in larger vending.

"Finally, the bulk vending business is perhaps the one segment of the operating industry where you can go into an account and shoot him a commission figure and know that he doesn't have knowledge about

New Equipment



Oak Manufacturing—Bulk Vending Machine

This new vending unit is all things to all men. It holds 110 2-inch capsules, 400 smaller capsules, 550 nickel or dime capsules, 2,500 pieces of wrapped gum or 2,700 pieces of giant gum. It is available in two basic styles: the economy model listing for \$36.50, or the standard model with a list price of \$37.95. Both are equipped with cash container convenience, hinged door and aluminum extruded corner posts. Prices are F.O.B., Los Angeles. Shipping weight is 22 pounds.

your products. In larger vending, the location probably knows what you're paying for cigars, candy or coffee. The location doesn't have these facts about bulk vending products."

Full Line

Although Theison is highly optimistic about bulk vending, the firm is edging into full line and may add coffee machines to already existing cigar and candy routes.

"I do feel bulk vending and full line are two separate and distinct fields, but we have the facilities for handling full line. Many locations have asked us to put in a cigar or candy machine and we have slowly diversified in this direction and will continue.

Concerning handling locations
(Continued on page 51)



W. M. CRAMER, 74, president and founder of Cramer Gum Co. He passed away recently in San Francisco following a short illness.

W. M. Cramer Dies at Age 74

BOSTON—A long and colorful career in the bulk vending industry was abruptly ended with the recent death of Wellington Morley (W. M.) Cramer, president and founder of Cramer Gum Co. here. He died at age 74 following a brief illness.

Cramer entered the business in the late 1930's by purchasing a bankrupt chewing gum company in Cambridge. He had made a study of the chewing gum business while at Walter Baker, division of General Foods.

In the 1940's he purchased a candy factory in East Boston, a tract of land from the city and the World Wide Gum Co., Granby, Que., Can. He subsequently opened a factory in Oakland, Calif., and another in Dundee, South Africa.

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Billboard

NORTHWESTERN MODEL 60 BULK-PAK

Will not skip or jam because of specially designed wheel and housing. Holds 1,000 individually wrapped



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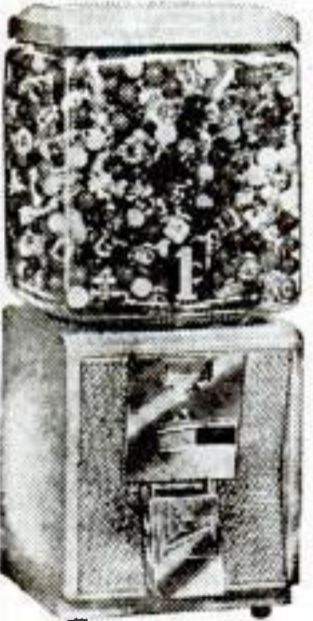
Pistachio Nuts, Jumbo Red	\$1.03
Pistachio Nuts, Jumbo White	.99
Afghan Crown Red Lip Pistachio Nuts	.72
Afghan Prince Red Lip Pistachio Nuts	.69
Cashew, Whole	.90
Cashew, Butts	.75
Peanuts, Jumbo	.50
Spanish	.32
Mixed Nuts	.60
Baby Chicks	.36
Rainbow Peanuts	.32
Bridge Mix	.32
Boston Baked Beans	.32
Jelly Beans	.32
Licorice Gems	.32
M & M, 500 ct.	.58
Brites	.40
SweetTarts	.40

Wrapped Gum—Fleer's 4M pcs.	\$14.40
Tootsie Roll, 2M pcs.	7.20
Rain-Bio Ball Gum, 2100 per ctn.	7.60
Rain-Bio Ball Gum, 2100 printed per carton	7.85
Rain-Bio Ball Gum, 5550 per ctn.	9.40
Rain-Bio Ball Gum, 4300 per ctn.	9.50
Rain-Bio Ball Gum, 3550 per ctn.	9.50
Mallettes, 2400 per carton	8.65
20 Cartons minimum prepaid on all Leaf Brand Rain-Bio Ball Gum.	
Adams Gum, all flavors, 100 ct.	.45
Wrigley's Gum, all flavors, 100 ct.	.45
Beech-Nut, 100 ct.	.45
Minimum order, 25 Boxes, assorted.	

CHARMS AND CAPSULES. Write for complete list. Complete line of Parts, Supplies, Stands, Globes, Brackets.

Everything for the operator. One-Third Deposit, Balance C.O.D.

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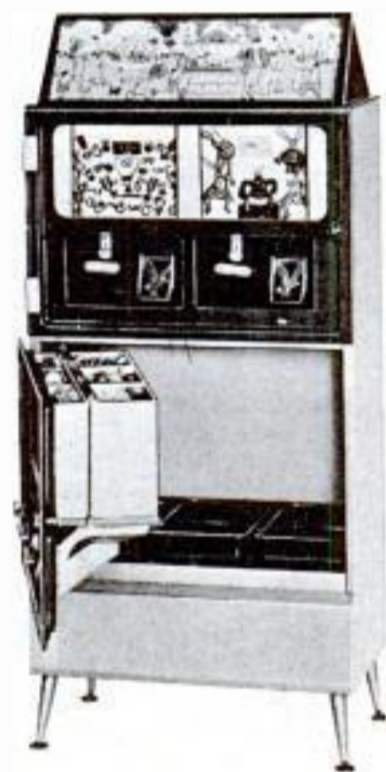
This "all product" vendor is truly the most versatile on the market. Handles ball gum, charms, capsules, all nuts and any small bulk products without breaking or crushing. Gold decorative front panel. Mammoth capacity.

With 1c, 5c, 10c or 25c Mechanisms

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SUPER 77 in console holds 175-V2 capsules

Music Firm Easily Adds Big Vending

• *Continued from page 47*

source of income," Allen said. "It's working out fine. We still have the same basic shop and office, but we're reaching different markets.

"A lot of our overhead is already here in this building, and the new acquisition fits in with the other business real well."

Allen acquired more than 100 food machines from Holdren Catering and Vending Co. of Hutchinson. The purchase included 20 cold drink machines, 20 hot drink machines, 40 candy machines, 15 pastry machines, and 10 ice cream-snack machines.

These were added to Allen's 200 cigaret machines, 75 jukeboxes, 20 pinball machines, and 60 pool tables.

The food machines are serving Cessna, an industrial products plant on the east edge of Hutchinson; a mobile home factory; a trailer factory; South-

western Bell Telephone Co., and other outlets.

"We didn't get any part of the catering in the Holdren operation. That was something we weren't interested in," Allen said.

New Problems

More service is required on food machines than on amusement equipment, he said. The product must also be changed more frequently, because customers tire easily of the same fare. The operator, generally speaking, must be prepared to offer more "watchful" service and maintenance all the way around.

"In Hutchinson the water corrodes electric valves and causes malfunction. The beverage machines use city water. The tanks, floats, etc., are made of stainless steel, but Hutchinson has a certain water element that eats stainless steel like acid. We have filters on the lines, but that's not much help. It's just a problem, period," Allen said.

He co-ordinates the food-amusement machine operations in a building he remodeled and enlarged two years ago.

Allen added two new employees after acquiring the Hold-

ren operation—Hap Kafton and Johnny Kienzy. Other employees include Verlin McHenry, mechanic with Allen since 1945; Alfred Bishop, music programmer for Allen since 1943; Bill Stanley, Larry Melcher, mechanics two years; Kenny Burton, cigaret machine routeman two years, and Eloyce Abels, office girl. Mrs. Allen also serves in the office section.

A year from now Allen expects to show a 50 per cent increase in business. His son, David, is vice-president. Jim Dobbs is secretary-treasurer.



YOUNG MUSIC MEN who believe in offering locations total service in jukeboxes, games and vending. This aptly describes Russ Townsend, left, newly promoted vice-president, general manager, United, Inc., and Paul Jacobs (right), new vice-president, sales and marketing. President Harry Jacobs is in center.

FLUB PROVES BIG QUARTER CHARM ITEM

MINNEAPOLIS—The Flub, a wiggly bulk vending charm available in 14 different styles, has been consistently emptying quarter capsule machines here, according to Toney Theison. "We use puzzles, reptiles, bugs and topical items such as peace symbols and campaign mixes during elections.

"I believe some manufacturers have held back on producing more quarter merchandise until the operators really start into this area. When the manufacturers see that operators want quarter merchandise we will have a fantastic variety of items," he said.

Toney Theison

• *Continued from page 50*

by mail order, Theison said it was the "most profitable way to operate in sparsely populated regions. We're not competing with local bulk vendors in these areas."

Theison spends much of his time in the slow season setting up mail-order locations. The firm's sales force physically checks such outlets twice a year and a constant watch is maintained on orders in between checks through use of a master order system and phone calls.

Quarter Capsules

A typical installation out in the hinterlands consists of a six-stand unit with nickel, dime and quarter capsules in the three top machines and large gum, gum and charms and a penny candy in the bottom three.

A more recent installation consists of Victor's console. Theison said, where five machines are combined in one unit. On the top, a quarter capsule and large 1-cent gum is used; on the bottom, a nickel capsule, dime capsule and 1-cent gum and trinket machine are used.

"We're very enthusiastic about the quarter capsule because we've seen what the dime capsule can do in such a small size. No one can imagine the tremendous variety of quarter merchandise we will see when the operators really start going to quarter capsules."



"MUSIC MAN VENDOR," is an apt title for Bob Allen, president, Hutchinson Vending Co., Hutchinson, Kan. A jukebox and game operating firm for over 27 years, the company has recently expanded into full-line vending. Pictured from left, Bill Stanley, Allen, Hap Kafton and Bill McHenry.



CHARM THE KIDS with Northwestern's SUPER 60 CAPSULE VENDOR

Charms attract kids — and kids mean profits! Large-capacity globe and front-mounted plastic showcase displays charms. Up-to-date design gives you an attractive unit that's in swing with the younger generation. Proven mechanism, wide chute and foolproof coin unit makes this one A-OK. No skipping or crushing of merchandise! Start moving to profit with the Model 60 Capsule Vendor. Wire, write or phone for complete details.

Northwestern

CORPORATION
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United's Rental Plan Offers Spots 6 Hits Twice a Month

• *Continued from page 47*

in recent years. In the last decade United, Inc., has retraced its early steps and begun once more to operate music and games routes along with its basic distribution set-up.

Diversification

The distributor who does not have at least one route in his territory is "without a backbone," Jacobs contends. "An operation gives a distributor leverage and this is a big word in every business. It creates exposure for his equipment where it counts—on location. Operators can always look at new model jukeboxes exhibited in distributor showrooms and at conventions. But what gives a new jukebox best exposure is when operators can watch them in action on location. If they see the jukeboxes making money, they are impressed."

Diversification is also an iron-clad necessity for today's operator, declares Harry Jacobs. His firm has embarked on a drive to place as many cigaret vending machines as possible in its music spots.

"It is becoming necessary to be able to offer locations a wider range of equipment — music, games, cigarets and even candy in some instances. Not only is this smart business for the oper-

ator, but it is more convenient for locations as well. Service costs are kept down when the operator takes care of all the location's equipment on a single call."

Looking back, Harry Jacobs lists the expanded use of rental, or lease agreements among the major music industry changes he has observed.

Programming

An increasing share of operators buying Wurlitzers through United, Inc., he adds, are switching to the rental fee system. "We're doing it with our own locations, too. Half of them are on a \$25 a week rental plan. We provide each rental spot with six new records every two weeks. Those spots that want more than six records can get all they want from us at \$1 apiece."

Looking ahead, Harry Jacobs envisions tremendous growth for the music industry. Much of his optimism is based on the progressive stance of the young men now entering the business.

"These youngsters have the right attitude: they see jukeboxes as a service and source of revenue for locations. And they see an increasing number of new locations opening up for coin-operated music equipment. Our own volume should double within the next three years," says Jacobs. "With the fresh, young blood now available, we're going to expand. We hope to open a distribution branch up-State to handle the growing demand for Wurlitzers out in the territory."

ONE STOP

service for all BULK VENDING MACHINE OPERATORS

MERCHANDISE—Leaf ball gum, wrapped gum, charms, filled capsules, panned candies, bulk & vacuum packed nuts, ball point pens, combs, 1¢ tab, 5¢ package gum, 5¢ & 10¢ vending pack candy bars.

SUPPLIES—Empty capsules V—VI—V2, coin weighing scales, counters & wrappers, stamp folders, decals, route cards, padlocks, spray paints, machine cleaners & lubricants, paper cups for hot nut vendors & hot beverages.

EQUIPMENT—All Northwestern bulk venders, cast iron stands, wall brackets, sanitary & stamp venders, new & reconditioned bulk venders of all kinds, parts for all bulk venders.

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Billboard

Coming Events

• *Continued from page 48*

Merchandising Council, Lake Lawn Lodge, Delavan, Wis.

May 2-5—Canadian Automatic Merchandising Association, an-

nual convention and trade show, Hotel Bonaventure, Montreal.

May 9-10—National Automatic Merchandising Association, spring management conference, Broadmoor Hotel, Colorado Springs, Colo.

May 9-10—Ohio Automatic Merchandising Association, annual meeting, Sheraton Columbus Hotel, Columbus.

May 15-18—Florida Amusement & Music Association, Port-O-Call, Terre Verde Island, St. Petersburg.

May 16-17—New Jersey Automatic Merchandising Council, Holiday Inn, Atlantic City.

May 23-24—Pennsylvania Automatic Merchandising Council, Shawnee-on-the-Delaware, Shawnee.

June 6—Minnesota Automatic Merchandising Association, Madden's Resort, Mille Lacs Lake.

June 13-15—New York Automatic Vending Association, Pines Hotel, South Fallsburg, N. Y.

Sept. 5-7—Music Operators of America, Music and Amusement Machine Exposition, Sherman House Hotel, Chicago.

Oct. 18-21—National Automatic Merchandising Association, annual convention and trade exhibit. The Rivergate, New Orleans.

Berlo Building Sold to Bank

PHILADELPHIA—The 10-story loft building at 333 S. Broad Street that it occupied for many years was sold this week by Berlo Vending Co., a division of Ogden Corp. The building, which also housed the offices of Jack Beresin, for many years president of ABC Consolidated Corp. before merging with Ogden Corp., was sold for \$550,000 to The Fidelity Bank to become an operations center for the bank.

Berlo officials revealed that the vending firm is planning to construct a one-story building in another section of the city to house its distribution operations.

Bilotta Sales Story

• *Continued from page 47*

of Love," featuring Roberta Quinlan.

The two-day school was conducted by C. B. Ross, Wurlitzer service manager, and Jack Kuhn, Wurlitzer technical writer here, and by H. W. (Hank) Petet, field service engineer, at Albany.

N. Y. Tourney Boosts Gross In Poor Spots

• *Continued from page 47*

competition took too long.

"A location's success depends on how the tournament is promoted. We discovered that patrons respect a tightly run tournament. Where a location is strict, and disqualifies a player if he doesn't show up at, say, 7 p.m., the players have more respect for the tournament."

Wilson and Mulqueen are already planning the group's next tournament.

The event just concluded drew 1,500 the first night and about 700 people the final day, according to Len Schneller, U. S. billiards sales manager and engineer of tournaments. Schneller's New York firm furnished all division winners with green blazers.

Winners:

CLASS A, Ronnie Hobby, Rainbow Club, Middletown, N. Y., operator Mike Mulqueen; 2nd place, Ronnie Philipson, Paul Spains Tavern, Rhinebeck, N. Y., operator Ed Solomon, Square Amusement; 1st runnerup, Richard Brown, Tony's Tavern, Wassaic, N. Y., Square Amusement; 2nd runnerup, James Van-Allen, Hurley Haven, Kingston, N. Y., operator Steve Nekos.

CLASS B, B. Reinhardt, Club Commanche, Kingston, operator, Greco Bros.; 2nd place, Jim Davis, Little Anthony's, Pawling, N. Y., operator Hudson Valley; 1st runnerup, A. Secreto, Premier Lounge, Kingston, Nekos; 2nd runnerup, E. Faulkingham, Rick's Post 'n Rail, Dover Plains, N. Y., Square Amusement.

CLASS C, Bob Harbster, Lockwood's Grill, Newburgh, N. Y., operator Jack Wilson, Martin Vending; 2nd place, Bill Brady, Angus Bar, Newburgh, Martin Vending; 1st runnerup, William Grafer, Wheel-in, Newburgh, Martin Vending; 2nd runnerup, John Betkowsky, Hurley Haven, Kingston, Nekos.

WOMEN'S, Barbara Gillette, Frank's Maple Lodge, Middletown, Mulqueen; 2nd place, Antonette Gestes, Gobeos Restaurant, Middletown, also Mike Mulqueen.

Vandals Hit N. Y. Phones

NEW YORK—For coin machine and bulk vending operators harassed by machine vandalism and theft, recent reports from the New York Telephone Co. are far from encouraging.

Company official Edward A. Connell said that the fight against vandalism "is a constant battle, and one where the offense is always catching up with the defense."

Connell said the company spends \$4 million a year repairing sidewalk telephones knocked out of service by vandals. About 47 to 67 per cent of the headaches, he said, are caused by "stuffing," a method of crumpling tissue paper down the coin chute to block several coins which are later collected.

State Sen. Roy M. Goodman recently conducted a survey which indicated 80 per cent of the 3,600 sidewalk telephones in Manhattan were out of order.

The company has organized a roving band of scouts to locate and repair damaged telephones.

On the Street

• *Continued from page 48*


geles. In attendance were executive director Thomas Hungerford, Walter Reed, Richard Funk, David Hartley, Gilbert Tansey, Sid Shapro, Ruth Kruskopf, Lillian Gritzbaugh, Sid Kallick, William Brandstrader, Elmer Kuekes and Marc Brookman. . . . Howie Freer of World Wide Distributors in Chicago reports that business is so good that the company is looking for servicemen. Meanwhile, president Nate Feinstein is back at his desk following a Florida vacation.

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SIDE-MOUNT MODEL . . . \$249.50

EACH model also has these features:

- 10¢ 1-player or 2-player by simple plug switchover. Also 2 for 25¢ play. Easily serviced.
- "Game Over" light flashes on at end of game.
- Large metal coin box—holds \$500 in dimes.

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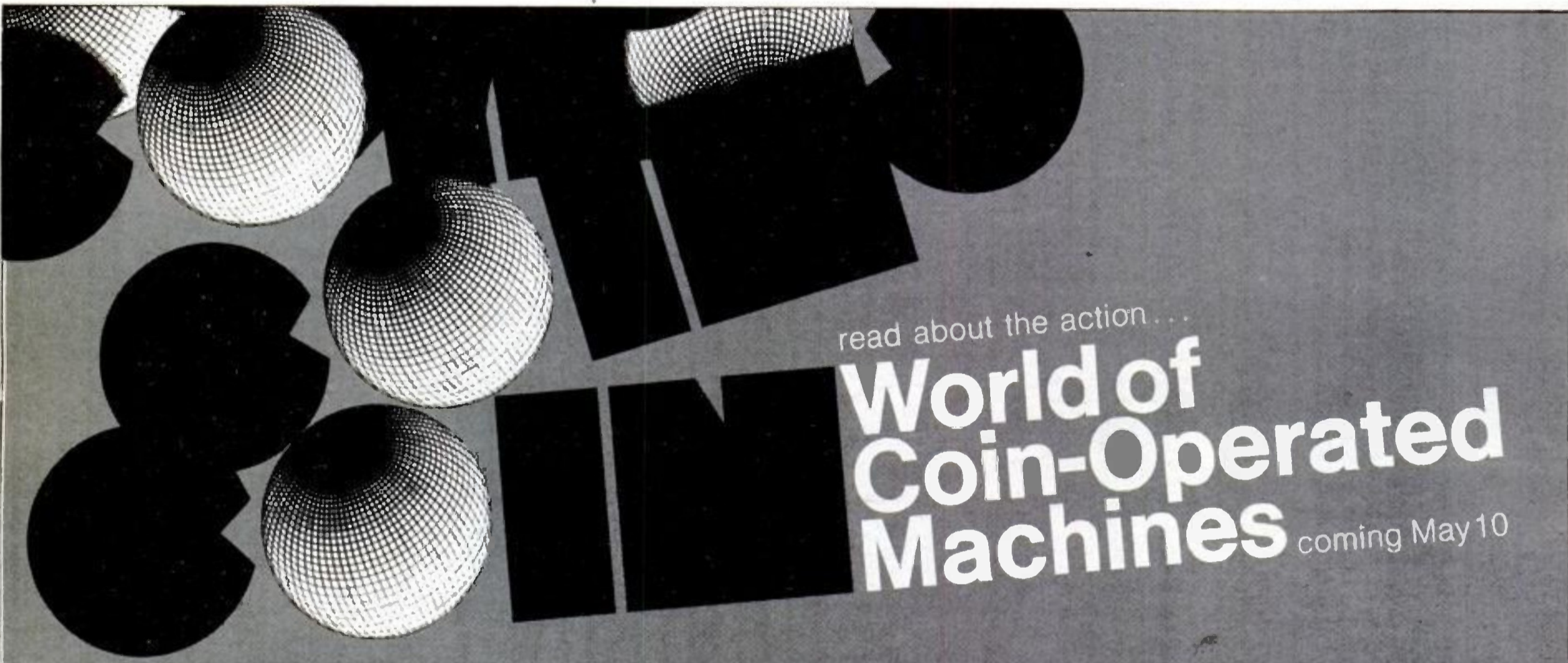
For use on coin operated devices of all kinds. Heavy-duty, made of steel with dark brown baked enamel finish. Avail. for 10¢ or 25¢ operation. Large coin capacity w/ National Rejectors. Size 8" x 16" x 4". Electric counter optional.

Terms: 1/3 dep., bal. C.O.D. or S.D.

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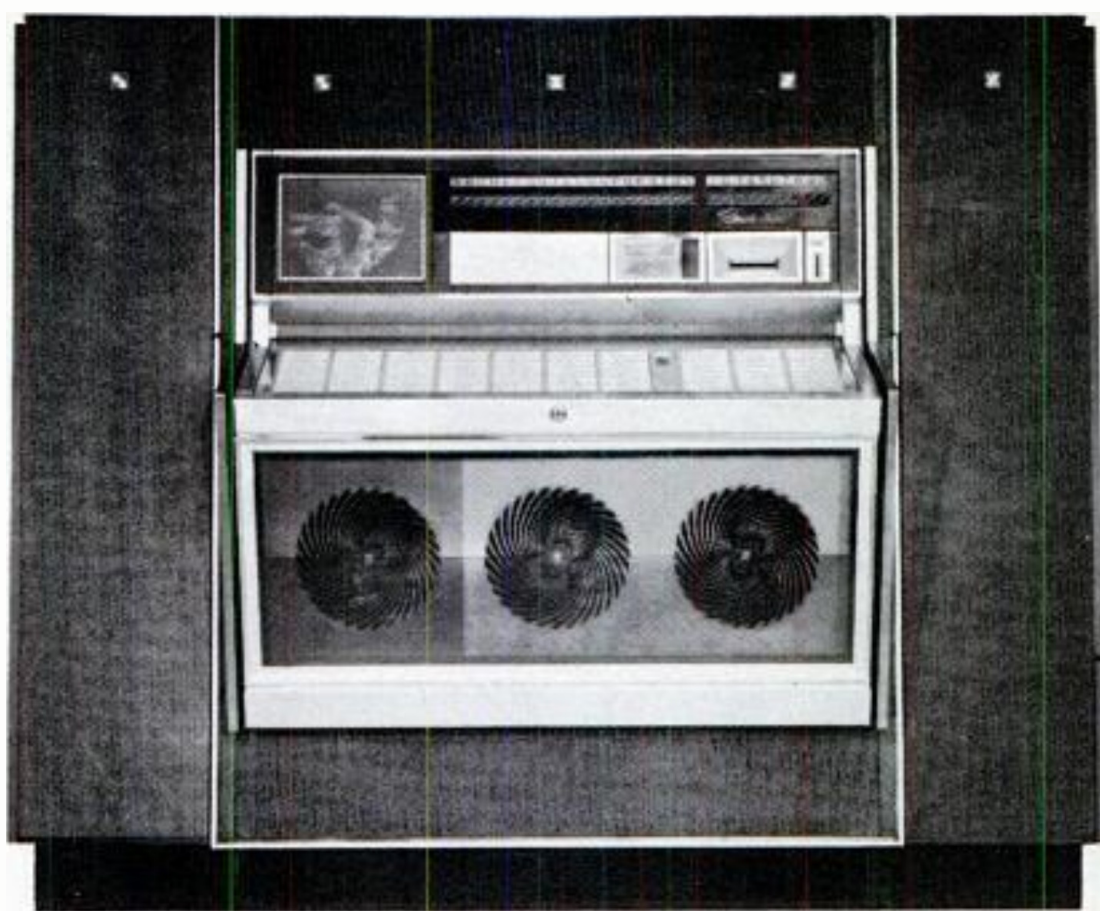
Billboard's International Coin-Machine World Directory 1969-'70

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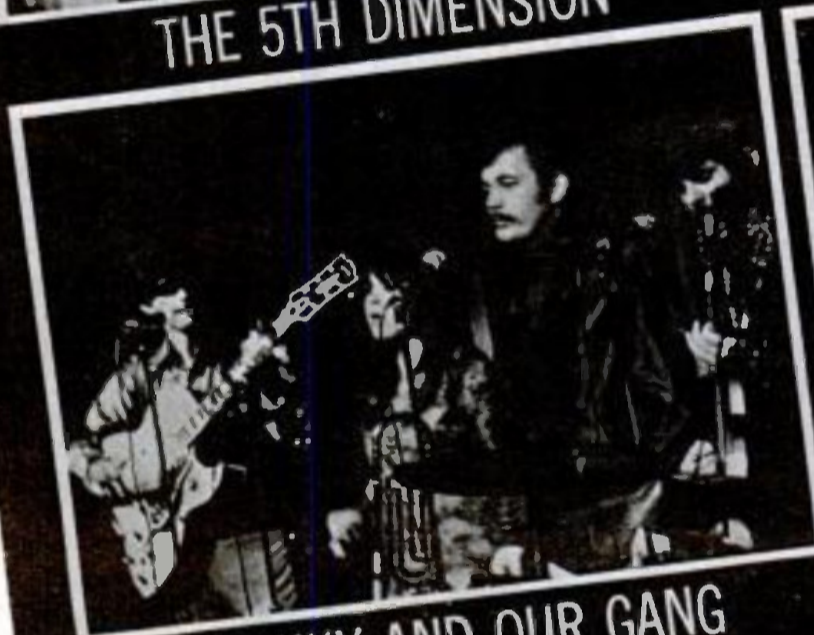
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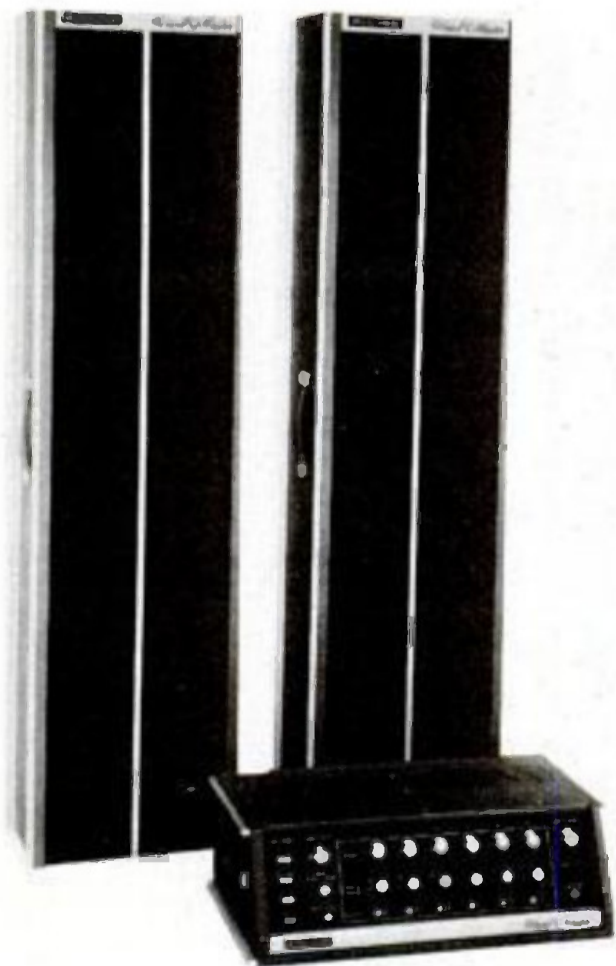
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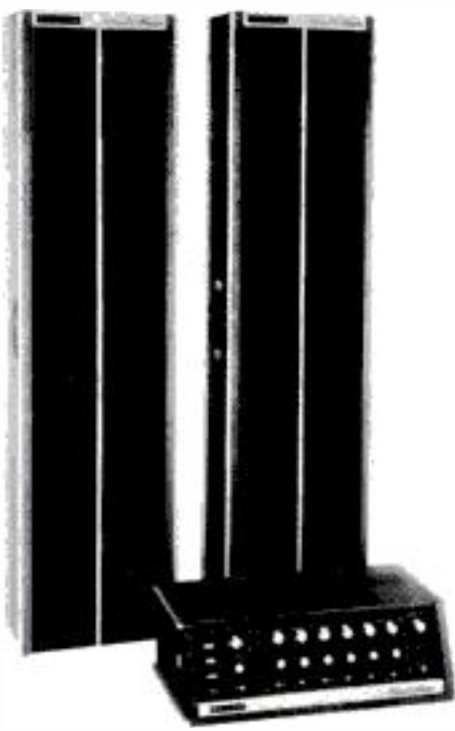
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SYLVANIA'S LATEST INNOVATION in its stereo modular line is this component turntable. The model is a four-speed, 11-inch turntable with a four-pole motor, magnetic cartridge and diamond stylus. The suggested list is \$79.95.



ELPA MARKETING INDUSTRIES, INC. has introduced an in-store "Tape Splicing Center" featuring the Editall splicer and Editabs. The display, which includes a mounted splicer and a supply of Editabs, invites the hi-fi buff and tape enthusiast to try his hand at the Editall method.

Tape Equipment Registers Biggest Advance in 1968

WASHINGTON — Magnetic tape equipment proved to be the fastest growing consumer electronic product in 1968, according to a report by the Electronic Industries Association (EIA). Total 1968 U. S. tape equipment sales, including both domestic and foreign-label imports, totaled 8.1 million units. As for a breakdown, tape recorders and players, including reel-to-reel and cassette equipment, totaled 5,573,145 units and home and auto tape player imports accounted for 2,478,348 units. Meanwhile every consumer electronics category had record total market U. S. sales in 1968. Televisions totaled 13.2 million receivers; radios, 46.8 million

Truth-in-Lending Law Pinpoints Credit Rules

By MILDRED HALL

WASHINGTON — In a few short months, on July 1, 1969, the new truth-in-lending regulations will become effective for all store owners, banks and other credit institutions which offer personal credit to their customers. The Federal Reserve Board has put out a simplified question-and-answer summary on the new requirements for full disclosure of all credit terms, costs, fees, both in dollar terms and as an annual percentage rate.

Tables showing how weekly or monthly payments of finance charges translate into annual percentage will be available at all Federal Reserve banks, or by writing the Federal Reserve Board in Washington, D. C.

The purpose of the new regulations is to allow the buyer of the stereo set, or the loan applicant to see at a glance what charge is involved and at what annual rate, so he can shop around for the best bargain in credit. The law covers all buys up to \$25,000. Commercial credit is not included. Small finance charges of \$5 or less on \$75, or \$7.50 or less on credit over \$75, are exempt from the annual percentage rate disclosure—except in open-end, revolving charge accounts of the department store type.

The individual store keeper, or lender, will need the details of the so-called Regulation Z, also published by the Federal Reserve, but for general pur-

poses, these are the chief requirements:

All Types

For all types of credit sales (with the exception of the small-charge financing noted above), the customer must be told the over-all finance charge and annual percentage rate. Additionally he must be told: (1) The cash price; (2) the down payment; (3) difference between cash price and down payment; (4) all other charges, itemized individually, which are included in the amount being financed, but are not part of the finance charge, such as credit insurance; (5) the unpaid balance; (6) any amounts deducted as prepaid finance charges, or required deposit balances; (7) grand total including the cash price, the finance charge and all other charges.

In general, all of this information must be furnished before the credit is actually extended. Periodic statements must be sent in the case of open-end charge accounts. Monthly statements are not required in the installment credit type, but if the store-keeper elects to send statements, he must list the annual percentage rate and the period in which payment must be made to avoid lateness charges.

However, there will be a period of grace before the annual percentage rate must be figured to that quarter of 1 per cent accuracy. Until Jan. 1, 1971, the

(Continued on page 58)

Ampex Handbook

ELK GROVE VILLAGE, Ill. — Ampex Corp. is offering a 35-page handbook of ideas and hints for tape recording enthusiasts. Entitled "Hear in Head Start to Better Tape Recording," the pocket-size book features an introduction to tape recorders and tape, a section on how to build a complete tape library and chapter suggesting special techniques to increase recording capabilities.

Spring Conference

WASHINGTON—The Electronic Industries Association's (EIA) Spring Conference gets under way Monday (10) at the Statler Hilton Hotel here. Seven special sessions have been scheduled for the conference, which will run through Thursday (13).

Telex Brochure

MINNEAPOLIS, Minn. — Telex has issued a new head-phone/private listening brochure. The eight-page two color brochure covers more than 30 general communications and dictation head-phones and other private listening devices plus accessories.

Philips Sales

AMSTERDAM—Philips of Holland has reported an increase in car radio sales in 1968 of between 50 and 60 per cent compared with 1967. Car sales for 1968 were up by 25 per cent at 330,000, compared with 263,500 sold in 1967.

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

Scanning The News

Hal Silvernail has been appointed general manager of Motorola Arizona, Inc., Phoenix headquartered wholesale distributing branch for the consumer products division of Motorola, Inc. In Chicago Harold Diegel has been named to the new position of manager of national chain accounts for the consumer products division of Motorola. Meanwhile, three new positions have been announced for the company's radio-audio products group. Richard Harris has joined Motorola as manager of sales and distribution planning, radio-tape products. Robert McCarthy has assumed the responsibilities of manager of marketing, audio products, and Stanley Bac has filled the position of product planning and

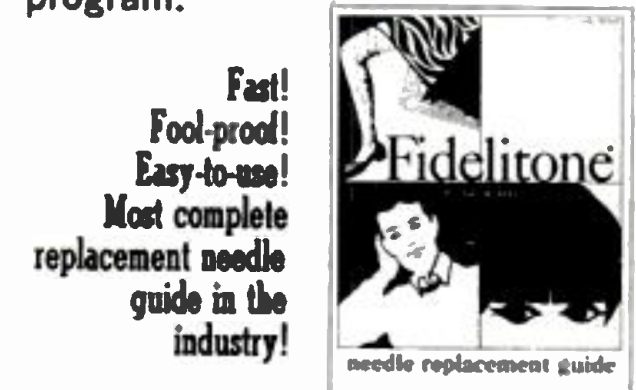
(Continued on page 58)

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Classical Music

Nonesuch Marks Fifth Year

NEW YORK—Nonesuch Records is celebrating its fifth anniversary as a pioneer in the low-price classical field. The label has an extensive repertoire ranging from renaissance and medieval to avant-garde. In the forefront in standard-

izing monaural and stereo prices, Nonesuch also was among the first to go all-stereo and to up its suggested list from \$2.50 to \$2.98.

Nonesuch's lighthearted packaging also set a trend soon adopted by other economy-

priced classical lines. Care also was taken in the assigning of liner notes. Nonesuch also scored well in college stores, especially with its baroque, medieval and renaissance material.

The label also has commissioned avant-garde material especially composed for disk. Already issued are Morton Subotnick's "Silver Apples of the Moon" and "The Wild Bull," and Andrew Rudin's "Tragedia." All three are electronic works. Nonesuch also has scored well with the "Nonesuch Guide to Electronic Music," which had a 21-week chart run.

Another first was the March 1967 release of the initial American-made Dolby-system recording. The album by cellist Harvey Shapiro and pianist Earl Wild featured Rachmaninoff and Kodaly sonatas.

Nonesuch also has an Explorer series, which contains regional folk music with emphasis on Eastern cultures. While a number of these are location recordings, several recent releases have resulted from Elektra. Nonesuch producer Peter K. Siegel's work with leading artists of India and Japan.

Elektra president Jac Holzman launched Elektra in 1964. Since 1965, the label has been under the over-all a&r and production supervision of Teresa Sterne and musicologist-composer-conductor Joshua Rifkin.

Las Vegas in Bow

LAS VEGAS—The Las Vegas Symphony, in its premiere season, will present Beethoven's "9th Symphony" March 24. A 200-voice choir, including the Mormon Choir of Southern California and the Las Vegas Musical Arts Workshop will be featured. Maestro Leo Damiani will conduct.

'Die Walkuere' Rides High With Fine Cast & Karajan

NEW YORK—A sterling cast and the steady baton of Herbert von Karajan contributed to an excellent performance of Wagner's "Die Walkuere" at the Metropolitan Opera on Saturday (1). The spotlight efforts of sopranos Birgit Nilsson and Regine Crespin, tenor Jon Vickers, bass-baritone Theo Adam, mezzo-soprano Josephine Veasey and bass Martti Talvela should prove advantageous to several record companies, especially those with recordings of the "Ring" music drama.

Miss Nilsson and Miss Crespin sing their performance roles

of Bruenhilde and Sieglinde in London's "Ring" cycle under Georg Solti, while Miss Crespin switches to Bruenhilde in "Walkuere" in Deutsche Grammophon's developing cycle under Karajan. The DGG recording also features Miss Veasey, Vickers and Talvela. RCA's "Walkuere" and Erich Leinsdorf features Vickers and Miss Nilsson. Angel also plugged Miss Nilsson, Miss Crespin and Vickers in a program, while London's ad, in addition to the two sopranos, listed Karajan. Nilsson also has recorded for DGG, while Talvela also appears on London. Adam's most recent recordings are on Angel.

Miss Veasey and Talvela, in the thankless roles of Fricka and Hunding respectively, were in exceptional voice. Adam, making his Met debut this season, gave a sensitive portrayal as Wotan, a highlight of the afternoon. Both sopranos were in powerful voice, with Miss Nilsson especially noteworthy. Vickers, by turning more to pianissimo, revealed much of the beauty of Siegmund's music, which is too often lost. Karajan's conducting, although slow at times, kept the unified performance well in hand. Next season, the Met and DGG turn to the third of the "Ring" operas: "Siegfried."

FRED KIRBY

BEST SELLING Classical LP's

Billboard SPECIAL SURVEY For Week Ending 3/15/69

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	TRANS-ELECTRONIC MUSIC PRODUCTIONS INC. PRESENTS SWITCHED ON BACH Walter Carlos/Benjamin Folkman, Columbia MS 7194 (S)	16
2	3	MOZART—CONCERTOS 17 & 21 (Elvira Madigan) Anda/Camerata Academica of the Salzburg Mozarteum (Anda), DGG (No Mono); 138 783 (S)	58
3	2	SOUNDTRACK: 2001, A SPACE ODYSSEY MGM (No Mono); SIE 13 ST (S)	31
4	4	HOROWITZ ON TELEVISION Vladimir Horowitz, Columbia (No Mono); MS 7106 (S)	26
5	5	GREIG: CONCERTO IN A MINOR/LIZST: CONCERTO NO. 1 Van Cliburn, Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3065 (S)	6
6	7	UP, UP & AWAY Boston Pops (Fiedler), RCA Red Seal (No Mono); LSC 3041 (S)	27
7	9	TCHAIKOVSKY: 1812 OVERTURE New Philharmonia (Buketoff), RCA Red Seal LSC 3051 (S)	11
8	8	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2576 (M); LSC 2576 (S)	154
9	6	CHOPIN: PIANO CONCERTO NO. 2 Rubinstein/Philadelphia Orch. (Ormandy), RCA Red Seal LSC 3055 (S)	7
10	19	GOUNOD: ROMEO & JULIET (3 LP's) Freni/Carrelli/Various Artists/Paris Opera Orch. (Lombard), Angel SCL 3734 (S)	3
11	11	ROYAL FAMILY OF OPERA Various Artists, London (No Mono); RFO-S-1 (S)	25
12	10	TCHAIKOVSKY: SYMPHONY NO. 6 Philadelphia Orch. (Ormandy), RCA LSC 3058 (S)	6
13	13	CHOPIN: SONATAS 2 & 3 Van Cliburn, RCA Red Seal LSC 3053 (S)	15
14	14	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch. (Ormandy)/New York Philharmonic (Bernstein), Columbia (No Mono); MS 7176 (S)	30
15	12	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	91
16	16	BACH ORGAN FAVORITES, VOL. 1 E. Power Biggs, Columbia ML 5661 (M); MS 6261 (S)	29
17	15	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper Orch. (Jalas), Westminster WST 17143 (S)	14
18	30	DELIBES: LAKME (3 LP's) Sutherland/Various Artists/Monte Carlo Opera Orch. (Bonyngo), London OSA 1391 (S)	3
19	25	ORFF: CARMINA BURANA Janowitz/Fisher Dieskau/Stolze/Schoenberg Children's Chorus/Orchestra & Chorus of German Opera Berlin (Jochum), DGG 139 362	21
20	18	CLAIR DE LUNE (3 LP's) Philippe Entremont, Columbia D35 791 (S)	4
21	21	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	33
22	17	TCHAIKOVSKY CONCERTO NO. 1 Van Cliburn, RCA Red Seal LM 2252 (M); LSC 2252 (S)	136
23	20	R. STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA Red Seal LM 2609 (M); LSC 2609 (S)	34
24	22	VERDI: REQUIEM (2 LP's) Various Artists/Vienna Philharmonic (Solti), London OSA 1275 (S)	12
25	23	PROKOFIEV: PETER & THE WOLF/TCHAIKOVSKY: NUTCRACKER SUITE New York Philharmonic (Bernstein), Columbia ML 5593 (M); MS 6193 (S)	45
26	26	GLORY OF GABRIELLI E. Power Biggs/Various Artists, Columbia (No Mono); MS 7071 (S)	54
27	24	IN THE CLASSIC STYLE Christopher Parkenins, Angel S 36019 (S)	4
28	28	CONCERTOS BY MOONLIGHT Entremont/New York Philharmonic (Bernstein), Philadelphia Orch. (Ormandy), Columbia MS 7197 (S)	4
29	29	BRUCKNER: SYMPHONY NO. 7 Philadelphia Orch. (Ormandy) RCA LSC 3059 (S)	5
30	31	SATIE: PIANO MUSIC, VOL. 1 Ciccolini, Angel 36482 (S)	37
31	27	STOCKHAUSEN: GRUPPEN/CARRE Various Artists, DGG 137002 (S)	4
32	40	BARBER: SCENES FROM ANTONY AND CLEOPATRA/ SUMMER OF KNOXVILLE 1915 Price/New Philharmonia Orch. (Schippers), RCA Red Seal LSC 3062 (S)	2
33	33	BRUBECK: LIGHT IN THE WILDERNESS (2 LP's) Various Artists/Cincinnati Symphony Orch. (Brubeck) Decca DXS 7202 (S)	5
34	—	IVES: SYMPHONY NO. 3/SCHUMAN: NEW ENGLAND Triptych-Philadelphia Orch. (Ormandy), RCA LSC 3060 (S)	1
35	—	JOY OF MUSIC (2 LP's) New York Philharmonic (Bernstein), Columbia M2X 795 (S)	1
36	36	THE BEST OF FRANCO CORELLI Capitol SBAO 8703 (S)	3
37	37	BEETHOVEN: SYMPHONY NO. 5 Chicago Symphony (Reiner), RCA Red Seal LSC 2343 (S)	2
38	38	TCHAIKOVSKY: 1812 OVERTURE/NUTCRACKER SUITE London Festival Orch. (Sharples), London Phase Four SPC 21001 (S)	2
39	39	A LYRIC TENOR, VOL. 2 Fritz Wunderlich, Angel S-60078 (S)	2
40	35	A JOHN McCORMACK COLLECTION OF ARIAS, DUETS & SONGS 2 Victrola VIC 1393 (M)	2

Classical Notes

The Indianapolis Symphony began a 21-concert March tour on Saturday (8) in Sandusky, Ohio. Other March dates are Jamestown, N. Y. (9); Williamsport, Pa. (10); Dover, N. J. (11); Carnegie Hall, New York (12); Summit, N. J. (14); Freeport, N. Y. (15); Greenwich, Conn. (16); Great Neck, N. Y. (16); Bridgeport, Conn. (17); Englewood, N. J. (18); Concord, N. H. (19); Augusta, Me. (21); Bangor, Me. (22); Nashua, N. H. (23); Kingston, N. Y. (24); Rome, N. Y. (25); Cinnaminson, N. J. Matinee (26); Bethlehem and Lewiston, Pa. (29).

Carlos Chavez conducts the Little Orchestra Society at New York's Philharmonic Hall Tuesday (11). Erich Leinsdorf and the Boston Symphony begin a two-week Southeastern tour Monday and Tuesday at Raleigh, N. C. Other March dates this week are Atlanta (13); St Petersburg, Fla. (13); Fort Lauderdale, Fla. (14); Miami Beach (15). . . . Pianist Hans-Richter Haaser and flutist Wallace Mann will be the soloists with Howard Mitchell and the Washington National Symphony Tuesday (11) and Wednesday (12) in Mozart programs. . . . Oliver Daniel, BNI vice-president, concert music administration, attended the annual festival of new music by Czech composers in Prague. . . . Pierre Boulez makes his New York Philharmonic conducting debut Thursday (13). The program will be given four times.

Conductor Hans Schmidt-Isserstedt makes his Cleveland Orchestra debut Thursday (13). The concert will be repeated Saturday (15). . . . Mozart, Hindemith and Brahms will be offered by pianist Murray Perahia, violinist Alexander Schneider, violist Walter Trampler and cellist Robert Sylvester at New York's New School Sunday (16). . . . The Music Teach-

ARTIA BOX ON DVORAK WORKS

KEARNY, N. J.—Connoisseur Records is repackaging its complete Dvorak symphonies in a special Artia box for mail order. The nine LP's featuring the Prague Symphony will carry a list of eight disks. Conductors include Karel Ancerl, Vaclav Neumann, Vaclav Talich, Karel Szjma and Vaclav Smetacek. The nine symphonies also are available separately in retail stores.

D. C. Bows for 3 Conductors

WASHINGTON—Three conductors will make their first appearance with the Washington National Symphony during the 1969-1970 season. Appearing with the orchestra for the first time will be Thomas Schippers, Paul Paray and Mesru Mehmedov of Bulgaria, 1969 Mitropoulos prize winners.

Howard Mitchell, music director, will conduct 11 of the 22 subscription pairs. Violinists David Oistrakh and Yehudi Menuhin will conduct as well as play in their programs. Arthur

Fiedler and Leon Barzin also will conduct.

Other soloists will include pianists Artur Rubenstein, Vladimir Ashkenazy, John Ogden, Alicia de Larrocha, Philippe Entremont, Leonard Pennario, Grant Johannesson, David Bar-Illan, Byron Janis and Joao Carlos Martins; violinists Isaac Stern, Zino Francescatti, William Kroll and Pinchas Zukerman; cellists Kyung and Myung Wha Chung of Korea and Zara Nelsova; tenor Ticho Parly, baritone Theodor Upperman and bass Malcolm Smith.

★★★★ 4 STAR ★★★★★

POPULAR ★★★★★

ANNA BLACK—Thinking About My Man. Epic BN 26444 (S)
 PUFF—MGM SE 4622 (S)
 GUESS WHO?—Wheatfield Soul, RCA Victor LSP 4141 (S)
 CORPORATE BODY—Prospectus '69, MGM SE 4624 (S)
 THE ALAN BOWN—Verve/Forecast FTS 3062 (S)
 MATTEO & TONI EDEN—What Would I Be (Without Your Love), Ford FS 721 (S)

LOW PRICE POP ★★★★★

LIVING STRINGS PLUS TRUMPET—Bert Kaempfert Hits, RCA Camden CAS 2303 (S)
 LIVING STRINGS PLUS ORGAN—Ebb Tide RCA Camden CAS 2291 (S)
 LIVING GUITARS—Little Green Apples, RCA Camden CAS 2302 (S)

COUNTRY ★★★★★

BOB BISHOP—Somewhere in the Country, ABC ABCS 667 (S)

LOW PRICE COUNTRY ★★★★★

HANK LOCKLIN—Wabash Cannon Ball, RCA Camden CAS 2306 (S)

CLASSICAL ★★★★★

RAVEL/MONEGGER/VILLA LOBOS: SONATAS FOR VIOLIN & CELLO—Schoenfeld Duo, Everest 3243 (S)
 RACHMANINOFF: THE BELLS—Moscow State Philharmonic (Kondrashin), Everest 3251 (S)
 THE CLASSICAL BRAZILIAN GUITAR—Maria Livia Sao Marcos, Everest 3248 (S)
 THE VIRTUOSO CLASSICAL MANDOLIN—Bauer-Sleis / Equiluz / Vienna Chamber Ensemble, Everest 3244 (S)
 THREE CENTURIES OF MILITARY MARCHES—Deutschermeister Band (Hermann), Everest 3245 (S)
 BRAHMS: COMPLETE QUARTETS FOR FOUR VOICES & PIANO—Gregg Smith Singers, Everest 3249 (S)
 THE ARTISTRY OF MAUREEN FORRESTER—Everest 3247 (S)

LOW PRICE CLASSICAL ★★★★★

BORODIN: IN THE STEPPES OF CENTRAL ASIA—Philharmonia Hungarica (Maga), Turnabout TV 34273 (S)

RHYTHM & BLUES ★★★★★

TED TAYLOR—Shades of Blue, Ronn LPS 7528 (S)

JAZZ ★★★★★

SONNY STITT—Little Green Apples, Solid State SS 18047 (S)
 GEORGE BENSON—Goodies, Verve V6-8771 (S)
 JOHNNY SMITH—Phase II, Verve V6-8767 (S)
 MONK HIGGINS—Extra Soul Perception, Solid State SS 18046 (S)

FOLK ★★★★★

GUITAR MUSIC AND SONGS OF MERRIE ENGLAND—Charles Byrd/Richard Levitt, Everest 3242 (S)

INTERNATIONAL ★★★★★

YESHIVA BRASS—Fran FRS 116 (S)

LOW PRICE CHILDREN'S ★★★★★

RICHARD WOLFE CHILDREN'S CHORUS—Yellow Submarine, RCA Camden CAS 1107 (S)

Action Records

Singles

★ NATIONAL BREAKOUTS

I'LL TRY SOMETHING NEW . . .
 Diana Ross & the Supremes & the Temptations, Motown 1142 (Jobete, BMI)

DON'T GIVE IN TO HIM . . .
 Gary Puckett & the Union Gap, Columbia 4-44788 (Four Star, BMI)

★ REGIONAL BREAKOUTS

THE CONSPIRACY OF HOMER JONES . . .
 Dallas Frazier, Capital 2402 (Blue Crest/Hill & Range, BMI) (New Orleans)

GRAZING IN THE GRASS . . .
 The Friends of Distinction, RCA 74-0207 (Chiso, BMI) (St. Louis)

MORE TODAY THAN YESTERDAY . . .
 Spiral Staircase, Columbia 4-44741 (Spiral, BMI) (New Orleans)

TRUCK STOP . . .
 Jerry Smith, ABC 11162 (Papa Joe's Music House, BMI) (Cleveland)

PLEDGING MY LOVE . . .
 Laura & Johnny, Silver Fox 1 (Lion, BMI) (New Orleans)

TUNESMITH . . .
 Bards, Parrot 337 (Rivers, BMI) (Seattle)

Albums

★ NATIONAL BREAKOUTS

TEMPTATIONS—Cloud 9 . . .
 Gordy 939 (S)

★ NEW ACTION LP'S

FIRST EDITION '69 . . .
 Reprise RS-63228 (S)
(Continued on page 58)

SPECIAL MERIT PICKS

POPULAR

JOHNNY NASH—Soul Folk, Jad JS 1006 (S)
 Recorded in Jamaica like his "Hold Me Tight" smash of last year, "Soul Folk" is more in the Easy Listening vein. It features Nash's unique interpretations of favorites like "Love Me Tender," "500 Miles," "Blowin' in the Wind" and "Island in the Sun," as well as a two-part version of his latest chart single, "You Got Soul." Distinctive 3-D cover adds to sales appeal.

ELEPHANTS MEMORY—Buddah BDS 5033 (S)
 New buildup group of seven offer a diversified program of solid beat rockers from the raucous opener, "Don't Put Me On Trial No More," to the easy-beat, folksy "Crossroads of the Stepping Stones," to the driving instrumental closer, "Brief Encounter." They hit a jazz flavor with the short instrumental, "R.I.P." The Dixieland novelty, "Yogurt Song" adds another dimension to the group's live performance potential.

LANA CANTRELL—The Now of Then! RCA Victor LSP 4121 (S)
 Miss Cantrell starts off this Chuck Segle arranged and conducted LP with an exciting "Those Were the Days," on which she takes the varied beats with ease. Other songs include a honky-tonk version of "Your Mother Should Know," a dramatic "When the World was Young" and a flying "Mr. Bojangles."

HOYT AXTON—My Griffin Is Gone. Columbia CS 9766 (S)
 Producer Alex Hassilev (of Limelights fame) has a winner in this top program of unique and compelling folk material from the pen of composer-performer Axton. He has a great deal of important things to say about yesterday as witnessed in "Way Before the Time of Towns," and about today in the thought-provoking "Beelzebub's Laughter." His "Revelations" is brilliant, while "Sunrise" offers much commercial potential.

ARTHUR PRYSOCK—This Is My Beloved. Verve V6-5070 (S)
 Prysock comes up here with a surprising change of pace that displays his reading efforts vividly and his reading expertise. He tells it in vivid, turned on terms. The subjects are love, fun, forgotten, remembered. Mort Garson's music and conducting blends in with a distinction of its own.

LIONEL BART—Isn't This Where We Came In? Deram DES 18020 (S)
 In this elaborately packaged and ambitiously conceived LP, Lionel Bart, famed composer-lyricist of "Oliver," has written and performs his own version of the Seven Ages of Man in songs and snatches of dialog. The more times it is listened to, the greater the appreciation, but should appeal to those who enjoy something special and unusual.

NICE—Ars Longa Vita Brevis. Immediate Z12 52 020 (S)
 The second U. S. album of this British group is inventive with strong evidence of the Nice's superior musicianship. Drawing on the classics, including Bach and Sibelius, the trio has produced a fascinating pressing. The title selection, which takes up the entire second side, is Bach-influenced. Leonard Bernstein's "America" is brightly performed on the first side.

WEST—Bridges. Epic BN 26433 (S)
 The West is an extremely flexible unit with both the talent and the audacity to borrow from the worlds of jazz—as the group does with "Down Along the Cove"—and from country music as in "Looking Back Johanna," a fairly melodic work. "July, You're a Woman" has a lot going for it. With exposure on progressive rock stations, this could be a very major album.

JOHNNY ARTHEY ORCH.—The Golden Songs of Donovan. RCA Victor LSP 4106 (S)
 The Arthey orchestra gives a new dimension to a dozen top Donovan songs. Arthey gives the strings a chance to shine on tunes such as "Catch the Wind," and "Sunny Goodie Street." On "There Is a Mountain" and "Hurdy Gurdy Man," the rhythm and brass sections stand out.

LOW PRICE POP

HUGO WINTERHALTER—Hawaiian Wedding Song. RCA Camden CAS 2309 (S)
 Winterhalter combines his multitalents as pianist and arranger-conductor in a warm, aloha-provoking performance. And he's wisely chosen 10 of the top Hawaiian songs to carry listeners to its island shores. "Hawaiian Sunset," "Moon of Manakoa," "Pagan Love Song" and "Sweet Lelani" are among the tunes.

COUNTRY

WILMA BURGESS—Parting Is Such Sweet Sorrow. Decca DL 75090 (S)
 Spotlighting her current single, the title tune, the fine stylist offers a well-planned program, beautifully delivered. Her warmth, . . . ballads such as "Until My Dreams Come True," and "I Started Loving You Again" will put this LP right up the country chart.

HANK SNOW—Snow in All Seasons. RCA Victor LSP 4122 (S)
 Hank Snow is a perennial favorite in country music, and this LP will prove a boon to his many fans. His "down home" way with a song, and his well-chosen material adds to the total production. Included here are smooth Snow performances of "Flying South," "Roses in the Snow" . . .
(Continued on page 58)

ALBUM REVIEWS

BB SPOTLIGHT

Best of the album releases of the week in all categories as picked by the BB Review Panel for top sales and chart movement.

SPECIAL MERIT

Albums with sales potential that are deserving of special consideration at both the dealer and radio level.

FOUR STARS

★ ★ ★ ★ Albums with sales potential within their category of music and possible chart items.

MEET THE LEADERS OF THE GLOBAL MUSIC INDUSTRY at the

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April 20-23, 1969

Paradise Island Hotel and Villas

Nassau in the Bahamas

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International Music Industry Conference
 300 Madison Avenue — 9th Floor
 New York, N. Y. 10017 (212) MU 7-5523

BEST SELLING Billboard Jazz LP's

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	SOULFUL STRUT Young-Molt Unlimited, Brunswick BL 754144 (S)	8
2	2	FOOL ON THE HILL Sergio Mendes & Brasil '66, A&M SP 4160 (S)	14
3	5	ROAD SONG Wes Montgomery, A&M SP 3012 (S)	18
4	4	THE WORM Jimmy McGriff, Solid State SS 18045 (S)	12
5	10	SILVER CYCLES Eddie Harris, Atlantic SD 1517 (S)	3
6	6	ARRIVAL OF A YOUNG GIANT Craig Huntley Trio, World Pacific ST 20135 (S)	7
7	7	A DAY IN THE LIFE Wes Montgomery, A&M LP 2001 (M); SP 3001 (S)	76
8	8	THE GREATEST BYRD Charlie Byrd, Columbia CS 9747 (S)	3
9	3	MERCY MERCY Buddy Rich Big Band, World Pacific ST 20133 (S)	18
10	12	MOTHER NATURE'S SON Ramsey Lewis, Cadet LSP 21	2
11	11	SOUNDTRACK Charles Lloyd, Atlantic CD 1519 (S)	2
12	—	STONE SOUL Mongo Santamaria, Columbia CS 9780 (S)	1
13	9	THE ELECTRIFYING EDDIE HARRIS Atlantic 1495 (M); SD 1495 (S)	54
14	14	POWERHOUSE Jazz Crusaders, Pacific Jazz ST 20136 (S)	11
15	15	AUTUMN Don Ellis, Columbia CS 9721 (S)	3
16	13	DOWN HERE ON THE GROUND Wes Montgomery, A&M (No Mono); SP 3006 (S)	45
17	18	MASEKELA Hugh Masekela, Uni 73041 (S)	10
18	20	CARAMBA Lee Morgan, Blue Note BST 84289 (S)	8
19	19	MUCH LES Les McCann, Atlantic SD 1516 (S)	3
20	16	THINK Lonnie Smith, Blue Note BST 84290 (S)	4

Billboard SPECIAL SURVEY For Week Ending 3/15/69

New Action Albums

• Continued from page 57

ANITA KERR SINGERS REFLECT THE HITS OF BURT BACHARACH AND HAL DAVID . . .
Dot DLP 2590 (S)

CLARENCE CARTER—The Dynamic . . .
Atlantic SD 8199 (S)

WILLIE MITCHELL—On Top . . .
Hi SHL 32048 (S)

BANANA SPLITS—We're The . . .
Decca DL 75075 (S)

LEONARD NIMOY—Touch Of . . .
Dot DLP 25910 (S)

GEORGE BENSON—Shape of Things to Come . . .
A&M SP 3014 (S)

TYRONE DAVIS—Can I Change My Mind . . .
Dakar SD 9005 (S)

RAMSEY LEWIS—Mother Nature's Son . . .
Cadet LPS 821 (S)

SWEETWATER . . .
Reprise RS-6313 (S)

STONE PILLOW—Eleazar's Circus . . .
London SP 44123

LES McCANN—Much Les . . .
A&M SD 1516

PENTANGLE—Sweet Child . . .
Reprise RS 6334 (S)

PAT COOPER—More Saucy Stories From . . .
United Artists UAS 6690 (S)

VARIOUS ARTISTS—Bubble Gum Music Is . . .
Buddah BDS 5032 (S)

SOUNDTRACK—Joanna . . .
20th Century-Fox TFS 4202 (S)

HUGO MONTENEGRO—Good Vibrations . . .
RCA LSP 4104 (S)

Scanning The News

• Continued from page 55

program manager of auto sound products.

Great Central Distributing Co., Inc. has been appointed distributor in the Albany, N. Y., area for the consumer products division of Motorola. Another new Motorola distributor is Republic Supply Corp. which will handle consumer products in the Detroit area. . . . H. H. Scott, Inc. is offering a 12-minute, 16mm sound movie entitled "Scott Country." The Century Productions film features the people and processes that produce Scott high fidelity equipment. . . . The newest edition of General Electric's popular "Essential Characteristics" Reference Manual is now available to service technicians, design engineers and hobbyist. The 13th edition includes for the first time the new 64-page "Essential Characteristics Basing Diagrams" supplement.

Herbert Johnson, Jr. has been elected vice-president public relations for Sylvania Electric Products, Inc. . . . Joseph Stephanos has joined Zenith Radio Corp. as special markets representative. . . . Joseph Anlauf, Jr. has been named director of Eastern sales for the home products division of Packard Bell Electronics Corp. Meanwhile, J. D. Peck Co. has been named distributor for Packard Bell in the California counties of Riverside and San Bernardino, and Clark County, Nev., which includes Las Vegas. . . . Rocky Mountain Recording, Cheyenne, Wyo.; Audio Acoustics, Inc., Springfield, Mo.; Americana Business Enterprises, Ruston, La.; and RPC Electronics, Inc., Pittsburgh, have been named distributors for Ampex professional audio products. . . . Three new solid-state audio flutter meters are now available from Gotham Audio Corp.

SPECIAL MERIT PICKS

• Continued from page 57

"Snow" and the old favorite, "Springtime in the Rockies," among others.

JIMMY WAKELY — Heartaches, Decca DL 75077 (S)

This marks the return to the disk scene for the pop-country favorite and his debut on the Decca label. Indications here are it will prove a highly commercial return with chart action to follow rapidly. He's in top vocal form as he delivers classics such as "I Can't Stop Loving You" and "Someday." His original, "Lonesome Guitar Man," is another standout.

CLASSICAL

THE GENIUS OF WILHELM FURTWAEGLER —Berlin Philharmonic, Everest 3252 (S)

Furtwaengler gets the best out of the Berlin orchestra in this live recording. The finale in the Brahms work is especially moving. "Till Eulenspiegel" has some minor sound flaws but not enough to hamper the fine work of the Berlin. Of special interest is part of a rehearsal of the first movement of Schubert's "Unfinished Symphony No. 8."

SATIE: SOCRATE — Various Artists/Paris Philharmonic (Leibowitz), Everest 3246 (S) Everest here swiches this only recording of Erik Satie from its Counterpoint-Esoteric label. A fine performance featuring Rene Leibowitz and the Paris Philharmonic, this set should draw much interest in its new form, "electronically re-recorded to simulate stereo." The vocal soloists are also capable.

SHOSTAKOVICH: SYMPHONY No. 8—Moscow Philharmonic (Kondrashin), Everest 3250 (S) The unmistakable stamp of Shostakovich's genius is implanted in this first U. S. release of his "Symphony No. 8" ably performed by the Moscow Philharmonic under the expert baton of Kiril Kondrashin. The opening lengthy agadío is powerful, while the martial Allegro no troppo is a delight.

R&B

BEST OF THE FANTASTIC FOUR—Soul SS 717 (S)

The Fantastic Four have arrived with their first LP on the label. Featured on this polished album is their recent hit "I Love You Madly" as well as "The Whole World Is a Stage" and "I've Got to Have You" which is reminiscent of Otis Redding. Much commercial appeal here.

BLUES

JAMES COTTON BLUES BAND—Cotton in Your Ears, Verve/Forecast FTS 3060 (S) Instead of contemporizing, the James Cotton Blues Band sticks with the classic sound of blues, shifting from small band sounds a la "Back to St. Louis" to the big band sound like with "Motoried Blues." Most rhythmic and appealing cut on the album is "The Mule," a rollicking, rolling farce that gets to you.

OTHER PICKS

• Continued from page 37

"Dizzy," Tommy Roe, ABC. . . . Bill Kelly, Massena, N. Y., WYBG, BP: "Hello It's Me," Nazz, CGR.

COLLEGE — Neil Kempher-Stocker, Bethlehem, Pa., WRMC, BP: "The Devil Came From Kansas," Procol Harum, A&M. . . . Dennis Blyth, Mich., WMSN, BP: "Hair," Cowbills, MGM. . . . Philip Fenster, Rochester, N. Y., WRUR, BP: "Move in a Little Bit Closer," Mama Cass, Dunhill. . . . John Krauss, Oswego, N. Y., WOOR, BP: "Time of the Season," the Zombies, Date. . . . Keith Mann, Albany, N. Y., WSUA, BP: "Aquarius," 5th Dimension, Soul City.

COUNTRY — Chubby Howard, Puyallup, Wash., KAYE, BP: "Loving You," Nat Stuckey, RCA. . . . Curtis Coleman, Greeley, Colo., KYOU, BP: "Let the World Sing It With Me," W. Stewart, Capitol. . . . Frank Wiltse, Miami, Fla., WGMA, BP: "Man and Wife Time," Jim Ed Brown, RCA. . . . Russ Miles, Jacksonville, Fla., WQIK, BP: "One More Mile," Dave Dudley, Mercury. . . . Mike Lange, Poughkeepsie, N. Y., WSPK, BP: "My Happiness," Slim Whitman, Imperial. . . . Bob Tiffin, Cincinnati, Ohio, WZIP, BP: "I'll Share My World With You," George Jones, Musicor. . . . Jim Harper, Flint, Mich., WKMF, BP: "Galveston," Glen Campbell, Capitol.

EASY LISTENING—Bob Hollands, Wilmington, Del., WAMS, BP: "July, You're a Woman," Pat Boone, Tetragrammaton.

Score Registers High With Writer Haskell

• Continued from page 34

Foote, Cone & Belding and account exec Pat Collins.

He lauds FC&B's attitude anent blending intelligent copy with good music. There is great thought these days to the general appeal of the listener, whereas years ago the stock attitude was get the commercial to say as much about the product and chop out music if it was necessary. Haskell says FC&B won't drop an introduction if it sets up a nice framework for the message; or it won't drop an interlude for the same reason. They want a commercial to make a nice package for the listener. Pretty soon he memorizes it and is subliminally affected to where he will buy the item because he remembers something pleasant about the commercial.

Advertisers will often test market a product, soliciting such information as whether a person remembers any part of the commercial. "In the last analysis, if the product sells, the music is good. If the product fails . . . well the music wasn't any good," Haskell says.

"I got into commercials when agencies became interested in contemporary music, and they started looking for people with an aware feeling and the ability to work with accurate timings." By accurate timing Haskell means a 60-second radio commercial must stop at 60 seconds, not 59, while a minute TV spot must ring off at 58 because of "film pull-up" or the time required for fade-outs and fade-ins.

For the past year Haskell has been writing the scores for Master Charge, a new credit card system now spreading outward into other Western states. He had done 15 TV commercials of varying lengths updating the campaigns as the number of locations honoring the cards increased from 70,000 to a current 400,000.

For the visuals of a group of men similarly attired walking behind a woman entering a number of stores, Haskell used the Jack Halloran eight-male-voice choir to signify a strong male

association with bankers, since the card works through a local bank.

Haskell knew the Master Charge campaign was of prime import to the agency when he attended a meeting at which a representative from the Western States Bank Card Assn. from San Francisco was present. He had worked three days preparing three melodies, none of which the agency people liked when he played them at the meeting.

When the copy was read to him, he said, "how about this?" and improvised a melody right on the spur of the moment. The melody clicked with the client. Reflects Haskell: "I figure I learned from that experience that whatever is natural and simple is more salable than something contrived."

For the Master Charge series Haskell used two trumpets, drums, clarinet (playing the bass line) and electric guitar. The intention was to develop a marching flavor to match the bankers on the move.

For a series of national TV spots for Dole pineapple products, Haskell created traditional Hawaiian music, including fast rhythms to match dancers doing Tahitian routines.

For a series of quick cut situations for pineapple slices which is now on national TV, Haskell wrote "Cute" music to match such swiftly flashing situations as a girl wearing a pineapple as an earring and a man leaning over to bite it.

Since Haskell hires all his own musicians, he's licensed by the musicians' union. His fees range from \$100 to prepare a demo of a new melody to be submitted in a competition (with no assurance the melody will ever be used) to form \$750 to \$1,500 for a completed project.

When he's not writing commercials, Haskell is one of Los Angeles' busiest arranger-conductors in the regular music recording business.

The greatest joy for Haskell is creating music which comes out mathematically and is still musical. "The big problem is to get something that sounds right, not only to a music man but to the agency man."

Truth-in-Lending Law Pinpoints Credit Rules

• Continued from page 55

creditor may elect to state the annual percentage rate in dollar terms, such as \$11 finance charge per year per \$100 of unpaid balance. After that date, disclosure of annual percentage rate is mandatory.

In installment buying of big-ticket items, where the loan period and amount and number of payments are fixed, each of these items must be specified, as well as due date of each payment. Customer must be told finance charge and annual percentage rate, also the date finance charge begins to take effect. He must be told number, amount and due dates of all payments, and the sum of the payments.

Also disclosed in installment buying: the amount or method of arriving at default or lateness charges; any security interests to be held by the creditor; method for any "penalty" charge for early repayment of the credit, plus a statement outlining the charges which may be deducted from any rebate or refund.

Open-End

On open-end type of credit

buying, the customary monthly rate such as 1½ per cent on an unpaid balance, must be expressed as an annual rate of 18 per cent.

Open-end charge customers must be informed, in writing, of when finance charges occur, dates by which payment can be made without incurring the finance charge, and minimum payment required to avoid a finance charge. Also, the method the store uses in arriving at the finance charge, the annual rate this represents; whatever other extra charges may be imposed, and any liens on the customer's property acquired by the creditor.

In advertising, the seller can't list one or two items of information and a dollar a week. If he tells any factor of the offer, all other terms must be "clearly and conspicuously" spelled out. The rule applies to all types of advertising, in all media: newspapers, radio, window display, public address system, leaflets, flyers, catalogs, billboards, etc. Also, he can advertise credit buying only if this is a customary thing, part of his usual operation.

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GLENN E. WALLICHS, Chairman of the Board, Capitol Industries,
Hol , California
- 3** CHANGING PATTERNS IN THE DISTRIBUTION AND RETAILING
OF RECORDS
DAVID MA Gen. and Int'l Mgr., Carosello Records, Div. of Curci,
Milan, Italy
- 4** PROMOTING THE ARTIST
AL BELL, Executive Vice-President, Stax Records Co., Memphis, Tenn.
- 5** NEW STRATEGIES FOR PROBLEM OR UNEXPLORED MARKETS
N L. ROEMER, V.-P. Marketing, Melco International, Inc., N. Y., N. Y.
- SESSION 6** PERFORMANCE RIGHTS FOR COMPOSERS AND PUBLISHERS
LOUIS M, Composers, Authors, and Publishers Association of
Canada Limited, Toronto, Canada
- SESSION 7** THE OPTIONS FOR ESTABLISHING A FOREIGN FACILITY—
WEIGHING THEIR ADVANTAGES AND DISADVANTAGES
SALVATORE T. CH President, MCA Music—A Division of MCA, Inc.,
New York, N. Y.
- SESSION 8** THE EMERGENCE OF THE INDIVIDUAL ARTIST/COMPOSER/
PRODUCER AS A SELF-CONTAINED ORGANIZATION
AL BENNETT, President, Liberty Records, Los Angeles, California
- 9** ME DISING THE ARTIST AND MUSIC INTERNATIONALLY
GUNTHER BRAUNLICH, Public Relations Director, Teldec, Hamburg, West
Germany
- SESSION 10** INCOME POTENTIAL IN DIFFERENT MUSIC FORMS AND USE
ARNOLD D. BURK, V.-P. in Charge of Music Operations, Paramount
Pictures Corporation; President, Dot Records, Hol California
- SESSION 11** THE SOURCE OF MUSIC INCOME—A COMPARISON AMONG
MAJOR COUNTRIES
WALTER Hofer & Boorstyn, New York, N. Y.

- SESSION 12** ADAPTING MUSIC AND LYRICS FOR SALE IN OTHER
COUNTRIES
ROGERIO President, Orfeon Videovox SA, Mexico City, Mexico
- 13** NEW SOUNDS IN MUSIC
TOM WILSON, President, The Wilson Organization, Brooklyn, N. Y.
- SESSION 14** INTER-RELATIONSHIP OF THE BROADCAST AND MUSIC
INDUSTRIES
EVERITT, Radio Luxembourg, London, England
- SESSION 15** PERFORMING RIGHTS FOR RECORD PRODUCERS AND
ARTISTS
ALAN W. LIVINGSTON, Beverly Hills, California
- SESSION 16** SIGNIFICANCE OF THE POPULARITY CHARTS
THOMAS E. NOONAN, nt to Vice-President—Sales, Motown
Corporation, Detroit, Michigan
- SESSION 17** BUYING AND SELLING COPYRIGHTS
MAXIN, President, MGM Records, New York, N. Y.
- SESSION 18** N METHODS OF TRANSMITTING MUSIC
WARREN B. SYER, V.-P. & Gen. Mgr., CATV & Consumer Publi
Billboard Publications, Inc., Great Barrington, Mass.
- SESSION 19** THE INFLUENCE OF LAW ON THE INDUSTRY'S FUTURE
M. WILLIAM KRASILOVSKY, Feinman & Krasilovsky, New York, N. Y.
- SESSION 20** HOW A JOINT EFFORT BY THE JUKEBOX AND MUSIC
INDUSTRIES CAN INCREASE PROFITS
M. GRANGER JR., Executive Vice-President, Music Operators
of America, Chicago, Illinois
- SESSION 21** MECHANICAL ROYALTIES—FUTURE UNLIMITED
G AN Editor, Record Retailer, London, England
- SESSION 22** THE INTERNATIONAL TAPE SYSTEMS MARKET
ALAN J. BAYLEY, President, GRT Corporation, Sunnyvale, California
- SESSION 23** MERGERS AND AMALGAMATIONS—THEIR EFFECT ON THE
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WILLIAM D. , President, Billboard Publications, Inc., New
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Produced by: Henry Jerome**

International News Reports

Evidence Stockpile Mounts in Price-Fixing War in England

By GRAEME ANDREWS

LONDON—The collation of evidence for the forthcoming court battle to keep manufacturer imposed prices on records in the U. K. has now begun in earnest.

In a special test, seven albums are on sale at 48 cents off list price in two towns in England, Salisbury and York, and one town over the border in Scotland, Dundee. The test will run until March 22.

In a similar two-week test ending March 1, 12 cents was knocked off the price of five hot singles in two other English towns, Exeter and Shrewsbury, plus Perth in Scotland.

Sales in the six cut-price towns are being compared with full price sales of the same disks in three control towns, Aberdeen in Scotland plus Norwich and Chester.

The tests are being carried

out by the British Market Research Bureau which also compile the new industry charts for Record Retailer. BMRB, which is an offshoot of the J. Walter Thompson advertising agency, is carrying out the tests on behalf of the British Phonographic Industry, the organization which represents all the majors here.

The majors hope that the tests will yield evidence that can be used to bolster their case for fixing prices. The towns used have all been selected because they show similar record buying trends.

On singles the researchers study sales patterns for two weeks before the 14 day cut price offer and two weeks after as well as during the actual discount period.

The price fixing case comes before the Restrictive Practices Court Oct. 13 and is expected to last several weeks, possibly well into 1970. Because the manufacturers have registered a case their product is exempt from the law banning fixed prices until the case is heard.

Nearly all other industries have abandoned price-fixing rather than face costly trials. Some industries, notably tobacco, abandoned their stands with-in hours of having to put their case in court, hanging on to fixed prices as long as they possibly could. The two industries that fought actual cases (shoes and chocolate) both lost

(Continued on page 66)

Philips, RSL Enter \$Mil. Distrib Deal

LONDON — Record Supervision Ltd. (RSL), Britain's first independent record production company, formed in 1953 and headed by Denis Preston, has signed a \$1 million deal with Philips Phonographic Industries, Baarn, for distribution of RSL product in continental Europe, Latin America and Japan.

The five-year contract provides for the release in those territories of 20 new British albums a year, plus the reissue in the medium price range of a further 36 albums drawn from the existing RSL repertoire of more than 400.

The deal carries a six-figure guarantee (in sterling) but Preston said, "I don't think a figure of \$1 million would be a vast exaggeration for the basic guarantees over a period of five years."

The deal takes effect from April 1. RSL remains contracted to EMI for distribution of its product in Britain and the Commonwealth countries and negotiates American releases on a record-by-record basis.

Preston's Lansdowne Series of recordings feature the traditional jazz bands of Acker Bilk, Chris Barber, Alex Welsh, Terry Lightfoot and Humphrey Lyttelton, singers Roger Whittaker and Elaine Delmar, the Barron Knights group, the Chico Arnez, Laurie Johnson, Stan Tracey and Leon Young orchestras and modern jazzmen Don Rendell, Ian Carr, Joe Harriott and Amancio d'Silva.

Preston's most successful recording was the world-wide Acker Bilk hit "Stranger on the Shore" which sold half a million albums and three million singles.

First albums to be released by Philips will include "Blue Acker," with Acker Bilk and the Stan Tracey orchestra; "OM," by protest singer Cecil McCartney; the Don Rendell-Ian Carr Quintet Live, Chris Barber at the London Palladium; "La Belle Elaine," by Elaine Delmar; "Something's Coming," by the Laurie Johnson Orchestra, and "Roger," by Roger Whittaker.

To celebrate the deal, Philips and RSL held a special St. Valentine's Day party at the Royal Lancaster Hotel Feb. 14 attended by several RSL artists.

1st Live Cut By Finn Act

HELSINKI — The first-ever live recording session by a top Finnish artist took place here when Scandia's Kirka Babitzin cut an album, "Kirka," before an audience of members of his fan club and a number of record dealers.

The album, aimed at the international market, contains 11 songs in English and a selection of four hits sung in Finnish. Scandia is now planning a similar session with Donet artist Tapani Kansala.

Imudico Seeks Ban on 'Illegal' Disk of 'Lily'

OSLO — Imudico Musikforlag, the EMI publishing affiliate in Copenhagen, is trying to have two of the three recorded Norwegian versions of "Lily the Pink" withdrawn from sale because it claims the lyrics are unauthorized.

Imudico says that the only authorized Norwegian version is that written by Fedrik Friis for the Odeon quartet, Gluntan — "Doktor E. Wang," released here by EMI licensee Carl M. Iversen.

The Nordisk Copyright Bureau in Copenhagen has been asked to stop the versions by the Three Hits on Decca and by the Nordre Blandede Mannskor og Orkester on RCA Victor.

The RCA record is the best selling domestic record in Norway.

RCA Victor representative in Norway, Nera managing director Eilif Meyer says he has received a stop order from the NCB but has no intention of withdrawing the record. He

plans to discuss the matter with the Norwegian performing right society, TONO.

Said Meyer: "It is up to Imudico to verify that they have the right to stop the record. We do not intend to avoid paying royalties on the sales."

Totto Johannessen, managing director of Nor-Disc which released the Decca recording, claims his company had permission from TONO to record the Three Hits' version because "Lily the Pink" is a free song.

Imudico, which has the rights to "Lily the Pink" in Denmark, Norway and Finland, insists that no permission was given for RCA and Decca to record their versions of the song.

A similar situation arose in Norway last fall when Bente Aaseth (Columbia) and Anne Margrethe Husby (Philips) recorded two different Norwegian versions of "Those Were the Days." In this case, however, the publisher, Essex Music, took no action.

CBS England Will Launch New Classical Budget Line

LONDON—CBS is launching a new budget line classical label in April. The new line, CBS classic, will retail at \$3.42. The first batch of 13 releases will include seven albums not previously available in Britain.

With a few exceptions all the releases will be stereo and will be accompanied by special promotional material, including stickers, leaflets, artists' photographs and a special stand built to hold the first 13 releases.

New material in the line includes a coupling of Moussorgsky's "Night on a Bare Mountain" with "Pictures at an Exhibition" by the Philadelphia Orchestra conducted by Eugene Ormandy; Schubert's "Unfinished Symphony" coupled with Mendelssohn's "Italian," by the New Philharmonic Orchestra conducted by Leonard Bernstein; Haydn's "Symphonies 93 and 94" by the Cleveland Orchestra conducted by George Szell and Dvorak's "New World" by the London Symphony Orchestra conducted by Eugene Ormandy.

Re-releases include Mahler's "Fourth Symphony," by the Cleveland Orchestra under George Szell; Leonard Bernstein narrating and conducting Prokofiev's "Peter and the Wolf," coupled with Tchaikov-

sky's "Nutcracker Suite," and Schubert's "Ninth Symphony" by the Columbia Orchestra conducted by Bruno Walter.

CBS plans further releases in the series at the rate of three, four or five records a month.

DGG in New Classical Set

HAMBURG — Deutsche Grammophon has launched a new classical series, Musique Royal, with the release of 15 albums of "court music" which in many cases bridge the gap between "serious" music and "light" music.

The series, drawn mainly from the extensive Archiv Produktion catalog, includes Musical Battle Scenes; At the Court of Queen Elizabeth I; At the Court of Louis XVI — Versailles; At the Court of Louis XV; At the Court of Frederick II; Famous Organs; a Festive Concert at the Court of Coethen; Johann Sebastian Bach and his Pupils; English Baroque Music at the time of Handel; German and Italian double concertos of the Baroque period;

(Continued on page 66)

Dutch Record Industry Boom Credited to CCGC Promotion

By BAS HAGEMAN

AMSTERDAM — The fact that the Dutch record industry's turnover has increased nearly threefold in 10 years—from \$1.3 million in 1960 to an estimated \$3.3 million in 1969—is to a considerable extent due to the record promotion activity of the Committee for Collective Gramophone Campaigns (CCGC).

Highlight of the CCGC's program each year is the Grand Gala du Disque, the 10th anniversary edition of which took place in the RAI Congress Center, Amsterdam, March 7.

The CCGC, which organizes the event each year, was formed

in 1960 after the first Grand Gala held on Oct. 20 which enjoyed success.

The Committee represents record importers, manufacturers and retailers and each member company pays .05 per cent of its annual turnover to finance the work of the CCGC.

Edison Awards

In addition to organizing the Grand Gala, the CCGC stages an annual serious music gala and presents annual Edison awards for recordings in various categories. It also mounts special promotion campaigns for recordings and record players. A recent successful operation

to promote stereo sales was the release of a special stereo album with tracks contributed by a number of member record companies.

From 1961 to 1964, the CCGC was directed by Willem Duys, under whose direction the Grand Gala du Disque became the most popular radio and TV show of the year in Holland. Duys, now president of Iramac Records, was succeeded as managing director of the CCGC in 1965 by former Philips publicity manager Piet Beishuizen.

As well as acting as a springboard for record sales, the Grand Gala has been instrumental in opening up the European market to foreign artists. Trini Lopez' European success stems from his performance of "If I Had a Hammer" in the 1964 Grand Gala. The record sold 350,000 copies in five weeks in Holland.

Galas Help

A Grand Gala appearance helped Vera Lynn sell 1 million copies of "Land of Hope and Glory" in Holland, and local artist Willeke Alberti achieved a major career breakthrough with his "De Winter Was Lang."

Petula Clark's first big impact on the Dutch market followed her Grand Gala appearance in 1963 and following Charles Aznavour's Dutch debut in the Gala in 1961, 10,000 copies of his latest album

(Continued on page 66)

ARTISTS ARE LISTED FOR AMSTERDAM GRAND GALA

AMSTERDAM—The line-up of artists for the 1969 Grand Gala du Disque to be held in the RAI Congress Center, Amsterdam, March 7 was:

Italy: Nini Rosso; U. S.: Peggy March, Chet Atkins, Buck Owens, the Sandpipers, Gladys Knight and the Pips, Ike and Tina Turner, Miriam Makeba; U.K.: the Pentangle, the Moody Blues, Harry Secombe; France: Rika Zarai, Mireille Mathieu; Germany: James Last; Portugal: Amalia Rodrigues; Holland: Martine Bijl, Ann Burton.

The show will be produced by Artone managing director John Wis and presented by Guus Oster, Willeke Alberti and Annemarie Oster. The music will be provided by the Belgian Radio and Television Orchestra conducted by Francis Bay.

The show will be screened in color by AVRO-TV and broadcast on NRU radio.

200 Will Judge Latin Festival

By ENRIQUE ORTIZ

MEXICO CITY—Piero Bonino, creator and organizer of the First Festival of Latin Songs—set for March 19-23 here—revealed that the Festival jury will consist of 200 people, divided in groups of 40 during the five days of the Festival.

Each daily jury will be drawn from four groups of people.

Ten will be taken from the general public, 10 will be journalists, both international and Mexican, 10 will come from the professions (lawyers, businessmen, etc.) and the remaining 10 will be drawn from artistic circles (composers, singers, actors, etc.).

Bonino added that care would be taken that members of the jury represented 50 per cent adults and 50 per cent young people.

There will be seven winners in the Festival who will win gold medals. Bonino stated that the Festival had been organized so that all the countries entering the Festival (20 Latin-American countries and five European) would have an opportunity to be in the Grand Final.

But no country will have the

Opera for Fest Stirs a Storm

AMSTERDAM — The Minister for Cultural Affairs, Marga Klompe, faced a barrage of criticism this week when plans were revealed for the first performance of the new opera "Reconstruction," by Peter Schat and Harry Mulisch, in the Holland Festival.

The Holland Festival receives a \$2 million subsidy from the Dutch government, which has already come under fire because of the inclusion in the Festival of unimaginative works. But what has sparked the fresh hail of criticism is that the new opera champions the present regime in Cuba and highly critical of the U. S. government.

Critics feel it should not give financial support to a work which is politically prejudiced and capable of damaging the good relations between Holland and the U. S.

JACK & JILL IN NEW TOUR

JOHANNESBURG — Four Jacks and a Jill arrived back here on March 8, after a successful tour of Rhodesia. They started a South African tour.

The groups' tour itinerary included Capitol Theatre, Pretoria (10-11); Alhambra Theatre, Cape Town (12-15); Grand Theatre, Port Elizabeth (17-18); Colosseum Theatre, East London (19); Alhambra Theatre, Durban (20-24); Grand Theatre, Pietermaritzburg (25); Empire Theatre, Johannesburg (26-April 1).

The Four Jacks and a Jill tour is being presented by African Consolidated Theatres in conjunction with Van Rogers, the groups' manager, and the father of group leader, Clive Harding.

right to present more than one song or one singer at the Final.

The Festival will be televised live and in color by Telesistema Mexico with video tapes available throughout the world. It will take place in the Railroads Theater, with the theater stage ordered specially from Italy.

The 100 songs premiered at the Festival are all unpublished. Full list of singers and musical directors appeared in Billboard last week (March 8).

BMI to Cite 3 Mexican Songs

MEXICO CITY—Three Mexican-composed songs have been played more than a million times on radio alone, and BMI has authorized special diplomas for "Granada" by Agustin Lara (Veracruz); "Amor, Amor" by Gabriel Ruiz (Jalisco) and "Frenesi" by Alberto Dominguez (Chiapas).

BMI president Robert B. Sour and vice-president Leo Cherniavsky arrived for the presentation in a Mexico City theater Feb. 28.

Several singers will be invited to sing five tunes written by each of the composers. Artists booked to far include Emilio Tuero, Juan Arvizu, Pedro Vargas, Antonia Peregrino (Ton La Negra), Fernando Fernandez, the sisters Paz and Esperanza Aguila, Mike Laure, Chela Campos, Alejandro Algara, Lupita Palomera and Salvador Garcia.

M. Davis Ban Stirs Storm

TOKYO — The last minute refusal to allow the Miles Davis Quintet to enter Japan by the immigration authorities is causing concern to promoters here over booking U. S. acts.

The Japanese authorities have been clamping down on musicians visiting Japan recently. There was no reason to believe that the Davis group would be denied entrance to Japan—the jazz trumpet player had toured the country before.

By refusing Davis a working visa on the eve of his departure for Japan, the immigration officials cost the tour promoter money for his advance promotion, advertising, hire of halls, and printing. In addition Davis' record company, Sony/CBS had pressed a special album to coincide with the visit.

Vietnam Wages A Record War

TOKYO — The Vietnamese government has started a campaign against "subversive music" as part of its political warfare against the Communists. Vietnamese pop singer Trinh Cong Son has had his disks banned because the government considers them antiwar. Also, his tapes and sheet music have been confiscated. The singer-composer has written over 100 songs dealing with the war.

Gallo & CNA Mull Co-Op In Marketing

JOHANNESBURG — Gallo (Africa) and CNA Investments are discussing joint marketing of some of their products. New fields of distribution are also being investigated.

Eric Gallo, chairman of Gallo (Africa), said this week that distribution costs had increased considerably in South Africa, and that methods of distribution had changed over the past few years. He added that his company and CNA Investments were considering this as a joint merchandising venture in all aspects.

Gallo said that the fields being discussed would include all the domestic and music aids which his company has available for leisure time. The venture could possibly go right up to the field of TV rentals.

"The idea is to set up a rational distribution system, in commodities which are compatible with our two organizations," concluded Gallo.

CNA Investments, primarily involved in book and publishing industry, has nine wholesale depots, more than 190 retail branches, and more than 4,000 agents in South Africa, South West Africa, Rhodesia and Zambia. Among their lines, they carry records which Gallo (Africa) makes and distributes.

Gallo (Africa), which besides records, also manufactures and distributes record players, radios, musical instruments, electronic equipment and general electrical merchandise, has two factories in South Africa. Its headquarters are in Johannesburg, and it has two branches in Durban and one in Cape Town.

Gallo (Africa) has also formed two new companies in Rhodesia and Zambia.

The price of CNA Investments shares rose slightly on the Johannesburg Stock Exchange this week as a result of the announcement.

TV Special Marks Peanuts' 10th Year

TOKYO—Twin girl singers, the Peanuts, celebrated their 10th anniversary in the record business with a TV spectacular built around their old hits. The Peanuts record for King Records in Japan.

EMI LABEL IN S. AFRICA

JOHANNESBURG — EMI (South Africa) will launch a new record label, Little Giant.

It will feature non-white South African artists performing the particular brand of soul/blues music popular among the non-white community here.

Artists already signed to the new label are the Strangers, Sidney and Sharon, Ramasami and Almond. EMI intends concentrating on locally written material, and hopes to have much of it released overseas.

Awit Adds to Award List to Push Music

MANILA—To help cultivate and promote Philippine music, the Awit Awards, to be announced at the first Philippine Music-Record Industry Gala Award Night, March 23, will cover additional categories.

The Awit categories now number 29 from the original 17. The local-vernacular categories are female recording artist, male recording artist, best single, best arranger, composer, lyricist and best instrumental recording.

The local-vernacular sub-division will cover all Filipino dialects.

The special award sub-division will cover two categories, best special recording and record man of the year. The best special recording award will be given to any educational, cultural, religious or spoken word recording on merit of quality, public impact and contribution to musical progress. The Record Man award will be given to an individual, directly involved or not to the record industry, who has worked toward the improvement of the industry

in the cultivation and promotion of local music or the success of a record enterprise.

An addition to the local-English sub-division is the Best New Recording Artist category, which will be awarded to either male or female individual or group. The Best Sound Engineering category of the local division has been changed to Recording Studio of the Year.

Recipients of the Awit Award are selected by a 15-man jury selected by the Awit Award Executive Committee, composed of representatives from the different record companies. Billboard correspondent, Oskar Salazar, is nonvoting chairman of the 1969 Awit Awards executive committee.

The status of a juror should be any of the following: record buyer, record retailer, record distributor, jukebox operator, pressing plant owner servicing the industry, entertainment or music writer, editor of a song-lyric publication, musician who is not a recording artist, and radio station program director.

Sony/CBS Opens Plant in Japan; 150 Employed

TOKYO — Sony/CBS, the newest record company in Japan, has opened a processing and pressing plant near Osaka, a structure modeled after the Columbia Records plant at Santa Maria, Calif.

The new plant located near a large river is constructed on a 23,170 square meter site, with the building itself occupying approximately 3,444 square meters.

Up to now Sony/CBS has been farming out its processing. The firm began operation in June of last year and is already one of the largest record producers in this country.

The new plant has a total of 150 employees turning out over 600,000 record units per month. Some records are still being pressed in Tokyo.

The Osaka plant is an ultra-modern affair housing all the latest pressing equipment, some of it imported from the States and some from Germany.

Sony/CBS has placed emphasis on foreign imports during the first eight months of op-

eration but is gradually building a stable of artists, musicians, composers and technical workers.

The company has its main headquarters in Tokyo with a branch office in Osaka. In addition to regular disks, the firm is also engaged in marketing cartridge and cassette tapes as well as tape reels.

Rio Federation To Weigh Site

RIO DE JANEIRO — Augusto Marzagao, newly elected president of the World Federation of Song Festivals, announced that a meeting of the Federation would be held in Bratislava, Czechoslovakia, July 6, to discuss where to locate the headquarters of the new organization.

He stated that Mexico and Italy were competing with Brazil for the honor and that he was asking the Brazilian government to give full support.

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Canadian News Report

Canadian Radio Rhubarb Is Given Semi-Official 'Ruling'

By RITCHIE YORKE

TORONTO — Canada's smoldering radio legislation issue surfaced again this week, with what seemed to be a semi-official government statement on the controversial subject.

Speaking at a private meeting of Standard Radio News Service news directors, Robert Stanbury—parliamentary secretary to State Secretary Gerard Pelletier—said that Canadian broadcasters definitely face a local content rule similar to the conditions imposed on the television industry.

"There hasn't been a Canadian content rule in radio as there has been in television," Stanbury said. "I think perhaps there should be one, and I suspect there might be one before too long.

"As an entertainment medium, radio should be a prime developer of talent. It shouldn't be a mere machine for playing recordings.

"Radio generally isn't making a substantial development of Canadian talent. Sometimes (by listening to the radio) we are hard pressed to tell what country we're in."

No Inside Word

Later, in an interview with the Telegram, Toronto news-

Rebel & Boo Amalgamate

TORONTO—Rebel Records of Canada and Boo Records of Canada, two Toronto-based labels, have amalgamated.

The amalgamated organization will handle all phases of a recording industry operation, including the manufacture, sales, promotion, and distribution of records and tapes, from Scarborough, Ontario, a suburb here.

Initial releases from the company include LP's (on the Boo label) from Toronto rock bands, A Passing Fancy and Grant Smith, and the Power. On the Rebel label are country LP's from Stompin' Tom Connors and Lida Kent and a blues LP from Mississippi John Hurt.

Labels other than Rebel and Boo to be distributed by the new organization include Spur, Jay-Jay, Zap, Rural Rhythm, Avoca, Fax, Pleasant Peasant, United, Tunes for Tots and Robin Hood.

NEW RELEASES OF CANADA

TORONTO—Newly released Canadian record product includes: Gary Buck, "Tomorrow, Today" (Capitol LP ST-6283); Scotty Stevenson and Canadian Night Hawks, "I Can't Go Back to Winnipeg" (Camden LP-CIS 2305); Scotty Stevenson, etc., "I Can't Go Back to Winnipeg" (Camden 57-3461); Michael Tarry, "If You Believe" (Columbia C4-2863); Guess Who, "This Time Long Ago" (Quality 1933 re-release); Ray Griff, "Wanderin' Through the Valley" (Dot 17206); Bob Smith and the Common People, "Long Black Veil" (Damon D007).

paper, Stanbury stated he did not have any inside word on a decision by the CRTC (Canadian Radio and Television Commission) to enforce Canadian content legislation on the local broadcasting industry.

"I was just speculating that the CRTC would want to give some encouragement to people if the broadcasters don't give exposure to Canadian talent.

"I am aware of the unhappiness of many people who produce Canadian entertainment—composers, artists, record companies, arrangers—and they are making a good case that they are not getting exposure on radio."

The previous week, president Ray Peters of the CAB (Canadian Association of Broadcasters—a body which reportedly is actively lobbying against the Canadian content legislation), said he had met with

CRTC officials and obtained the impression that no such legislation was being contemplated.

Observers, however, view Stanbury's statement as strong indication that the CRTC is not only aware of the lack of a domestic recording industry in Canada, but intends to do something to improve the situation through local content legislation.

Earlier in the week, the local content issue was brought to the Government's attention during a House of Commons Committee on Broadcasting hearings.

Victor Knight, president of the Association of Canadian Radio & Television Artists, said that Canadian broadcasters should be refused a license unless they are willing to use only Canadian-made commercials. He said such a restriction would breathe new life into Canada's moribund film industry.

Hesseltine Is Selected as General Manager of Bravo

TORONTO—Bravo Records, Canada's largest distributor of Italian ethnic records and music, has appointed Laurence Hesseltine general manager. He assumes his new duties immediately.

Bravo, owned and operated by Toronto entrepreneur and financier Johnny Lombardi, unofficial "mayor" of this city's 350,000 - strong Italian community, also announced the release of seven of the 12 winning songs in the San Remo Song Festival. Lombardi flew to Italy to attend the festival and to sign the deal for Canadian distribution rights to these songs.

The records include "Zingara," by Bobby Solo, the festival winner, and "Un Sorriso," by Milva, which finished third. Bravo Records are distributed

CMS Names Krytiuk Mgr.

TORONTO—Canadian Music Sales Corp. has appointed Jury Krytiuk manager of their record division. Krytiuk, who recently moved here from Saskatoon, Sask., had experience in the record field ranging from rack work with Kensington Distributors to the management of Saskatchewan's largest retail record outlet, Jack's Music.

During his first week at CMS, Krytiuk announced the company would be stepping up its releases of Canadian material, particularly in the pop field. He is on a nationwide search for talent. Plans are to exploit all Canadian record artists signed on a world-wide rather than just Canadian basis.

Up until this time, Canadian Music Sales has been basically an ethnic distributor particularly in the areas of Irish, Scottish and Welsh material.

Also announced recently was the initial release by CMS in Canada of the Xtra and Transatlantic labels, two of U. K.'s major folk labels. Included in the first release are four albums by Hamish Imlach, Scottish contemporary folk singer.

in Canada by Canadian Music Sales Corp.

Bobby Solo probably will tour Canada in the spring and will be presented in a Toronto concert by Lombardi. In Italy, Lombardi concluded agreements for the rights to several major Italian labels in Canada.

Ampex of Can. Pushes Haggard

TORONTO — Taking its cue from a U. S. promotion campaign from Capitol Records extolling February as Merle Haggard Month, Ampex of Canada did likewise for this country with its catalog of Merle Haggard 8-track stereo cartridges.

Using large in-store displays featuring the copy line "Country Sounds Great on Ampex Stereo Tape" as part of a heavy promotion campaign, Ampex had five Haggard LP's in the package, all of which were released in Canada in record form by Spartan Records.

The results of the month-long campaign were more than gratifying to Ampex with sales figures reaching unexpected heights.

3 CANADIAN ACTS ENTERED

TORONTO — Canadian artists are involved in the balloting for three of the Grammy awards this year and oddly enough, all three are represented in Canada by Compo Records.

The three are The Irish Rovers, whose "Unicorn" hit has been nominated in the "Best Folk Performance" category, Gordon Lightfoot whose United Artists album "Did She Mention My Name" has been nominated in the same category, and Johnny Wayne, half of the comedy team of Wayne and Shuster, who wrote the liner notes for the Decca LP composed of Original Voice Tracks of W.C. Fields Top Films.

From The Music Capitals of the World

LONDON

Peter Prince, former promotion and marketing manager at MGM, joins MCA as the company's new promotion and publicity controller. Prince will be responsible to MCA managing director Brian Broly for radio and TV exploitation, press and publicity and artists liaison. Prince was formerly with Pye. Roger Watson will continue to handle radio and TV promotion under Prince and Ray Jarrett will handle press and publicity liaison with Tony Barrow International who remains as MCA press representative. Vicki Walton will report to Prince for the company's artists liaison. A newcomer to MCA is David Butler as advertising manager who reports to the company's sales and marketing director Peter Roddis.

Songwriters Bill Martin and Phil Coulter have left Keith Prows Music and formed Mews Music to hold their current copyrights until they sign with another publisher. They wrote Eurovision winner "Puppet on a String" and "Congratulations," another Eurovision success. Martin and Coulter's last copyright for KPM is the current Cilla Black hit "Surround Yourself With Sorrow." Also with KPM are Martin and Coulter's 14 song score for the film biography of Robert Burns. Martin and Coulter were under a three-year pact to KPM.

EMI's John Marshall appointed U. K. label manager for Tamla Motown. Marshall, was previously repertoire selector. Other labels previously handled by Marshall have now been shifted to Dave Chapman who joined EMI last year. Chapman is now U. K. label

College Music Contest Opens Talent Hunt

TORONTO — The Canadian College Music Championships, to be held Aug. 20-22 at the Canadian National Exhibition, Toronto, has announced the beginning of a talent search for entrants to the competition.

The Canadian College Music Championships is being produced by Bob Yde Associates of Leesburg, Fla., the organization that conducted the Intercollegiate Music Festival, a national competition for U. S. students for the past three years.

Popular, folk, and jazz groups are being sought. Students at any of Canada's universities, colleges and post-secondary schools are eligible.

Taped performances of each group will be judged by a Festival adjudication panel and finalists in the three categories will be flown here for the August finals.

Winners of the Canadian national titles will meet the national champions from the U. S. on Aug. 23 at the same Canadian National Exhibition site for the North American College Music Championships.

Both events will be covered by news and broadcast media from around the world and negotiations are now under way to secure TV coverage. Music personalities from Canada and the United States will serve as judges.

manager for Stateside-Dunhill. . . . Robbins Music has publishing rights in the U. K. to Cotillion and Walden Music—the publishing firms of Atlantic Records. The deal was set between Atlantic's Nesuhi Ertegun and Alan Holmes and Tony Roberts from Robbins and the contract has been back dated to the beginning of 1969. The two companies were previously handled through Carlin and Phil Solomon's TeePee firm. . . . Terry Oates, manager of artists development at RCA, leaves the company to become general manager, Screen Gems-Columbia Music. Oates' appointment follows the departure of Cyril Black who left the firm last year to run NEMS publishing company. . . . Len Beadle, Lawrence Wright's professional manager, appointed professional manager, Welbeck Music.

British singer Chris Farlowe has been signed to record for the newly launched American Polydor company. He leaves for the U. S. to record his debut single and album. Farlowe previously recorded for the independent Immediate label. Farlowe is now managed by agent Rik Gunnell.

Philips released the third "World Star Festival" record which includes 16 tracks given free by major record firms. The album has been issued to help raise money for the world's refugees. The album was unveiled at a reception at the House of Commons, London, by the UN High Commissioner for Refugees. The organizers estimate that sales of the album will reach the one million mark throughout the world. Among the artists which appear on the record are Diana Ross and the Supremes, Andy Williams, Tom Jones, Sammy Davis Jr., Frank Sinatra and Sonny and Cher. The album sells for \$2.40.

Triumph Investment Trust has taken a 70 per cent controlling interest in Nemporer Holdings, the holding company NEM Enterprises. The firm acquired the shares from Queenie Epstein, the mother of the late Brian Epstein, who founded the firm. The Beatles retain their 10 per cent and Epstein's brother, Clive, keeps the remaining 20 per cent. Triumph Investment has varying interests outside the entertainment industry and has a stake in Titan Films. . . . MGM has signed three independent record producers to exclusive contracts. Keith West, Tony Cox and Ray Smith. MGM has also signed Manfred Mann to record a new act, Gass, for the label. . . . EMI producer David Paramour has left to form his own company, David Paramor Productions. He will produce acts for Decca and the new Taboo label and continue to produce his EMI acts on an independent basis. Paramour joined EMI five years ago in its promotion department.

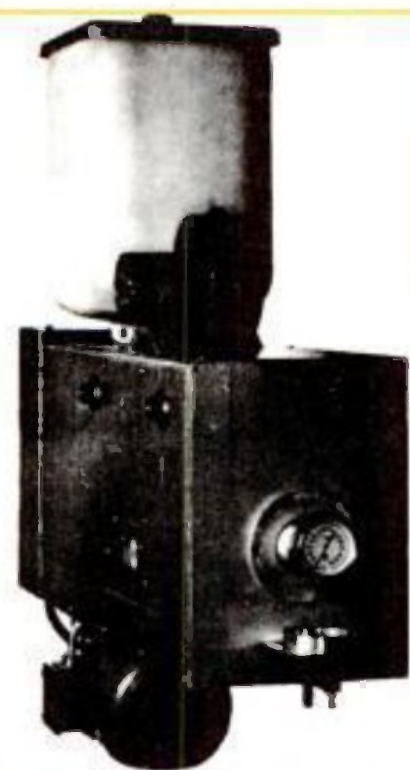
The British team for the Antibes song contest will be Marty Wilde (Philips), Dave Berry (Decca), Kenny Lynch (CBS), David McWilliams (Major Minor), Barbara Ruskin (President), and Sue and Sonny (CBS). Malcolm Roberts has been tentatively set for the contest held June 27-29. The festival will be heard live on Radio Luxembourg and on French radio.

Morgan launches another subsidiary label called Revolver later this month aimed at the soul market. Initial release has been obtained from the Canadian Revolution label, a single "Walking on My Mind," by Dianne Brooks. The singer arrives this month for radio promotion with the label's Mort Ross. . . . Warner Bros.-7 Arts President Mike Maitland arrived here with company executives Phil Rose and George Lee. He plans to set up distribution and staff plans for the Warner Bros. Co. in the U. K.

Richard Hill and John Hawkins, the team which adapted Chaucer's (Continued on page 66)

● always first in the world ●

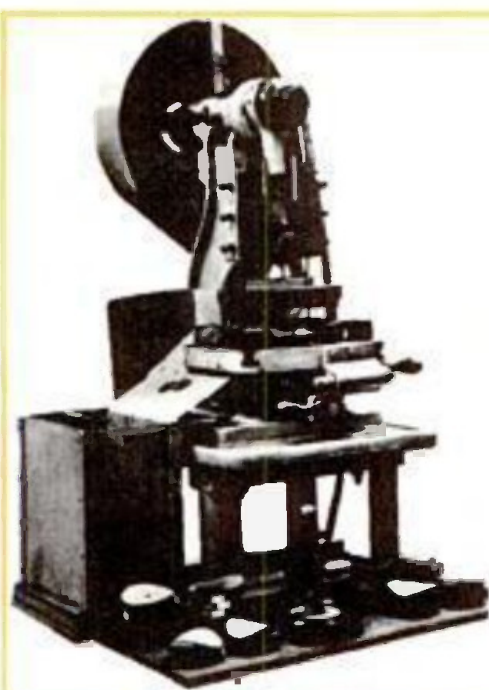
● with the new automatic Super FABEL TC ● the only record press with all transistorized thermocontrol system and ● the recent modern automatic extruder mounted in compact unit with the press.



Fabelmix ● Extruder with adjustable speed and output ● Monobloc unit with any press ● Horizontal extrusion ● Economical and quick steam heating ● Use of material under several shapes (dry blend, pellet, or regrinds) ● 45 gr in 12 seconds ● One hand operation



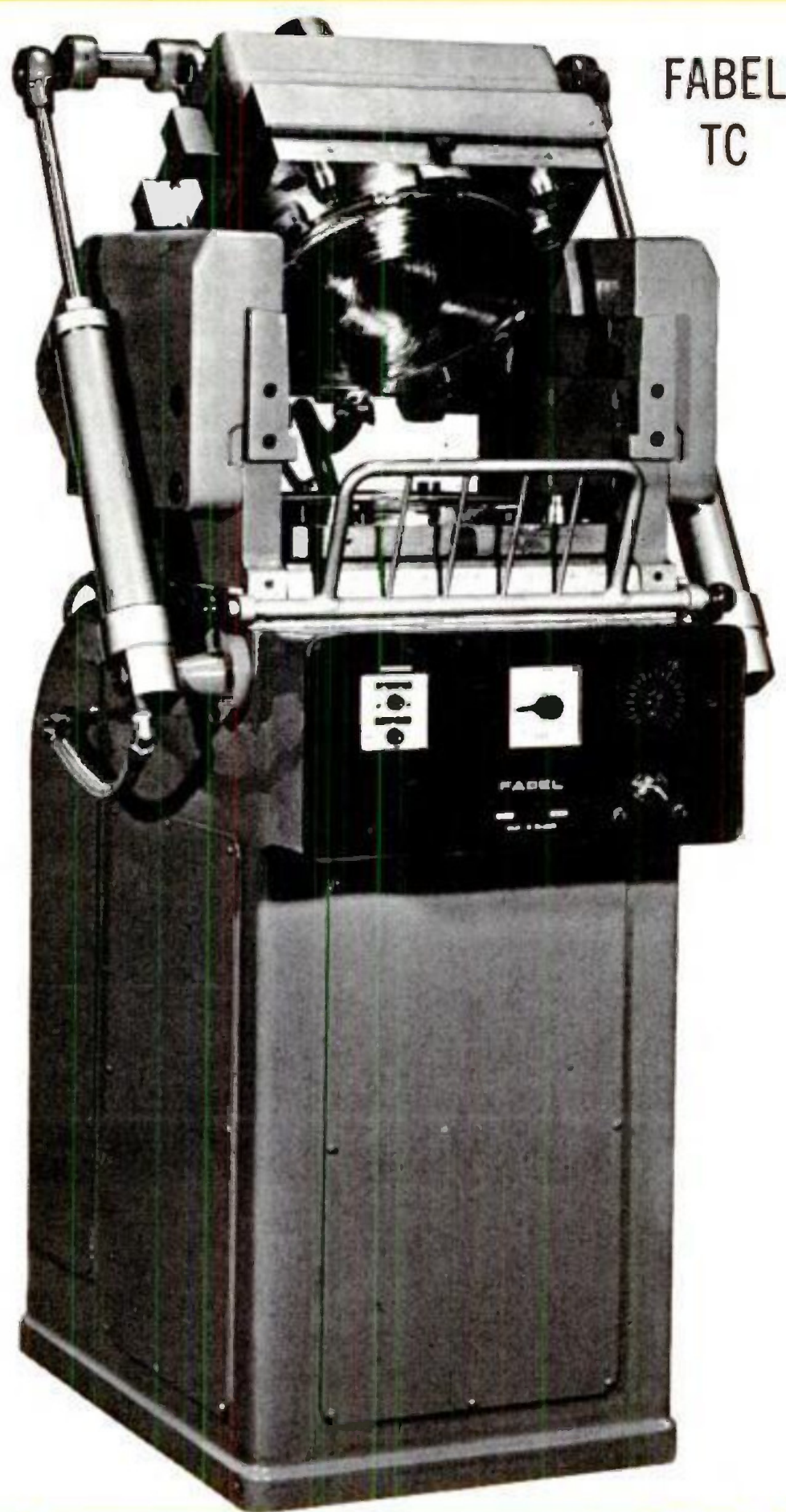
Fabelal ● Automatic electrical hot air preheating oven with containers for gradules



Fabelex ● Eccentric press 8 tons for cutting of centre and outside Ø 7" records



Fabelma ● Matrixes



FABEL TC



- High efficiency
- New all silicon transistorized 3 adjustable temperatures control in plug-in box with printed circuits & platinum sensor
- Interchangeable standard spare parts
- No maintenance
- Electric & pneumatic security devices, one independent of the other
- No more rejects
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- Power : 140 tons
- Precision engine



Fabelmo ● Recent quick heating & cooling die in Cr-Ni steel with double spiral channel ● Rapid dismantling



Fabelfo ● Stamper forming tools

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Fabelfo-M ● Hand stamper forming tool for Ø 7" matrixes

From The Music Capitals of the World

• Continued from page 64

"Canterbury Tales" into a musical are currently working on scripts for two further musicals. Hawkins returned to London after attending the Broadway opening of "Canterbury Tales." The two projects will be "The Rumor About Romeo," a play with music, and a musical adaptation of "The Million Pound Note" film. . . . Decca's Jonathan King is in the U. S. at the Waldorf-Astoria Hotel on a two-week visit to acquire product and meet with independent producers. . . . Brian Poole has switched from CBS to President and debuts with "Send Her to Me," penned by backing group, the Sybelses.

Bron Associated Publishers has secured British publishing rights of the British songs of Udo Jürgens. Juergens is recording an album for Philips under the direction of Jack Baverstock. Bron recently formed a new music publishing company called Coliseum Music to publish the material by the John Hiseman Coliseum group which debuts on Fontana in April. . . . The Action label has signed American singer Merrill Moore to record for its new country label Big Wheel. The singer will be recorded by John Abbey for an album and single in Los Angeles. Moore comes to this country in April to appear in the first country music festival at Wembley promoted by Mervyn Conn. . . . American singer Solomon King now resident in this country has switched recording managers from Peter Sullivan to EMI's Bob Barratt. King's first single under Barratt will be issued Friday (21). . . . Cliff Richard made a guest appearance at this

year's Rumanian song festival March 5-9.

Artists Musical Productions, an independent record production company set up by Andrew Cameron Miller, John Hawkins and Jim Carter-Fea, will record a live album at the Revolution Club, London, for release on Polydor. Featured will be the AMP acts Steamhammer, Affinity, the Unauthorized Version and the Majority. . . . Transatlantic released the first albums from the American Douglas catalog March 7, including David Frost in conversation with the late Sen. Robert Kennedy, "Electric Havens," the Muddy Waters Blues Band and "Malcolm X Talks to Young People." Future releases will include albums by Lenny Bruce and Allen Ginsberg. . . . Peter Kirsten, manager and publisher of Horst Janowski, was in London for talks with his British associate Fred Jackson. . . . EMI is rush-releasing the London cast album from the musical "A Tale of Two Cities" which opened at London's Palace Theater Feb. 27. The book, adapted from Charles Dickens' novel, has been written by Constance Cox and the music and lyrics are by Jerry and Jeff Wayne.

PHILIP PALMER

CINCINNATI

Jewel Recording Co., launched in suburban Mount Healthy by Rusty York, country and rock singer and instrumentalist, some six months ago, has caught on in tip-top fashion and is operating on a busy schedule. A recent visitor was Russ Miller, a producer with Elektra Records and general manager of Elektra's four publishing

affiliates. Miller liked what he saw and heard and as a result is mapping plans to cut a blues album soon at Jewel with guitarist Lonnie Mack. Miller, who works out of New York and Hollywood, recently produced a Lonnie Mack album at Elektra's facilities in Hollywood. Rusty York has given up road work as an entertainer but keeps his hand in by appearing as a banjo soloist on the new Len Mink show spotted each Saturday night on WCPO-TV here. Associated with York at Jewel as chief engineer is Gene Lawson.

Another to use the Jewel firm's facilities in recent weeks is Harry Carlson, head of Fraternity Records, now ensconced in a new office set up in the Hotel Sheraton Gibson here. Winning big favor in various sectors at the moment is the blues single, "Turn On the Bright Lights," by a virtual newcomer, Albert Washington. Written and produced by Carlson, the tip sheets are giving this one the kudos. A novelty rouser, "Bet Your Bippy," by the Pickel Barrel, was released by Carlson last week.

Jack G. Carnegie assumed the duties of general manager of WSAI here March 3. He made the move here from San Antonio, where he

was vice-president and general manager of KONO-AM and KITY-FM. . . . George Burns, program director and assistant to the general manager at WSAI, has been named PD for Pacific and Southern Radio, and moves soon to the firm's new offices in Atlanta.

Creating considerable excitement hereabouts is a new progressive jazz group billed as the Sound Museum, piloted by the sax virtuoso Jimmy McGary and currently holding forth at New Dilly's Top of the Pub on Mount Adams, popular music haunt for locals and tourists alike. The Sound Museum is worthy of a look-in from one of the better labels scouting for talent. In the group, besides McGary, are David Matthews, piano, trumpet and French horn; Kenny Poole, guitar; John Young, double bass; Grover Mooney, percussion, and "Eyes" Naupin, vocals.

Richard E. Reed, general manager of Avco Broadcasting's WLW-C, Columbus, Ohio, has been named general manager of WLW-T here, succeeding Fred Walker, who resigned to become president of Reeves Broadcasting, New York. David Abbott, sales manager of WLW-T, has been

named to succeed Reed as general manager of WLW-C. Both appointments are effective March 17.

BILL SACHS

HAMBURG

Some German record companies are now offering advertising space on albums and singles sleeves. The latest single by Teldec's Manuela carries a dress advertisement. . . . Phonogram has signed a contract with French singer Francoise Hardy to release her records in Germany, Austria and Holland. . . . Aberbach Musikverlag's top-selling titles are "Lady Carnival" by Karel Gott, "Cloud Nine" by the Temptations and "If I Can Dream" by Elvis Presley. . . . MPS Records has signed pianist-composer Friedrich Gulda. . . . Freddy Quinn was in Vienna to record a new single, "Alle Abenteuer dieser Erde," for Polydor. . . . Yehudi Menuhin started a tour of Germany in Bielefeld Thursday. . . . Argentinian pianist Bruno Leonardo Gelber will arrive in Germany Friday (14) for concerts and TV dates.

WOLFGANG SPAHR

GEMA, Record Industry Battle Into Arbitration

By URSULA SCHUEGRAF and MIKE HENNESSEY

MUNICH — An arbitration tribunal has been appointed in an effort to settle the long dispute between GEMA (the German mechanical rights society) and the German record industry.

Until the tribunal reaches a decision, the German record industry has agreed to pay to GEMA royalties based on last year's tariffs but to withhold amounts of up to 12 per cent which are in dispute.

Both the industry and GEMA have appointed nominees to the arbitration court which will be presided over by a retired German Supreme Court judge.

The German industry's contract with GEMA ended on June 30 last year and, since that time, the German group of the International Phonographic Industry has not been able to reach agreement with GEMA on the terms of a new contract.

Meanwhile, the German record companies have been depositing royalties with the German courts and sums running into millions of marks have not been available to GEMA for distribution to its members.

The main points of disagreement between GEMA and the German record industry have been:

1. GEMA's demand that the royalty rate should be calculated on the retail selling price of the record inclusive of the new German added value tax. (The record industry's view is that it is absurd to levy royalty on an amount paid to the Government as tax and it points out that in other Common Market countries where the added value tax has existed for years, the royalty rate is based on the retail price minus tax.)

2. GEMA's plan to levy a royalty rate of 9 per cent on the record industry's receipts from record play on radio and in public locations. (The record industry points out that this royalty is not paid in any other country and has refused to pay it in Germany.)

3. GEMA's demand for what is considered an excessive minimum royalty—i.e., one which, in the case of budget record, would raise the levy from 8 per cent to 11 per cent.

The German record industry has had a contract with GEMA since the early 1930's and this contract was identical to the contract of the Bureau International de l'Edition Mecanique — the Paris-based European mechanical rights office which has for many years had a standard contract with IFPI members for the recording of works in the BIEM repertoire.

GEMA at this time was part of BIEM, but in 1961 the German association left BIEM after a dispute and the German record companies had to negotiate a new contract with GEMA. It was this contract which expired June 30, 1968.

The German Copyright Law of 1965 provides that, in the case of a dispute between the copyright owner and the copyright users, the matter can be submitted to an arbitration tribunal appointed by the German Patent Office.

The German group of the IFPI therefore, referred the dispute to the tribunal for adjudication and, in the meantime—as provided by the Copyright Law—many German companies began paying their royalties into court.

GEMA then filed suit against these companies—including Ariola, Deutsche Gramophon, Electrola, Metronome, Phonogram and Teldec—asking for an injunction against these companies (there were 17 in all) using GEMA controlled material. GEMA also asked the German Federal Cartel Authority to investigate the matter since the German law explicitly prohibits cartel operations.

A preliminary hearing was held at the German Federal Cartel Authority in West Berlin on Jan. 23, when the Authority decided to discontinue investigation into the matter and found that the German record companies had done nothing to offend against the antitrust laws.

The Authority then suggested the compromise solution that the record companies make partial payments to GEMA until the arbitration tribunal has delivered its judgment.

Stephen Stewart, director general of the IFPI, told Billboard: "The industry views this matter not so much as a dispute but as an opportunity, which did not exist before the 1965 German Copyright Act, to submit the industry's proposals to the judgment of a neutral and unbiased authority.

"The industry has in the past had to negotiate with GEMA as best it could, but since GEMA has a complete and absolute monopoly of all rights in Germany, which means that it controls the raw material for the industry's recordings (except for music in public domain) the industry had to agree or face a complete stoppage in recording.

"This is now no longer the case in Germany.

"The industry, which itself has many and extensive publishing interests, takes the view that relations between copyright owners and copyright users should be put on a new basis. Both parties are interested in selling the largest possible number of records and in satisfying the public taste in the widest possible sense.

"The receipts of GEMA and other authors' societies from mechanical rights have more than trebled in the last 10 to 15 years, and there is no reason why this trend should not continue.

"But the industry does object to artificial and non-market-orientated concepts such as paying a royalty on records which are in fact not sold to the public." (This is a reference to the fact that GEMA is at present paid for every record which leaves the factory of the record producer, subject to a flat deduction of 7 per cent for returns.)

"The industry also objects to a royalty payment of 11 per cent of the retail selling price of certain records. In the case of budget lines, which have become the life blood of LP sales (which, in turn, represent an increasingly large percentage of total record sales today), this represents about 16 per cent of the price the record producer gets from the wholesaler or retailer."

Evidence Stockpile Mounts in Price-Fixing War in England

• Continued from page 62

and paid very heavily in attorneys' fees.

However, the BPI, which has retained the legal company of Herbert Smith and Co. to advise it, reckons that it has more than a 50-50 chance of success and is virtually certain to fight the case, having already paid substantial legal fees in its preparation.

Pay Lip Service

Whether all the members of the BPI fully believe in price fixing is another matter. It is generally assumed that some of the emergent majors and the American-owned companies are only paying lip-service to RPM

Dutch Record Industry

• Continued from page 62

bum were sold in Holland in six weeks—a remarkable total for that era.

The Grand Gala benefits from extensive publicity in newspapers and magazines and record companies use the opportunity to mount promotion campaigns for their artists appearing in the event.

The promotional power of the Grand Gala was proved once again last year when the Four Tops appeared with tremendous success and subsequently chalked up 45,000 album sales.

Other top artists who have appeared in the event include Marlene Dietrich, Al Hirt, Sarah Vaughan, Tony Bennett, Amalia Rodrigues, Acker Bilk, Gitte, Conny Froboess and Freddy.

because they do not want to be accused of "upsetting the apple cart."

The industry will have to prove that consumers, not retailers, will suffer if RPM is introduced and its case is expected to make great play on the distribution of cultural product including classical repertoire, which is expected to suffer if a discount war erupts on Top 50 product.

Meanwhile, the majors also appear to be hedging their bets, in case they lose the resale price maintenance issue. The formation of the Record Merchandisers rack jobbing consortium of EMI, Decca and Pye is taken as just one indication of the manufacturers being in a state of readiness if a discount battle breaks.

Racks do not appear to be being promoted aggressively at the moment and many observers feel the consortium is waiting to see the outcome of the RPM issue before deciding at what rate to expand the rack chain.

DGG Classical Set

• Continued from page 62

Serenade for Strings by Telemann; the Golden Age of English Music and Music from a Great Past.

Deutsche Grammophon press chief Dorothee Koehler said that Musique Royal stood for regal entertainment in the true sense of the word since the works featured include many occasional pieces written specially for performance at various royal ceremonies.

HITS OF THE WORLD

Billboard

ARGENTINA

Courtesy Escalera a la Fama

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	ELLA, ELLA YA ME OLVIDO	Leonardo Favio (CBS)—Melograf
2	2	FUISTE MIA EN VERANO	Leonardo Favio (CBS)—Melograf
3	3	PUERTO MONTT	Los Iracundos (RCA)—Relay
4	4	OB-LA-DI, OB-LA-DA	Marmalade (CBS); Bedrocks (Odeon); Connexion No. 5 (RCA); Trillizas de Oro (Fermata)—Fermata
5	5	CHEWY, CHEWY	Pintura Fresca (DiscJockey); Connexion No. 5 (RCA); Ohio Express (Microfon)
6	6	ESTA LA COSA NEGRA NEGRA	Lucio Dalla (RCA)—Relay
7	7	EN EL VAIVEN	Vico Berti (RCA)—Relay
8	9	PENUMBRAS/TENGO	Sandro (CBS)—Ansa
9	—	ZINGARA	Bobby Solo (CBS); Nicola Di Bari (RCA); Iva Zanicchi (Philips)—Fermata
10	10	AMOR DE VERANO	Palito Ortega (RCA)—Clanort

BRAZIL

(Courtesy I.B.O.P.E.)

This Week	Last Week	Title	Artist
1	1	BAHIA DE TODOS OS DEUSES	Manoel Rosa (Castelinho)
2	2	OB-LA-DI, OB-LA-DA	Marmalade (CBS)
3	3	CASA DE BAMBA	Jair Rodrigues (Philips)
4	4	MRS. ROBINSON	Simon and Garfunkel (CBS)
5	5	SEI LA MANGUEIRA	Elza Soares (Odeon)
6	6	SO NOS DOIS	Francisco Jose (Philips)
7	7	HEY JUDE	Beatles (Odeon)
8	8	ELOISE	Barry Ryan (Philips)
9	9	AO MESTRE COM CARINHO	Lulu (Odeon)
10	10	FOR ONCE IN MY LIFE	Stevie Wonder (Mocambo)

BRITAIN

(Courtesy Record Retailer)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	WHERE DO YOU GO TO	Peter Sarstedt (United Artists)—Mortimer (Ray Singer)
2	2	HALF AS NICE	Amen Corner (Immediate)—Cyril Shane (Shel Talmy)
3	4	PLEASE DON'T GO	Donald Peers (Columbia)—Donna (Les Reed)
4	11	SURROUND YOURSELF WITH SORROW	Cilla Black (Parlophone)—Peter Maurice (George Martin)
5	19	I HEARD IT THROUGH THE GRAPEVINE	Marvin Gaye (Tamla-Motown)—Jobete Carlin (Norman Whitfield)
6	3	I'M GONNA MAKE YOU LOVE ME	Supremes and Temptations (Tamla-Motown)—Jobete/Carlin (F. Wilson)
7	9	WICHITA LINEMAN	Glen Campbell (Ember)—Carlin (Al De Lory)
8	20	MONSIEUR DUPOINT	Sandie Shaw (Pye)—Carlin (Ken Wodman)
9	5	WAY IT USED TO BE	Engelbert Humperdinck (Decca)—Maribus (Peter Sullivan)
10	17	GENTLE ON MY MIND	Dean Martin (Reprise)—Acuff-Rose (Jimmy Bowen)
11	26	IST OF MAY	Bee Gees (Polydor)—Abigail (Robert Stigwood)
12	10	I'LL PICK A ROSE	Marv Johnson (Tamla-Motown)—Jobete/Carlin (Dean-Weatherspoon)
13	15	YOU'VE LOST THAT LOVIN' FEELING	Righteous Brothers (London)—Screen-Gems (Spector Mann Weil)
14	6	YOU'RE ALL I NEED TO GET BY	Marvin Gaye (Tamla-Motown)—Jobete (Ashford/Simpson)
15	18	SOUL SISTER BROWN SUGAR	Sam and Dave (Atlantic)—Carlin (Heyes and Porter)
16	36	GOOD TIMES	Cliff Richard (Columbia)—FDH (Nollie Paramour)
17	30	IF I CAN DREAM	Elvis Presley (RCA)—Carlin (Felton Jarvis)
18	7	BLACKBERRY WAY	Move (Regal Zonofone)—Essex (Jimmy Miller)
19	8	ALBATROSS	Fleetwood Mac (Horizon)—Fleetwood/Immediate (Mike Vernon)
20	13	FOR ONCE IN MY LIFE	Stevie Wonder (Tamla-Motown)—Jobete/Carlin (Henry Crosby)
21	48	ONE ROAD	Love Affair (CBS)—Dick James (Mike Smith)
22	34	ALL THE LOVE IN THE WORLD	Consortium (Pye)—Shawstebury (Cyril Stapleton)
23	23	OB-LA-DI, OB-LA-DA	Marmalade (CBS)—Northern (Mike Smith)

24	29	PEOPLE	*Tymes (Blue Horizon)—Chappell (Jimmy Wisner)
25	14	I GUESS I'LL ALWAYS LOVE YOU	Isley Brothers (Tamla-Motown)—Jobete/Carlin (Holland/Dozier)
26	39	BREAKFAST IN PLUTO	Don Partridge (Columbia)—Rutland (Don Paul)
26	47	I CAN HEAR MUSIC	Beach Boys (Capitol)—Lieber Stoller (Carl Wilson)
28	12	YOU GOT SOUL	Johnny Nash (Major Minor)—Tee Pee (Jad)
28	22	YOU AIN'T LIVIN' TILL YOU'RE LOVIN'	Till Marvin Gaye and Tammi Terrell (Tamla-Motown)—Jobete/Carlin (Ashford-Simpson)
30	—	GAMES PEOPLE PLAY	Joe South (Capitol)—Lowery/Chappell (Joe South)
31	28	LILY THE PINK	*Scaffold (Parlophone)—Noel Gay (Norie Paramour)
32	25	LOVE IS LOVE	Barry Ryan (MGM)—Carlin (Bill Landis)
33	—	SORRY SUZANNE	*Hollies (Parlophone)—Schroeder (Ron Richards)
34	36	WINDMILLS OF YOUR MIND	Noel Harrison (Reprise)—United Artists (Jimmy Bowen)
35	31	MOVE IN A LITTLE CLOSER	*Harmony Grass (RCA)—Cyril Shane (Chris Andrews)
35	41	A MINUTE OF YOUR TIME	*Tom Jones (Decca)—Carlin (Peter Sullivan)
37	24	SOMETHING'S HAPPENING	*Herman's Hermits (Columbia)—Cyril Shane (Mickie Most)
39	—	GET READY	Temptations (Tamla-Motown)—Jobete/Carlin (Smokey Robinson)
40	38	IF YOU LOVE HER	Dick Emery (Pye)—Weilbeck (Cyril Stapleton)
41	—	MARY ELENA	*Gene Pitney (Stateside)—Bron (Gerry Bron)
42	16	TO LOVE SOMEBODY	Nina Simone (RCA)—Abigail (Denny Davis)
43	21	IT'S TOO LATE NOW	Long John Baldry (Pye)—Weilbeck-Schroeder (Tony Macauley)
44	41	SHE'S NOT THERE	*Neil MacArthur (Deram)—Marquis (Mike Hurst)
44	33	RIVER DEEP MOUNTAIN HIGH	Ike and Tina Turner (London)—Belinda (Spector/Barry/Greenwich)
45	36	MOCKING BIRD	Inez and Charlie Foxx (U.A.)—Cinephonic (Inez Foxx)
46	34	WHITE ROOM	*Cream (Polydor)—Bratlead (Felix Pappalardi)
46	31	GOING UP THE COUNTRY	Canned Heat (Liberty)—Metric (Dallas Smith)
46	—	YOU'RE MY EVERYTHING	*Max Bygraves (Pye)—(Chapell)
49	27	FOX ON THE RUN	*Manfred Mann (Fontana)—Mann Music (Bron/Mann)
49	—	DON JUAN	*Dave Dee (Fontana)—Lynn (Steve Rowland)

FINLAND

(Courtesy of Intro)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	KAYN UDELLEEN	Eiliseen (Bicyclettes de Belsize)—Markku Aro (CBS)—Music Fazer
2	8	ALBATROSS	Fleetwood Mac (Blue Horizon)
3	—	PIENENA TYTTONA	*Stidit (Scandia)—Scandia-Music
4	5	SAISKOS PLUVAN	Foggy Mountain Breakdown)—Vesa-Matti Lofri (Scandia)—Scandia Music
5	2	KAYMME YHDESSA AIN	(Vi ska go hand i hand)—Tapani Kansa (Sonet)—Scandia Music
6	4	OI NIITA AIKON	(Those Were the Days)—Paivi Paunu (Columbia)—Essex
7	—	KISKOT VIEVAT ETELAAN	*Jukka Kuoppamaki (Columbia)—J.K.C. Music
8	—	OB-LA-DI, OB-LA-DA	Beatles (Parlophone)—Music Fazer
9	—	OLET KOHTALONI	(You Are My Destiny)—Danny (Scandia)—Scandia Music
10	—	ELAMALTA EN HALUA ENEMPAA	(Ob-La-Di, Ob-La-Da)—Erno (Polydor)—Music Fazer

GERMANY

(Courtesy Der Musikmarkt)

This Week	Last Week	Title	Artist
1	—	OB-LA-DI, OB-LA-DA	Beatles (Electrola/Apple)—Budde
2	1	ELOISE	Barry Ryan (Polydor/MGM)—Aberbach
3	—	ATLANTIS	Donovan (CBS/Epic)—Peer
4	—	I'M A TIGER	Lulu (Columbia)—Gerig
5	—	CRIMSON AND CLOVER	Tommy James and The Shondells (Deutsche Vogue)—Slezak
6	—	ES WIRD NACHT, SENORITA	Udo Jurgens (Ariola)—Montana
7	—	CHEWY, CHEWY	Ohio Express (Polydor/Buddah)—Intro

8	—	FOX ON THE RUN	Manfred Mann (Fontana)—Global/Fanfare
9	4	ES GEHT EINE TRANE AUF REISEN	Adamo (Columbia)—Accord
10	2	OB-LA-DI, OB-LA-DA	Marmalade (CBS)—Budde

HOLLAND

Courtesy: Platennieuws & Radio Veronica

This Week	Last Week	Title	Artist
1	2	ATLANTIS	Donovan (Epic)—Holland Music
2	3	SPOOK'S DAY-OFF	Swinging Soul Machine (Polydor)—Dayglow
3	1	AIN'T GOT NO, I GOT LIFE	Nina Simone (RCA)—U.A. Music/Altona
4	6	CRIMSON AND CLOVER	Tommy James and The Shondells (Vogue)—Basart
5	10	RING OF FIRE	Eric Burdon and The Animals (MGM)
6	4	HAIR	Zen (Philips) U.A. Music/Altona
7	5	OB-LA-DI, OB-LA-DA	Beatles (Apple)—Leeds/Basart
8	8	ALBATROSS	Fleetwood Mac (Blue Horizon)
9	—	KEEP IN TOUCH	Free (Philips)
10	7	I STARTED A JOKE	Bee Gees (Polydor)—Basart

ITALY

(Courtesy Musica e Dischi, Milan)

*Denotes local origin

This Week	Last Week	Title	Artist
1	2	MA CHE FREDDO FA	*Nada (RCA Talent)—RCA
2	1	ZINGARA	*Bobby Solo (Ricordi)—Mimo/Ritmi e Canzoni
3	3	BADA BAMBINA	*Little Tony (Durium)—Durium
4	5	LA PIOGGIA	*Gigliola Cinquetti (CGD)—Tevere
5	4	TU SEI BELLA COME SEI	*Mal (RCA)—RCA
6	6	UN'ORA FA	*Fausto Leali (Ri Fi)—Ri Fi Music
7	8	SCENDE LA PIOGGIA	*Gianni Morandi (RCA)—RCA
8	9	ZINGARA	*Iva Zanicchi (Ri Fi)—Mimo/Ritmi e Canzoni
9	10	OB-LA-DI, OB-LA-DA	Beatles (Apple)—Ritmi e Canzoni
10	7	UN SORRISO	*Don Backy (Amico)—El and Chris
11	11	ZUCCHERO	*Rita Pavone (Ricordi)—R.R.R.
12	13	COS'HA' MESSO NEL CAFFE	*Antoine (Vogue)—Arion
13	12	MATTINO	*Al Bano (Vdp)—Vdp
14	—	ELOISE	Barry Ryan (MGM)
15	14	END OF THE WORLD	Aphrodite's Child (Mercury) Alfieri

JAPAN

(Courtesy: Original Confidence Co., Ltd.)

*Denotes local origin

1	1	BLUE LIGHT YOKOHAMA	*Ishida Ayumi (Columbia)—Nichion
2	2	NAMIDA NO KISETSU	*Pinky and Killers (King)—All Staff
3	4	GOOD NIGHT BABY	*King Tones (Polydor)—J&K
4	3	THOSE WERE THE DAYS	Mary Hopkin (Apple)—Shinko
5	5	SHIRANAKATA NO	*Ito Yukari (King)—Watanabe
6	5	TOSHIE NO HITO	*Mori Shin-ichi (Victor)—Watanabe
7	6	NAGASAKI BLUES	*Aoe Mina (Victor)—Victor
8	11	MANCHESTER AND LIVERPOOL	Rinky and the Fellas (London)—April
9	7	KOI NO KISETSU	*Pinky and Killers (King)—All Staff
10	12	L'AMORE E UN MIRACOLO	*Hide and Rosanna (Columbia)—Nichion
11	14	KAZE	*Hashida Norihiko and Schuberts (Express)—Art Music
12	8	SWAN NO NAMIDA	*Ox (Victor)—Top
13	10	AOI TORI	*Tigers (Polydor)—Watanabe
14	15	13 JOURS EN FRANCE	Francis Ray (Saravah)—Pacific
15	13	JUN-AI	*Tempters (Philips)—Tanabe
16	—	KEEP ME HANGIN' ON	Vanilla Fudge (Atlantic)—Taiyo
17	18	KIMI GA SUBETE SA	*Sen Masao (Minoruphone)—Minoruphone
18	16	KAERIMICHI WA TOKATTA	*Chiko and Beagles (Victor)—Pacific
19	19	KAREINARU YUWAKU	*Fuse Akira (King)—Watanabe
20	17	MIZUIRO NO SEKAI	*Jun and Nene (King)—Watanabe

MALAYSIA

(Courtesy Radio Malaysia)

This Week	Last Week	Title	Artist
1	2	WHITE ROOM	Cream (Atco)

2	3	SON OF A PREACHER MAN	Dusty Springfield (Philips)
3	1	ELOISE	Barry Ryan (MGM)
4	4	LILY THE PINK	Scaffold (Parlophone)
5	—	LEAVING ON A JET PLANE	Living Example (Atlantic)
6	9	FOX ON THE RUN	Manfred Mann (Fontana)
7	6	I CAN'T HELP MYSELF	Diana Ross and Supremes (Tamla-Motown)
8	5	I WANT TO SING WITH YOUR BAND	Petula Clark (Pye)
9	8	OB-LA-DI, OB-LA-DA	Marmalade (CBS)
10	7	BUILD ME UP, BUTTERCUP	Foundations (Pye)

MEXICO

(Courtesy Radio Mil)

This Week	Last Week	Title	Artist
1	1	ESOS FUERON LOS DIAS	(Those Were the Days)—Mary Hopkin (Apple); Los Rockin Devils (Orfeon)
2	2	UNA NOCHE NO	Imelda Miller (RCA)
3	3	CHEWY, CHEWY	Ohio Express (Buddah)
4	4	NACIDOS PARA PERDER	(Billy Black Theme)—Sidewalk Sounds (Capitol)
5	5	TE AND (I Love You)	People (Capitol)
6	6	TREBOL CARMESI	(Crimson and Clover)—Tommy James and the Shondells (Roulette)
7	7	A MEDIAS DE LA NOCHE	Lucha Villa (Musart)
8	8	OB-LA-DI, OB-LA-DA	Los Rockin Devils (Orfeon)
9	9	TEMA DE AMOR	Los Pianos Barrocos (Orfeon)
10	10	CONFESSIONS DE MEDIA NOCHE	(Midnight Confessions)—Grassroots (RCA)

NEW ZEALAND

(Courtesy: New Zealand Broadcasting Corp.)

This Week	Last Week	Title	Artist
1	4	OB-LA-DI, OB-LA-DA	Marmalade (CBS)
2	3	WHITE ROOM	Cream (Polydor)
3	5	ONLY ONE WOMAN	Marbles (Polydor)
4	10	THE PAIN GOES ON FOREVER	John Rowles (CBS)
5	2	ELOISE	Barry Ryan (MGM)
6	1	THE WRECK OF THE ANTIONETTE	Dave Dee, Dozy, Beaky, Mick and Tich (Fontana)
7	8	TOY	Casuals (Decca)
8	—	BOTH SIDES NOW	Judy Collins (Elektra)
9	—	BUILD ME UP BUTTERCUP	Foundations (Pye)
10	7	ABERGAVERNENY	Marty Wilde (Philips)

NORWAY

(Courtesy Verdens Gang)

*Denotes local origin

This Week	Last Week	Title	Artist
1	1	OB-LA-DI, OB-LA-DA	Marmalade (CBS)—Sonora
2	3	BISLET SPECIAL	*Nordre Sving Blandede Mannskor og Orkester (RCA Victor)—Imudico
3	2	ALBATROSS	Fleetwood Mac (Blue Horizon)—Sonora
4	6	SOMETHING'S HAPPENING	Herman's Hermits (Columbia)—Sonora
5	4	FRU JOHNSEN	*Inger Lise Andersen (RCA Victor)—Sweden Music
6	7	FOX ON THE RUN	Manfred Mann (Fontana)—Bendiksen
7	—	BLACKBERRY WAY	Move (Polydor)—Essex
8	5	BUILD ME UP BUTTERCUP	Foundations (Pye)—Sonora
9	8	LANGS HVER EN VEI	*Gluntan (Odeon)—Palace
10	—	DOKTOR E. WANG	*Gluntan (Odeon)—Imudico

PHILIPPINES

This Week

Last Week	Title	Artist	
1	5	OB-LA-DI, OB-LA-DA	Marmalade (CBS)—Mareco Inc.
2	2	CHEWY, CHEWY	Ohio Express (Buddah)—Mareco Inc.
3	1	DON'T TELL MY HEART TO STOP LOVING YOU	Jerry Vale (CBS)—Mareco Inc.
4	4	FOOL ON THE HILL	Sergio Mendes and Brasil '66 (A&M)—Dyna Products, Inc.
5	3	BABY COME BACK	Equals (RCA Victor)—Philippinas Record Corp.
6	8	THE MUSIC PLAYED	Lana Cantrell (RCA Victor)—Philippinas Record Corp./Matt Monro (Parlophone)—Dyna Products, Inc.
7	6	BUBBLE GUM MUSIC	Rock and Roll Dubble Bubble Trading Card Co. of Philadelphia 1914 (Buddah)—Mareco, Inc.

8	9	WINDY	Association (Valiant); Astrud Gilberto (Verve)—Mareco, Inc.
9	—	CRIMSON AND CLOVER	Tommy James and the Shondells (Roulette)—Mareco, Inc.
10	—	THE MORE I LOVE YOU	Ray Anthony (Ranwood)—Mareco, Inc.

PUERTO RICO

(Courtesy of WKAQ-EL Mundo)

*Denotes local origin

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HOT 100

FOR WEEK ENDING MARCH 15, 1969

★ STAR PERFORMER—Sides registering greatest proportionate upward progress this week.

Record Industry Association of America seal of certification as million selling single.

THIS WEEK	Wk. Ago	Wk. Ago	Wk. Ago	TITLE	Artist (Producer), Label & Number	Wk. on Chart
4	10	25		DIZZY	Tommy Roe (Steve Barri), ABC 11164	7
2	5	9		PROUD MARY	Creedence Clearwater Revival (John Fogerty), Fantasy 619	8
3	1	1		EVERYDAY PEOPLE	Sly & Family Stone (Sly Stone), Epic 18407	16
4	3	3		BUILD ME UP BUTTERCUP	The Foundations (Tony Macaulay), UNI 55181	11
5	17	19	23	TRACES	Classics IV (Buddie Duie), Imperial 66352	6
6	5	2	2	CRIMSON & CLOVER	Tommy James & the Shondells (Tommy James), Roulette R-7828	14
7	7	11	21	THIS GIRL'S IN LOVE WITH YOU	Blonna Warwick (Barclay-David), Scepter 12341	7
8	10	16	24	INDIAN GIVER	1918 Fruitgum Co. (Kassowitz-Katz, Assoc.), Buddah 91	8
9	20	25	37	TIME OF THE SEASON	Zombies (Rod Argent & Chris White), Date 2-1428	6
10	6	7	8	THIS MAGIC MOMENT	Jay & the Americans (John Ent.), United Artists 50478	12
11	12	22	38	RUN AWAY CHILD, RUNNING WILD	Temptations (Norman Whitfield), Gordy 7084	5
12	13	13	13	GAMES PEOPLE PLAY	Joe South (Joe South), Capitol 2348	10
13	11	15	18	I'VE GOTTA BE ME	Sammy Davis Jr. (Jimmy Bowen), Reprise 8779	14
14	16	23	40	MY WHOLE WORLD ENDED (The Moment You Left Me)	David Ruffin (Fogus & Bristol), Motown 1140	5
15	8	8	11	BABY, BABY DON'T CRY	Smokey Robinson & Miracles (Smokey, Moore, Johnson), Tamla 54178	11
16	9	4	4	TOUCH ME	Doors (Paul A. Rothchild), Elektra 45444	12
17	23	24	31	THINGS I'D LIKE TO SAY	New Colony Six, Mercury 72888	12
18	47	87		GALVESTON	Glen Campbell (Al De Lory), Capitol P-3438	3
19	15	18	19	GIVE IT UP OR TURNIT A LOOSE	James Brown (James Brown), King 6213	8
20	18	6	7	YOU SHOWED ME	Turtles (Chip Douglas), White Whale 292	10
21	24	34	52	THE WEIGHT	Archie Franklin (Jerry Westler & Tom Dowd), Atlantic 3403	4
22	14	14	5	CAN I CHANGE MY MIND	Tyrone Davis (Willie Henderson), Diker 602	13
23	19	21	26	BUT YOU KNOW I LOVE YOU	First Edition (Jimmy Bowen), Reprise 8779	9
24	40	41	61	MR. SUN, MR. MOON	Paul Rogers & the Raiders (Mark Lindsey), Columbia 4-44744	5
25	37	42	43	I GOT A LINE ON YOU	Spirit (Lou Adler), Ode 115	9
26	25	17	17	RAMBLIN' GAMBLIN' MAN	Bob Seger (Widow), Capitol 2297	13
27	38	40	55	YOU GAVE ME A MOUNTAIN	Frankie Laine (Jimmy Bowen), ABC 11174	6
28	31	70		ONLY THE STRONG SURVIVE	Jerry Butler (Gambie & Huff), Mercury 72898	3
29	21	12	10	I'M LIVING IN SHAME	Blanca Ross & the Supremes (The Clan), Motown 1139	8
30	34	38	28	SWEET CREAM LADIES	Box Tops (Chips Moman/Tommy Coghill) Male 12033	12
31	50	54	65	HOT SMOKE & SASSAFRASS	Bubble Puppy, International Artists 138	5
32	32	45	49	CLOUD NINE	Mongo Santamaria (David Robinson), Columbia 4-44748	7
33	48	63		ROCK ME	Steppenwolf (Gabriel Moller), Dunhill 4182	3

34	28	29	CROSSROADS	Cream (Felix Pappalardo), Alca 6646	8
35	45	49	MENDOCINO	Sir Douglas Quintet (Amigos de Mexico), Smash 2191	9
36	66	95	YOU'VE MADE ME SO VERY HAPPY	Blood, Sweat & Tears (James William Guercio), Columbia 4-44776	3
37	89		AQUARIUS/LET THE SUNSHINE IN	Fifth Dimension (Bones Howe), Soul City 772	2
38	26	26	THERE'LL COME A TIME	Betty Everett (Archie Lee Hill Prod.), Uni 55100	9
39	43	44	MAY I	Bill Deal & the Rhondels (Jerry Ross Prod.), Heritage 803	9
40	29	27	TAKE CARE OF YOUR HOMEWORK	Johnnie Taylor (Al Jackson Jr. & Don Davis), Stax 8023	9
41	41	50	SOPHISTICATED SISSY	Meters (Marshall E. Schon & Alton Toussaint), Josie 1001	6
42	42	43	I DON'T KNOW WHY	Stevie Wonder (B. Hunter and S. Wonder), Tamla 54180	5
43	52	66	TWENTY-FIVE MILES	Edwin Starr (Bristol & Fuqua), Gordy 7083	5
44	30	32	GOOD LOVIN' AIN'T EASY TO COME BY	Marvin Gaye & Tammi Terrell (Ashford & Simpson), Tamla 54179	7
45	51	58	DO YOUR THING	Watts 163rd Street Band, Reprise 7250	7
46	39	39	HEAVEN	Rascals (Rascals), Atlantic 2399	6
47	60	62	TRY A LITTLE TENDERNESS	Three Dog Night (Gabriel Moller), Dunhill 4177	6
48	36	51	LET IT BE ME	Glen Campbell & Bobbie Gentry (Al DeLory & Kelly Gordon), Capitol 2387	8
49	49	53	LOVIN' THINGS	Grassroots (Steve Barri), Dunhill 4180	5
50	35	35	TO SUSAN ON THE WEST COAST WAITING	Donovan (Mickie Most), Epic 5-10494	6
51	65	83	BROTHER LOVE'S TRAVELLING SALVATION SHOW	Neil Diamond (Tommy Coghill & Chips Moman), Uni 55109	4
52	53	71	A LOVER'S QUESTION	Oris Roding (Steve Cropper), Alca 6654	3
53	59	75	JOHNNY ONE TIME	Brenda Lee (Mike Donniker), Decca 32428	6
54			I'LL TRY SOMETHING NEW	Blanca Ross & the Supremes & the Temptations (F. Wilson & S. Richards), Motown 1142	1
55	70	72	THE LETTER	The Arbers (Roy Clesca & Lorie Burton), Date 2-1428	4
56	62	68	TEAR DROP CITY	Monkees (Tommy Boyce & Bobby Hart), Colgems 64-6808	4
57	57	64	WHO'S MAKING LOVE	Young-Nott Unlimited (Carl Davis & Eugene Record), Brunswick 35408	3
58	44	46	HONEY	O. C. Smith (Jerry Fuller), Columbia 44731	6
59	56	56	TRAGEDY	Brian Hyland (Ray Buff), Dot 17176	10
60	54	55	KUM BA YAH	Tommy Linnetti (Bill Justis), Decca 32421	9
61	67		BLESSED IS THE RAIN	Brooklyn Bridge (Wes Farrell), Buddah 98	2
62	63	65	WHEN HE TOUCHES ME (Nothing Else Matters)	Peaches & Herb (Billy Sherrill & David Karpalik), Date 2-1437	3
63	64	81	THESE ARE NOT MY PEOPLE	Johnny Rivers (Johnny Rivers), Imperial 64348	4
64	75	80	APRICOT BRANDY	Blanca Ross (Paul A. Rothchild), Elektra 45447	4
65	69	84	BACK DOOR MAN	Burk (Cymbal-Tobias), Bong 544	4
66	80	94	GIMME GIMME GOOD LOVIN'	Crazy Elephant (Kassowitz-Katz Assoc.), Bell 743	3

67	68	73	75	MAYBE TOMORROW	Iveys, Apple 1883	4
68	61	61	64	GLAD SHE'S A WOMAN	Bobby Goldsboro (Bob Montgomery & Bobby Goldsboro), United Artists 50497	6
69				DON'T GIVE IN TO HIM	Gary Puckett & the Union Gap (Jerry Fuller), Columbia 4-44788	1
70	86			I CAN HEAR MUSIC	Beach Boys (Carl Wilson), Capitol 3432	2
71	71	77	77	HELLO, IT'S ME	Hazz (Hazz & Michael Friedman), SGC 001	5
72	81			SHOTGUN	Vanilla Fudge (Vanilla Fudge), Alca 6648	2
73	73	89	95	I LIKE WHAT YOU'RE DOING (To Me)	Carla Thomas (Don Davis), Stax 8034	5
74	74	88		DON'T FORGET ABOUT ME	Dusty Springfield (Jerry Westler-Tom Dowd), Atlantic 45-3666	3
75	78	78	81	SOUL EXPERIENCE	Iron Butterfly (Jim Hilton), Alca 6647	4
76	77	90		SNATCHING IT BACK	Clarence Carter, Atlantic	3
77	87	100		THE WAY IT USED TO BE	Engelbert Humperdinck (Peter Sullivan), Parrot 40036	3
78	91			DON'T TOUCH ME	Bettye Swan (Wayne Shankler), Capitol 2382	2
79	84			NO NOT MUCH	Vogues (Dick Glasser), Reprise 8800	2
80				GOODBYE COLUMBUS	Association (John Boylan), Warner Bros.-Seven Arts 7247	1
81	82	91	91	LONG GREEN	The Flubbers (Norman Petty), Alca 6681	4
82	92			WILL YOU BE STAYING AFTER SUNDAY	Peppermint Rainbow (Paul Leka), Decca 32418	5
83	83	97		DAY AFTER DAY (It's Slippin' Away)	Shangha (Merry Riggelle), A&M 1814	3
84				HAIR	Cowells (Bill & Bob Cowell), MGM 14026	1
85	96			PLAYGIRL	Three Prophets (C. Bonafede, B. Bellor, L. Douglas), Kapp 942	2
86				TIME IS TIGHT	Booker T. & the M.G.'s (B. T. Jones), Stax 8828	1
87	88			DIDN'T YOU KNOW	Glady Knight & the Pips (Ashford & Simpson), Soul 35037	2
88	93			NOTHING BUT A HEARTACHE	Flirtations (Wayne Shankler), Decca 32418	2
89	90			SING A SIMPLE SONG	Sly & the Family Stone (Sly Stone), Epic 5-10487	2
90				KICK OUT THE JAMS	MC-5 (Joe Newman & Bruce Wetnick), Elektra 48448	1
91				TRACKS OF MY TEARS	Archie Franklin (Jerry Westler & Tom Dowd), Atlantic 3403	1
92				MOVE IN A LITTLE CLOSER, BABY	Mama Cass (Steve Barri), Dunhill 4184	1
93				IT'S YOUR THING	Izley Brothers (R. Izley-D. Izley-R. Izley), T-Neck 901	1
94				TIME WAS	Conned Heat (Skip Taylor & Conned Heat), Liberty 54897	1
95	99			ONLY YOU	Bobby Matfield (Dick Glasser), Varo 10634	2
96				THE PLEDGE OF ALLEGIANCE	Red Straton, Columbia 4-44798	1
97	97			HALLWAYS OF MY MIND	Dolls (Bobby Miller), Cadet 5436	2
98	98			THE WEDDING CAKE	Connie Francis (Shelby S. Singleton Jr.), MGM 14034	2
99	100			HAWAII FIVE-O	The Ventures (Joe Saraceno), Liberty 54848	2
100				GOD KNOWS I LOVE YOU	Nancy Sinatra (Billy Strange), Reprise 8813	1

HOT 100—A TO Z—(Publisher-Licensee)

BUBBLING UNDER THE HOT 100

Apricot Brandy (Nina, BMI)	64
Aquarius/Let the Sunshine In (United Artists, ASCAP)	37
Baby, Baby Don't Cry (Jobete, BMI)	15
Back Door Man (Synto, BMI)	65
Blessed is the Rain (Pocket Full of Tunes, BMI)	61
Brother Love's Travelling Salvation Show (Stonebridge, BMI)	51
Build Me Up Buttercup (January-Nice, BMI)	4
But You Know I Love You (First Edition, BMI)	22
Can I Change My Mind (Dakar, BMI)	23
Cloud Nine (Jobete, BMI)	32
Crimson & Clover (Big Seven Music, BMI)	6
Crossroads (Woma, BMI)	34
Day After Day (It's Slippin' Away) (Boomy/ Irving, BMI)	63
Didn't You Know (Jobete, BMI)	87
Dizzy (Low Twins, BMI)	1
Do You Think (Charles Wright & Fred Smith) (Wright-Gersti-Tamara, BMI)	45
Don't Forget About Me (Screen Gems-Columbia, BMI)	74
Don't Give In to Him (Four Star, BMI)	49
Don't Touch Me (Rampone, BMI)	78
Everyday People (Daly City, BMI)	3
Galveston (Jo-Me Music, ASCAP)	18
Games People Play (Lovery, BMI)	12
Gimme Gimme Good Lovin' (Peanut Butter/Kabonka, BMI)	66
Give It Up or Turnit a Loose (Brown & Sons, BMI)	19
Glad She's a Woman (Tomerlongo, BMI)	68
God Knows I Love You (Metric, BMI)	80
Goodbye Columbus (Ensign, BMI)	80
Good Lovin' Ain't Easy to Come By (Jobete, BMI)	84
Hair (United Artists, ASCAP)	64
Hallways of My Mind (Chris Music, BMI)	97
Hawaii Five-O (April, ASCAP)	99
Heaven (Stacast, ASCAP)	46
Hello, It's Me (Screen Gems-Columbia, BMI)	71

Honey (Russell-Cason, ASCAP)	58
Hot Smoke & Sassafras (Tapier, BMI)	31
I Can Hear Music (Trio Music Co. Inc., BMI)	78
I Don't Know Why (Jobete, BMI)	42
I Got a Line on You (Hollenbeck, BMI)	25
I Like What You're Doing (to Me) (East/Memphis, BMI)	73
Indian Giver (Kaskas/Kabonka, BMI)	8
I'll Try Something New (Jobete, BMI)	54
I'm Living in Shame (Jobete, BMI)	29
The Letter (Burton, BMI)	55
It's Your Thing (Brothers Three, BMI)	92
I've Got to Be Me (Dania, ASCAP)	13
Johnny One Time (Hill & Range/Blow Crew, BMI)	53
Kick Out the Jams (Paradox, BMI)	90
Kom Ba Yah (Ciorom, ASCAP)	60
Let It Be Me (M.C.A., ASCAP)	48
The Letter (Burton, BMI)	55
Long Green (Burdette, BMI)	81
Lover's Question, A (Progressive/Edon, BMI)	52
Levin' Things (Gallico, BMI)	49
Maybe Tomorrow (Apple, ASCAP)	67
May I (Rhineclander, BMI)	39
Mendocino (Southern Love, BMI)	35
Move in a Little Closer, Baby (Arnold Jay, ASCAP)	92
Mr. Sun, Mr. Moon (Boon, BMI)	24
My Whole World Ended (The Moment You Left Me) (Jobete, BMI)	14
No Not Much (Deaver, ASCAP)	79
Nothing But a Heartache (Feisted Music, BMI)	88
Only the Strong Survive (Parabot/Doobie Diamond/Downfeller, BMI)	28
Only You (Wildwood, BMI)	95
Playgirl (4 Star Music Co., BMI)	85
Pledge of Allegiance, The (Valentina, ASCAP)	94
Proud Mary (Jondara, BMI)	1
Rambler's Gambler's Man (Gear, ASCAP)	26
Rock Me (Troostdole, BMI)	33

Run Away Child, Running Wild (Jobete, BMI)	11
Shotgun (Jobete, BMI)	72
Sing a Simple Song (Daly City, BMI)	89
Snatching It Back (Pomo, BMI)	71
Sophisticated Sissy (Marsaint, BMI)	46
Soul Experience (Cecil-Hill-Two-East-House, BMI)	75
Sweet Cream Ladies (Blackwood, BMI)	30
Take Care of Your Homework (East/Memphis, BMI)	56
Teardrop City (Screen Gems-Columbia)	36
There'll Come a Time (Jalyne, BMI)	38
These Are Not My People (Lowery, BMI)	63
Time of the Season (Mainstay, BMI)	66
Time Was (Metric, BMI)	9
Things I'd Like to Say (New Colony-T.M., BMI)	17
This Girl's in Love With You (Blue Seas/Jo, ASCAP)	7
This Magic Moment (Rumbalara/Progressive) To Susan on the West Coast Waiting (Poor Im', BMI)	10
Touch Me (Nipper, ASCAP)	16
Touch Me (Low-Sal, BMI)	8
Tracks of My Tears (Jobete, BMI)	91
Tragedy (Black City, BMI)	9
Try a Little Tenderness (Connolly & Robbins, ASCAP)	47
Twenty-Five Miles (Jobete, BMI)	43
Way It Used to Be, The (Maribus, BMI)	77
Wedding Cake, The (Singleton, BMI)	98
The Weight (Swart, ASCAP)	21
When He Touches Me (Nothing Else Matters) (Painted Desert, BMI)	62
Who's Making Love (East/Memphis, BMI)	57
Will You Be Staying After Sunday (Screen Gems-Columbia, BMI)	62
You Gave Me a Mountain (Jobete, BMI)	87
You Showed Me (Tibson, BMI)	17
You've Made Me So Very Happy (Jobete, BMI)	36

101. FOOLISH POOL	Dee Dee Warwick, Mercury 72888
102. FIRST OF MAY	Dee Dee Warwick, Alca 6657
103. IN THE STILL OF THE NIGHT	Paul Anka, RCA 74-0126
104. GIVE IT AWAY	Chi-Lites, Brunswick 35390
105. SOMEBODY LOVES YOU	Deftones, Philly Groove 184
106. BORN AGAIN	Sam & Dave, Atlantic 2688
107. MEMORIES	Elvis Presley, RCA 47-9771
108. NO NOT MUCH	Smoke Ring, Buddah 71
109. WITHIN TAI TO	Everything Is Everything, Vanguard Apostolic 38882
110. ALMOST PERSUADED	Etha Jones, Cadet 8438
111. L.U.V.	Tommy Boyce & Bobby Hart, A&M 1801
112. AM I THE SAME GIRL	Bonnie Arkin, Brunswick 83399
113. BABY MAKE ME FEEL SO GOOD	Five Starsteps & Cubie, Curtom 1936
114. BREAKFAST IN BED	Dusty Springfield, Atlantic 2686
115. MORE TODAY THAN YESTERDAY	Spiral Staircase, Columbia 4-44741
116. UP TIGHT GOOD WOMAN	Solomon Burke, Bell 739
117. MEMORIES ARE MADE OF THIS	Gene & Bobbe, TKR 8017
118. LET THE PINK	Irish Bovers, Decca 32444
119. HEY JUDE	Paul McCartney, Philips 48994
120. THE CONSPIRACY OF HONOR JONES	Dollie Frazier, Capitol 3482
121. I LEFT MY HEART IN SAN FRANCISCO	Bobby Womack, Minit 32059
122. TRUCK STOP	Jerry Smith, ABC 11142
123. TOO LATE TO WORRY, TOO BLUE TO CRY	Ernie Phillips, Booklets 7031
124. YOU'D BETTER GO	Nancy Wilson, Capitol 2452
125. ARE YOU READY	Chambers Brothers, Columbia 4-44779
126	

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their **THIRD** hit

“There Never Was a Time”

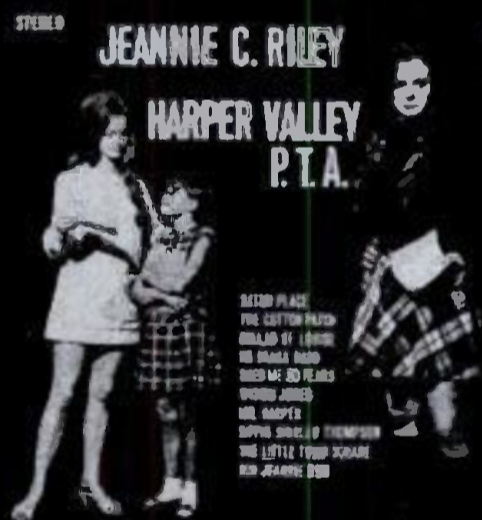
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Spotlight Singles

NUMBER OF
SINGLES REVIEWED

THIS WEEK
234

LAST WEEK
114

*This record is predicted to reach the TOP 40 EASY LISTENING Chart

TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

TOMMY JAMES & THE SHONDELLS— SWEET CHERRY WINE

(Prod. Tommy James) (Writers: James-Grasso) (Big Seven, BMI)—Following their million seller "Crimson and Clover," the group comes on strong with the same powerhouse sales appeal in this swinger with infectious beat and lyric line. Flip: "Breakaway" (Big Seven, BMI). Roulette 7039

B. J. THOMAS—IT'S ONLY LOVE

(Prod. Chips Moman) (Writers: James-Tyrell) (Press, BMI)—He went right up there in the Top 10 with "Hooked on a Feeling" and this strong, emotional ballad performance has all the sales potential of that recent smash. Top vocal workout and material. Flip: "You Don't Love Me Anymore (The Trini Song)" (Press, BMI). Scepter 12244

OHIO EXPRESS—MERCY

(Prod. J. Levine-A. Resnick) (Writers: Levine-Feldman) (Peanut Butter/Kaskat, BMI)—Chalk up another out and out smash for the bubble gum giants. . . . right in the "Yummy, Yummy, Yummy" bag. Sing-a-long teen rocker can't miss. Flip: "Roll It Up" (Peanut Butter/Kaskat, BMI). Buddah 102

GARY LEWIS & THE PLAYBOYS— RHYTHM OF THE RAIN

(Prod. Snuff Garrett) (Writer: Gummow) (Tamerlane, BMI)—The past hit for the Cascades has all the power here to bring Lewis right back to the top of the Hot 100 once again with solid sales impact. The infectious easy-beat rhythm number is a winner. Flip: "Mister Memory" (Gringo, BMI). Liberty 56093

TOP 60 POP SPOTLIGHT

Spotlights Predicted to reach the top 60 of the HOT 100 Chart

BEE GEES—FIRST OF MAY

(Prod. Robert Stigwood) (Writers: Gibb-Gibb-Gibb) (Casseroles, BMI)—Big production ballad performance with compelling lyric line has much of the sales appeal of their recent "I Started a Joke." Flip offers much potential as well. . . . driving, well thought out ballad material. Flip: "Lampbrush" (Casseroles, BMI). Atco 6457

TYRONE DAVIS—IS IT SOMETHING YOU'VE GOT

(Prod. Willie Henderson) (Writers: Dispenza-Wolfolk) (Dakar, BMI)—Hot off his initial smash, "Can I Change My Mind," Davis bounces back with a potent and driving swinger with much of the sales impact of the first entry. Dynamic vocal workout. Flip: "Undying Love" (Dakar, BMI). Dakar 605

WILSON PICKETT—MINI-SKIRTED MINNIE

(Prod. Rick Hall) (Writers: Hill-Jackson-Cage) (New Research, BM)—More blockbuster material from the powerful Pickett to follow up his recent "Hey Jude" hit. Clever material and it moves from start to finish with a wild beat. Flip: "Back in Your Arms" (Fame, BMI). Atlantic 2611

CHAMBERS BROTHERS—ARE YOU READY

(Prod. Tim O'Brian) (Writer: Chambers) (Delot, BMI)—Hard-driving rocker with a wild beat and a vocal workout to match. Should hit hard and fast. Flip: "You Got the Power to Turn Me On" (Chambo, BMI). Columbia 4-44779

*JEANNIE C. RILEY—THERE NEVER WAS A TIME

(Prod. Shelby S. Singleton Jr.) (Writers: Lewis-Smith) (Singleton, BMI)—The "Harper Valley P.T.A." gal swings back with a topper for the recent "Girl Most Likely" hit. Clever lyric message about everyday life penned by Margaret Lewis and Myra Smith and a top vocal performance. Flip: (No information available). Plantation 16

4 SEASONS—IDAHO

(Prod. Bob Gaudio) (Writers: Gaudio-Holmes) (Gavadima/Genius, ASCAP)—A wild departure for the group is this clever and camp take-off on the big band sounds of yesterday. The writing of Jake Holmes and Bob Gaudio is right out of a Sonja Heine movie, and the performance is wild. Flip: "Something's on Her Mind" (Gavadima/Genius, ASCAP). Philips 40597

JAMES CARR—TO LOVE SOMEBODY

(Prod. Quinton Clunch & Rudolph Russell) (Writer: Gibb-Gibb) (Nemperor, BMI)—The Bee Gees' past hit takes on a new and exciting blues dimension in this top reading by Carr which has all the ingredients for a big chart winner, both pop and r&b. Flip: "These Ain't Raindrops" (Rise/Aim, BMI). Gelowax 340

*HERB ALPERT & TIJUANA BRASS—ZAZUERA

(Prod. Herb Alpert & Jerry Moss) (Writer: Ben) (Redra, BMI)—The long due Brass outfit is an infectious, jazz-flavored item with a Spanish vocal and strong dance beat. Has all the ingredients for solid chart winner. Flip: (No information available). A&M 1043

UNIFICS—IT'S A GROOVY WORLD

(Prod. Guy Draper) (Writer: Draper) (Andjun, ASCAP)—Following up their "Beginning of My End," group comes up with a sales topper for that one in this clever lyric message backed by a strong rhythm beat. Flip: "Memories" (ASCAP). Kapp 985

*JOAN BAEZ—LOVE MINUS ZERO/NO LIMIT

(Prod. Maynard Solomon) (Writer: Dylan) (Witmark, ASCAP)—The poignant Bob Dylan ballad material is performed to perfection by the folkster and comes on as one of her most commercial efforts to date. Culled from her current "Any Day Now" hit LP, this single should prove a big one. Flip: "Love is Just a Four Letter Word" (Witmark, ASCAP). Vanguard 35088

JAMES & BOBBY PURIFY—SECTION C

(Prod. Papa Don Prod.) (Writer: Holler) (Rozaque, BMI)—Pulsating blues rocker with potent lyric line and a powerful reading by the dynamic duo. Loaded with sales and play appeal for hot pop and r&b markets. Flip: "I Don't Know What It Is You Got" (Papa Don, BMI). Bell 774

JOHNNY THUNDER—I'M ALIVE

(Prod. Teddy Vann) (Writers: James-Lucia) (Big Seven, BMI)—Raucous solid beat rocker with a wailing vocal workout that should fast prove a left field sales winner. . . . both pop and r&b. Blockbuster performance of the Tommy James material. Flip: "Verbal Expressions of T.V." (Unbelievable, BMI). Calla 161

*GLENN YARBROUGH—SOMEHOW SOMEWAY

(I'm Gonna Get to You)
(Prod. Jimmy Bowen) (Writer: Monda) (Four Star, BMI)—Much of the commercial appeal he had with "Baby, the Rain Must Fall" is in this easy-beat folk swinger which Yarbrough performs for all its worth. Should break through for a hot chart item for him. Flip: "Child of the Night" (Four Star BMI) Warner Bros.-Seven Arts 7269

LINDA RONSTADT—THE LONG WAY AROUND

(Prod. Chip Douglas) (Writers: Edwards) (Third Story, BMI)—Folk-flavored, rhythm ballad and a strong vocal performance has hit written all over it. Watch out for this one. . . . it should make it big on the Hot 100. Flip: "The Dolphins" (Coconut Grove/Third Story, BMI). Capitol 2438

TOP 20 COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

GEORGE JONES— I'LL SHARE MY WORLD WITH YOU

(Prod. "Pappy" Daily) (Writer: Wilson) (Glad, BMI)—Following up his Top Ten winner "When the Green Grass Grows Over Me," Jones has all the sales potential in this poignant ballad. One of his finest performances. Flip: "I'll See You While Ago" (Glad, BMI). Musicor 1391

TOMPALL & GLASER BROTHERS— CALIFORNIA GIRL (And the Tennessee Square)

(Prod. Jack Clement) (Writer: Clement) (Jack, BMI)—They went close to the top with their "One of These Days," and this driving rhythm item, penned and produced by Jack Clement, will fast top the sales of the recent winner. Much pop potential here as well. Flip: "All That Keeps Ya Goin'" (GB, ASCAP). MGM 14036

JIMMY DEAN—A ROSE IS A ROSE IS A ROSE

(Prod. Chet Atkins & Felton Jarvis) (Writers: Mareno-Galbraith) (Music City, BMI)—For his follow-up to "Hammer and Nails," Dean turns in one of his top performances on this infectious ballad with rhythm backing that should spill over into pop as well. A chart topper for certain. Flip: "She's Mine" (Plainview, BMI). RCA 74-0122

CHART

Spotlights Predicted to reach the HOT COUNTRY SINGLES Chart

JERRY REED—There's Better Things in Life (Vector, BMI). RCA VICTOR 74-0124
BILLIE JO SPEARS—Mr. Walker, It's All Over (Barmour, BMI). CAPITOL 2436
MARION WORTH—Love is a Very Strange Thing (Wilderness, BMI). DECCA 32457
BOBBY WRIGHT—Upstairs in the Bedroom (Tree, BMI). DECCA 32464
RAY PENNINGTON—Cold Grey Light of Dawn (Combine, BMI). MONUMENT 1134
JERRY INMAN—Mississippi Woman (Tree, BMI). COLUMBIA 4-44774
BUD LOGAN—In a Way (Acclaim, BMI). RCA Victor 74-0125
LINDA GAIL LEWIS—T-H-E E-N-D. SMASH S-2211
MICKEY GILLEY—She's Still Got a Hold On You (Jack, BMI). PAULA 1208
JACK WALKER—There's a Beat Leaving Every Day (Flavio, BMI). NICO LM 108
RON DAWSON—If Baby's Still On My Mind (Combine, BMI). COLUMBIA 4-44775
JUDY LYNN—Bell by the Tail (Tree, BMI). COLUMBIA 4-44794
GORDON TERRY—Charlie's Pride (Sixteenth Ave., BMI). CHART 59-5005
MARTY COLLINS & BOBBY JEAN—Long Black Veil (Cedarwood, BMI). PLANTATION 12
BILLY REYNOLDS—Johnson, Jones, Baker, & Brown (Earl Barton, BMI). MONUMENT 1129
STEVE MONTGOMERY—Hammer and Nails (Shelby Singleton, ASCAP). LONDON 20044
BECKI BLUEFIELD—Somebody's Gonna Plow Your Field (Singleton, BMI). PLANTATION 10
PATSY CLINE—Crazy Arms (Champion, BMI). DECCA 25747
WILLIS BROTHERS—My Ramblin' Boy (Cherry Lane, ASCAP). STARDAY 863
DAVID INGLES—Fate (Moss-Rose, BMI). CAPITOL 2435
BOBBY GEORGE—I Wish I Was Coming Home (To You) (Freeway, BMI). POMPEII 66691
SKIP GIBBS—Ann (Quartet & Bex, ASCAP). PLANTATION 15
JOHNNY NACE—Sherry Ann (Bud Throne, BMI). THRONE 51126
DEBRA BERRY—All American Sport (Yonah Music, BMI). MUSICOWN 011

TOP 20 R&B

R&B

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

DEBBIE TAYLOR—NEVER GONNA LET HIM KNOW

(Prod. George Kerr & Paul Robinson) (Writers: Dahrrouge-Terrell) (Green Light, BMI)—Debut of the Gerry Purcell label and a dynamic performer has all the ingredients to hit hard and fast on the r&b chart and climb up the pop charts as well. Potent winner that should get there in short order. Flip: "Let's Prove Them Wrong" (Millbridge/M.R.C., BMI). GWP 501

BETTY HARRIS—THERE'S A BREAK IN THE ROAD

(Prod. A. Toussaint & Marshall Sehorn) (Writer: Toussaint) (Marsaint, BMI)—Her move to Shelby Singleton's label proves a hot sales item that will climb the r&b chart and head for the Hot 100 rapidly. Driving Allen Toussaint rhythm item and a powerful vocal workout. Flip: (No information available). SSS International 766

SANDPEBBLES—THE GARDEN OF EDEN

(Prod. Teddy Vann) (Writer: Vann) (Unbelievable, BMI)—Equal potential, pop and r&b, here for this blockbuster loaded with sales appeal and it could easily prove the group's biggest yet. Flip: "You Turn Me On" (Unbelievable, BMI). Calla 160

CHART

Spotlights Predicted to reach the R&B SINGLES Chart

MARVA WHITNEY & JAMES BROWN—You Got to Have a Job (If You Don't Work—You Can't Eat) (Dynatone, BMI). KING 6218
IKE & TINA TURNER—I'm Gonna Do All I Can (Earl Barton, BMI). MINIT 32060
SHIRLEY—They Put the Last Clean Shirt on Leroy Jones Today (Big Shot, ASCAP). WHIZ 610
O. V. WRIGHT—Missing You (Klondike Ent. Ltd., BMI). BACK BEAT 604
LITTLE RICHARD—Whole Lotta Shakin' Goin' On (Pick/Rosarita, BMI). OKEN 4-7325
BILL MOSS—Sock It to 'Em Soul Brother (Danmo, BMI). BELL 771
JEANETTE WILLIAMS—Stuff (Don, BMI). BACK BEAT 601
ALBERT COLLINS—Got a Good Thing Goin' (Big Bopper, BMI). IMPERIAL 64351
TOBY LARK—Shake a Hand (Merriman, BMI). COTILLIAN 44025

SP A M R I SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

TYMES—God Bless the Child (Prod. Billy Jackson) (Writers: Holiday-Herzog) (Marks, BMI)—Group made a big dent with their revival of "People," and this follow-up treatment of the Billie Holiday classic proves another top driving emotional performance. Much sales and play potential here. Columbia 4-44799

RHETTA HUGHES—Hip Old Lady on a Honda (Prod. Mike Terry & Jo Armstead) (Writer: Armstead) (Colfam, BMI)—The fine stylist made noise with her treatment of "Light My Fire" and this solid beat rocker should be the one to bring her to the charts. Strong entry. Tetragrammaton 1520

ANTHONY & IMPERIALS—Anthem (Prod. Teddy Randazzo) (Writers: Randazzo-Pike) (Razzle Dazzle, BMI)—Hard-driving rhythm ballad with vital message delivered in a powerful vocal workout with much play and sales potential. Veep 1303

*STEVE & EYDIE—Real True Lovin' (Prod. Stage II Prod.) (Writer: Parks) (Greenwood, BMI)—The composer of "Somethin' Stupid" offers a catchy piece of rhythm material for the duo. Top performance and Marty Manning arrangement will make much programming noise and lead to healthy sales. Good jukebox bet. RCA 74-0123

BIG BROTHER & HOLDING COMPANY—Women Is Losers (Writer: Joplin) (BMI)—The vibrant Janis Joplin wrote this blues rocker and sings it for all it's worth. Much sales potency here in this cut from an early LP. Mainstream 675

JAMES TAYLOR—Carolina on My Mind (Prod. Peter Asher) (Writer: Taylor) (Apple, ASCAP)—Culled from his new Apple LP, the American folkster living in England comes up with a winner in this original rhythm ballad loaded with play and sales appeal. Apple 1805

RONETTES—You Came, You Saw, You Conquered (Prod. Phil Spector) (Writers: Spector-Wine-Levine) (Irving/Jill Bern, BMI)—Featuring the voice of Veronica, backed by an enormous production, group returns to the disk scene via A&M and with all the current hits with the sound of the '50's this one has much sales appeal. In the bag of their original "Be My Baby." A&M 1040

*JERRY SMITH—Truck Stop (Prod. Paul Cohen) (Writer: Smith) (Papa Joe's Music House, BMI)—Infectious rhythm item that could catch on fast and prove a sales giant. A must for jukeboxes and programming, as well as discotheque appeal. ABC 11162

JEANNE HATFIELD—Step (Prod. O'Brien West) (Writer: Hatfield) (Cotillion, BMI)—Bright, fresh sound loaded with appeal for today's market. Husky blues vocal workout in the Dusty Springfield vein and a clever piece of original rh m ballad material. Watch this one! Atco 6653

*LALO SCHIFFRIN—The (Prod. Tom Mack) (Writer: Schiffrin) (Ensign, BMI)—That "Mission: Impossible" man comes on strong with a swinger loaded with programming and sales potential. Solid beat arrangement. Paramount 0001

KELLY GORDON—He Ain't Heavy, He's My Brother (Prod. Kelly Gordon) (Writers: Russell-Scott) (Harrison, ASCAP)—The producer of Bobbie Gentry's "Ode to Billie Joe" goes vocal and turns in a strong blues-flavored workout on a potent ballad penned by Bobby Scott of "A Taste of Honey" fame. This is one to watch closely. Capitol 71410
SWEET SMOKE—You've Got to Hide Your Love Away (Prod. Dale Hawkins) (Writers: Lennon-McCartney) (Maclen, BMI)—The Beatles number is well delivered in this commercial entry that could easily prove an important chart item and quickly establish the group on the disk scene. Amy 11053

EXILES—Mary on the Beach (Prod. Slater) (Writer: Barry)—The Jeff Barry rhythm number is delivered in a top vocal workout right in today's commercial teen market. Potent debut. Date 2-1639

TOOTS THIELMANS & THE HARMONIZATION—Father O'Connor (Prod. Capitanelli & O'Connor) (Writers: Capitanelli-O'Connor) (Arnold Jay, ASCAP)—Catchy rhythm entry with a solid driving beat in strong support with much play and es potential. Fascinating arrangement. Bell 773

AFFECTION COLLECT (Prod. Norman Petty) (Writer: Hassell) (Dundee, BMI)—Producer Norman Petty, who brought us the Fireballs, comes up with another strong group and they have a strong piece of commercial material here. Evolution 1004

SONNY STITT—Private Number (Prod. A. Jackson & R. Capone) (Writers: Jones-Bell) (East/Memphis, BMI)—The jazz giant's move to the new label handled by Stax out of Memphis proves a commercial one as he revives the William Bell-Judy Clay hit in top, danceable instrumental style. Strong debut. Enterprise 9001

TWO MILE PIKE—The Uninhibited Bicycle (Prod. Dave Kirby) (Writer: Howard) (Pamper, BMI)—Clever rhythm number aimed right at the bike rider. Catchy beat backs the well thought out message lyric. Could prove a left field winner. Boone 1084

9 Lines You'll Hear Everybody Quoting Next Week

"Plane hijackers? I figure there'll be no more hijacking as soon as Cuba gets all their waiters back."

"Dean Martin? Lemme put it to you this way: he's been known to go to sleep at night and wake up the next year."

"Sammy Davis, he's a close friend, sure. Well why not? You can't get help like that any more. To have a guy sing and dance . . . and *dust*?"

"Aristotle and Jackie, I wish 'em a lot of luck. Whatever the deal is."

"Bob Hope? Without a war, he's nothing. Stayed home one Christmas and didn't know the carols. Saw a tree in the living room, thought he was in the middle of the forest."

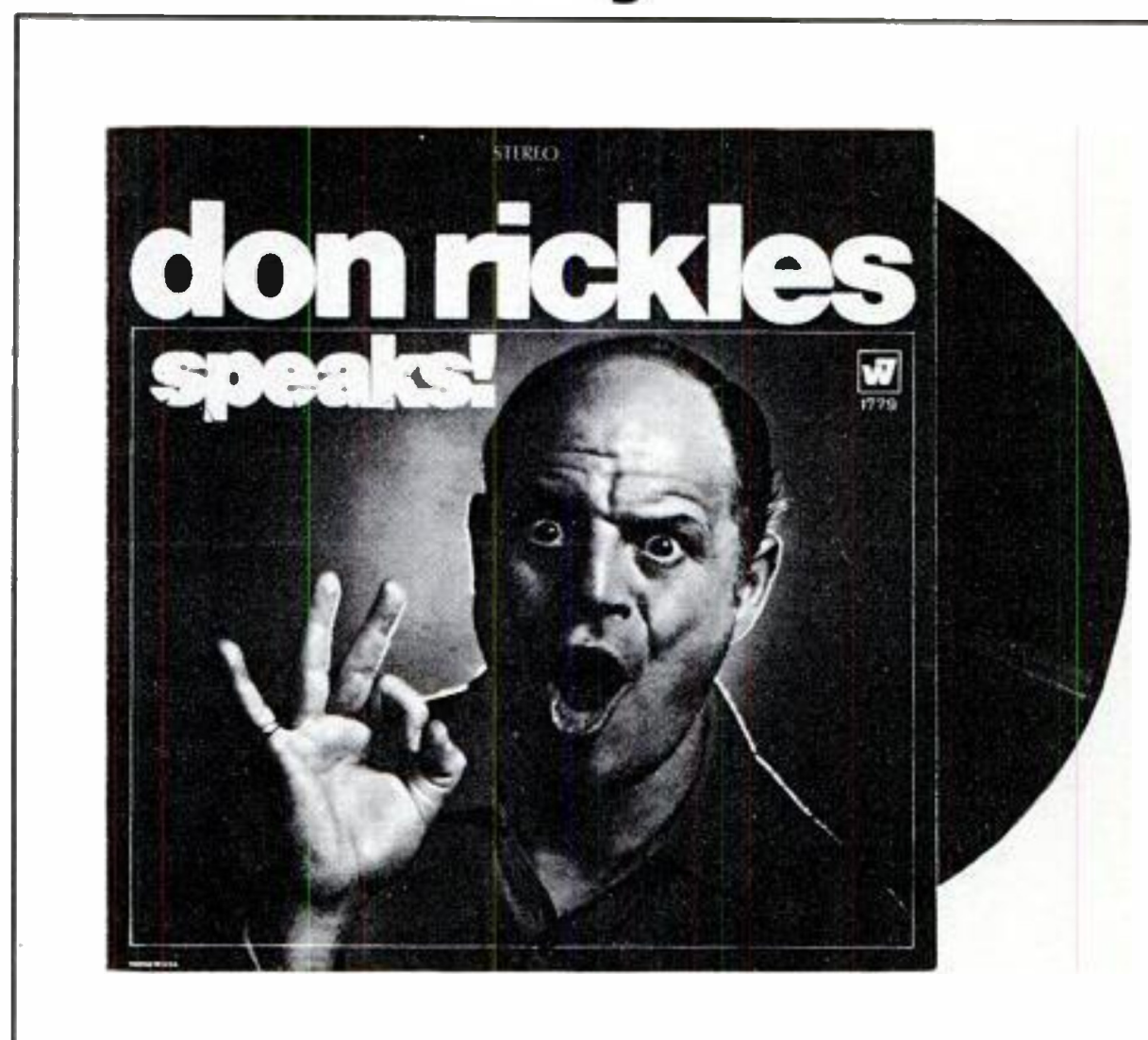
"Women? Frank Sinatra thinks it's like Chicken Delight. Thinks you just pick up the phone and say, 'Send something over.' My mother, you know, is 68 years and Frank made a move toward her."

"Most Italian guys, they never work. They're either at a hold up or humming."

"Ed Sullivan, he's been on television too long. I can understand that. You taken a good look at Ed? How are you going to tell a man that looks like that, he's not on anymore?"

"Roy Rogers, a big evening is you sit on the front porch and watch Trigger foam."

Why?



Get There First.



TOP LPs

FOR WEEK ENDING MARCH 15, 1969

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
18	1	1	GLEN CAMPBELL Wichita Lineman Capitol ST 103 (S)					Ⓢ
5	3	2	THE CREAM Goodbye Atco SD 7001 (S)					
14	4	3	BEATLES Apple SWBD 101 (S)					Ⓢ
11	5	4	ASSOCIATION Greatest Hits, Vol. 1 Warner Bros.-Seven Arts WS 1767 (S)					Ⓢ
5	6	5	IRON BUTTERFLY Ball Atco SD 33-280 (S)			NA		
6	2	6	BEATLES Yellow Submarine Apple SW 153 (S)					Ⓢ
12	7	7	DIANA ROSS & SUPREMES WITH THE TEMPTATIONS T.C.B. Motown MS 682 (S)					
7	8	8	TOMMY JAMES & THE SHONEDLLS Crimson & Clover Roulette SR 42023 (S)					
7	9	9	BLOOD, SWEAT & TEARS Columbia CS 9720 (S)			NA		
7	10	10	TOM JONES Help Yourself Parrot PAS 71025 (S)					
35	11	11	IRON BUTTERFLY In-A-Gadda-Da-Vida Atco SD 33-250 (S)					Ⓢ
5	12	12	LED ZEPPELIN Atlantic SD 8216 (S)				NA	
4	13	13	DONOVAN Greatest Hits Epic BKN 26439 (S)				NA	
6	14	14	CREEDENCE CLEARWATER REVIVAL Bayou Country Fantasy 8387 (S)					
5	15	15	ARETHA FRANKLIN Soul '69 Atlantic SD 8212 (S)					
24	19	16	STEPPENWOLF The Second Dunhill DS 50037 (S)					
3	27	17	★ JEFFERSON AIRPLANE Bless Its Pointed Little Head RCA Victor LSP 4133 (S)			NA	NA	
6	18	18	MIKE BLOOMFIELD & AL KOOPER The Live Adventures Of Columbia KGP 6 (S)				NA	
11	16	14	★ DEAN MARTIN Gentle on My Mind Reprise RS 6330 (S)					
11	17	20	TEMPTATIONS Live at the Copa Gordy GS 938 (S)					
3	51	21	★ VANILLA FUDGE Near the Beginning Atco SD 33-278 (S)					
9	34	22	★ WALTER CARLOS/BENJAMIN FOLKMAN Trans Electronic Music Productions Inc. Presents Switched On Bach Columbia MS 7194 (S)			NA	NA	
33	24	23	ORIGINAL CAST Hair RCA Victor LOC 1150 (M); LSO 1150 (S)			NA	NA	
9	22	24	SPIRIT The Family That Plays Together Ode 212 44014 (S)				NA	
11	32	25	★ YOUNG-HOLT UNLIMITED Soulful Strut Brunswick BL 75144 (S)					
16	25	26	DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS Motown MS 679 (S)					
4	35	27	★ BEE GEES Odessa Atco SD 2-702 (S)					
54	31	28	GLEN CAMPBELL Gentle on My Mind Capitol ST 2809 (S)					Ⓢ
25	21	29	SOUNDTRACK Funny Girl Columbia 805 3220 (S)				NA	Ⓢ
13	20	30	ELVIS PRESLEY Elvis RCA Victor LPM 4088 (M) (No Stereo)			NA	NA	NA
11	33	31	W. C. FIELDS Original Voice Track From His Great Movies Decca DL 79164 (S)					
29	26	32	BIG BROTHER & THE HOLDING COMPANY Cheap Thrills Columbia KCS 9700 (S)				NA	Ⓢ
14	23	33	DIONNE WARWICK Promises Promises Scepter SPS 571 (S)					
15	28	34	SERGIO MENDES & BRASIL '66 Fool on the Hill A&M SP 4160 (S)					
8	30	35	JOAN BAEZ Any Day Now Vanguard VSO 79306/7					NA

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
13	29	36	JUDY COLLINS Who Knows Where the Time Goes Elektra EKS 74033 (S)					
14	36	37	ROLLING STONES Beggar's Banquet London PS 539 (S)					Ⓢ
6	40	38	BILL COSBY It's True! It's True! Warner Bros.-Seven Arts WS 1770 (S)		NA			
40	39	39	JOHNNY CASH At Folsom Prison Columbia CS 9639 (S)				NA	Ⓢ
10	41	40	SAMMY DAVIS JR. I've Gotta Be Me Reprise RS 6324 (S)				NA	
11	38	41	BOBBY VINTON I Love How You Love Me Epic BN 26437 (S)				NA	
3	43	42	BUFFALO SPRINGFIELD Retrospective/Best of Atco SD 33-293 (S)					
17	48	43	GRASSROOTS Golden Grass Dunhill DS 50047 (S)					
6	45	44	TAMMY WYNETTE Stand By Your Man Epic BN 26392 (S)				NA	
12	37	45	FOUR SEASONS Edisone D'Oro (Gold Edition) Philips PHS 2-650T (S)					
30	42	46	ENGELBERT HUMPERDINCK Man Without Love Parrot (No Mono); PAS 71022 (S)					
12	46	47	FRANK SINATRA Cycles Reprise PS 1027 (S)					
14	52	48	LETTERMEN Put Your Head on My Shoulder Capitol ST 147 (S)					
7	55	49	★ SOUNDTRACK Candy ABC ABCS 9 (S)					
36	50	50	RASCALS Time Peace/Greatest Hits Atlantic SD 8190 (S)					Ⓢ
8	53	51	JOHNNIE TAYLOR Who's Making Love ... Stax STS 2005 (S)					
63	44	52	JUDY COLLINS Wildflowers Elektra EKS 74012 (S)					Ⓢ
3	73	53	★ VARIOUS ARTISTS Themes Like Old Times Viva V 36018 (S)					
6	56	54	AL KOOPER I Stand Alone Columbia CS 9718 (S)				NA	
8	78	55	★ 3 DOG NIGHT Dunhill DS 50048 (S)					
5	67	56	★ VOGUES Till Reprise RS 6326 (S)			NA	NA	
36	57	57	CREAM Wheels of Fire Atco SD 2-700 (S)					Ⓢ
22	47	58	JIMI HENDRIX EXPERIENCE Electric Ladyland Reprise 2RS 6307 (S)					Ⓢ
23	62	59	BOBBIE GENTRY & GLEN CAMPBELL Capitol ST 2928 (S)				NA	Ⓢ
10	71	60	★ STEVE WONDER For Once in My Life Tamla TS 291 (S)				NA	
53	58	61	STEPPENWOLF Dunhill DS 50029 (S)					Ⓢ
10	49	62	GEORGE HARRISON Wonderwall Music Apple ST 3350 (S)		NA	NA	NA	
10	64	63	DEEP PURPLE Books of Taliesyn Tetragrammaton T 107 (S)					
82	60	64	JIMI HENDRIX EXPERIENCE Are You Experienced? Reprise RS 6261 (S)					Ⓢ
14	59	65	BOX TOPS Super Hits Bell 6025 (S)					
6	66	66	BOB SEGER SYSTEM Ramblin' Gamblin' Man Capitol ST 172 (S)		NA	NA	NA	
3	70	67	MONKEES Instant Replay Colgems COS 113 (S)				NA	NA
19	72	68	SOUNDTRACK Chitty Chitty Bang Bang United Artists UAS 5188 (S)					
14	69	69	JOHNNY MATHIS Those Were the Days Columbia CS 9705 (S)				NA	
64	63	70	GLEN CAMPBELL By the Time I Get to Phoenix Capitol T 2851 (M); ST 2851 (S)					Ⓢ

Weeks on Chart	Last Week	THIS WEEK	ARTIST - Title - Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				8-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
3	74	71	SMOKEY ROBINSON & THE MIRACLES Live Tamla TS 289 (S)	NA	NA			
5	75	72	JOHNNY CASH The Holy Land Columbia KCS 9766 (S)				NA	
11	54	73	JERRY BUTLER The Ice Man Cometh Mercury ST 61198 (S)					
12	61	74	PETULA CLARK Greatest Hits, Vol. 1 Warner Bros.-Seven Arts WS 1765 (S)					
16	65	75	TRAFFIC United Artists UAS 6676 (S)				NA	
71	77	76	SOUNDTRACK Camelot Warner Bros.-Seven Arts BS 1712 (S)					Ⓢ
35	68	77	JOSE FELICIANO Feliciano! RCA Victor LPM 3957 (M); LSP 3957 (S)			NA	NA	Ⓢ
9	76	78	ROD MCKUEN/ANITA KERR/SAN SEBASTIAN STRINGS Home to the Sea Warner Bros.-Seven Arts WS 1764 (S)					
3	104	79	★ O. C. SMITH For Once in My Life Columbia CS 9756 (S)				NA	
6	97	80	★ BIFF ROSE A Thorn in Mrs. Rose's Side Tetragrammaton T 103 (S)					NA
10	80	81	RICHIE HAVENS Richard P. Havens 1983 Verve 30472 (S)			NA		
53	79	82	SOUNDTRACK The Graduate Columbia OS 3130 (S)				NA	Ⓢ
4	87	83	JOHN MAYALL Blues From Laurel Canyon London PS 545 (S)				NA	
14	85	84	DIANA ROSS & SUPREMES Love Child Motown MS 670 (S)					
5	86	85	FOUR SEASONS The Genuine Imitation Life Gazette Philips PHS 600-290 (S)					
5	103	86	★ CHARLEY PRIDE In Person RCA LSP 4094 (S)				NA	NA
9	81	87	LEAPY LEE Little Arrows Decca DL 75076 (S)					
47	82	88	SIMON & GARFUNKEL Bookends Columbia KCS 9529 (S)				NA	Ⓢ
3	128	89	★ JETHRO TULL This Was Reprise RS 6336 (S)					
4	90	90	TEN YEARS AFTER Stonedhenge Deram DES 18021 (S)					
77	93	91	DIANA ROSS & THE SUPREMES Greatest Hits Motown MS 2-663 (S)					
14	84	92	CANNED HEAT Livin' the Blues Liberty LST 27200 (S)					
3	109	93	★ MONGO SANTAMARIA Sloa Soul Columbia CS 9780 (S)					NA
5	96	94	JERRY VALE Till Columbia CS 9757 (S)					NA
36	89	95	SOUNDTRACK 2001: Space Odyssey MGM SIE 13 (S)				NA	
5	111	96	★ NASHVILLE BRASS Play the Nashville Sound RCA LSP 4059 (S)			NA	NA	NA
3	98	97	PAUL MAURIAT ORCH. Doing My Thing Philips PHS 600-292 (S)					
1	-	98	★ TEMPTATIONS Cloud Nine Gordy GLPS 939 (S)				NA	
8	99	99	ORIGINAL CAST Promises, Promises United Artists UAS 9902 (S)					
38	91	100	JOHNNY RIVERS Realization Imperial LP 12372 (S)					
5	102	101	SPANKY AND OUR GANG Anything You Choose b/w Without Rhyme or Reason Mercury SR 61183 (S)					
123	92	102	SIMON & GARFUNKEL Parsley, Sage, Rosemary & Thyme Columbia CL 2563 (M); DS 9363 (S)					NA
3	123	103	★ BEACH BOYS 20/20 Capitol SKAO 133 (S)					
12	83	104	FEVER TREE Another Time, Another Place Uni 73040 (S)					

TOP LPs

TOP LPs

RANWOOD RECORDS CELEBRATES

LAWRENCE WELK MONTH

WITH
The Sound of Money!

- Lawrence Welk/Love Is Blue RLP8003
- Lennon Sisters/On the Groovy Side R8004
- Myron Floren/New Sounds R8005
- Lennon Sisters/Best Loved Catholic Hymns R8006
- Lennon Sisters/Sing Twelve Great Hits R8007
- Lennon Sisters/Somethin' Stupid R8008
- Jerry Burke/Greatest Organ Hits R8009
- Jerry Burke/A Collection of Golden Organ Hits R8010
- JoAnn Castle/Ragtime Piano Gal R8011
- JoAnn Castle/12 Great Hits in Ragtime R8012
- JoAnn Castle/Great Million Sellers R8013
- Lawrence Welk & Myron Floren/Polkas R8014
- Myron Floren/Accordion Concert R8015
- Lawrence Welk/Moon River R8016
- Lawrence Welk/Winchester Cathedral R8017
- Lennon Sisters/Christmas With the Lennon Sisters R8019
- Lawrence Welk/Silent Night R8020
- Lawrence Welk/Yellow Bird R8021
- Lawrence Welk/Songs of the Islands R8022
- Lawrence Welk/Champagne Music R8023
- Lawrence Welk/Calcutta R8024
- Lawrence Welk/Waltz Time R8025
- Lawrence Welk/Tenth Anniversary Television Show R8026
- Lawrence Welk/Country Music's Great Hits R8027
- Myron Floren/Polka R8029
- Lawrence Welk/To America With Love RLP8030
- Bob Ralston/Playing Great Movie and Show Themes R8031
- Lawrence Welk/Singers and Orchestra R8034
- Frank Scott/Indian Lake R8035
- Curt Ramsey/Sweet Memories R8038
- George Cates/Hawaii R8039
- JoAnn Castle/Hawaiian Ragtime R8041
- Lawrence Welk/Hymns We Love R8042
- JoAnn Castle/Those Were The Days R8043
- Lawrence Welk/Memories R8044
- Natalie Nevins/I Believe R8045
- Myron Floren/Great Polka Hits R8047
- Tanya Falan/Let It Be Me R8048

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TOP LP's

CONTINUED FROM PAGE 72

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
28	95	105	VOGUES Turn Around Look at Me Reprise RS 6314 (S)					
24	101	106	SOUNDTRACK Finian's Rainbow Warner Bros.-Seven Arts BS 2550 (S)					
9	88	107	ELECTRIC FLAG Columbia CS 9714 (S)				NA	
2	178	★	NCS Kickin' Out the Jams Elektra EKS 45648 (S)					
5	115	109	PERCY FAITH Those Were the Days Columbia CS 9762 (S)				NA	
209	112	110	SOUNDTRACK Sound of Music RCA Victor LOC 2005 (M); LSOD 2005 (S)				NA NA	
12	113	111	SOUNDTRACK Oliver Colgems COS 550 (S)					
31	143	112	TOM JONES Fever Zone Parrot PAS 71019 (S)					
54	114	113	ANITA KERR/ROD MCKUEN/SAN SEBASTIAN STRINGS The Sea Warner Bros.-Seven Arts WS 1970 (S)					
13	108	114	MONKEES—SOUNDTRACK Head Colgems COS 5008 (S)					
5	130	★	SAM & DAVE Best Of Atlantic SD 8218 (S)					
28	119	116	JAMES BROWN Live at the Apollo, Vol. 2 King 1022 (S)					
107	117	117	SIMON & GARFUNKEL Sounds of Silence Columbia CL 2469 (M); CS 9269 (S)				NA	
23	105	118	JEANNIE C. RILEY Harper Valley P.T.A. Plantation PLP 1 (S)					
3	122	119	WILSON PICKET Hey Jude Atlantic SD 8215 (S)					
17	120	120	VARIOUS ARTISTS Super Hits, Vol. 3 Atlantic SD 8203 (S)					
17	110	121	ARETHA FRANKLIN Aretha in Paris Atlantic SD 8207 (S)					
15	94	122	JOSE FELICIANO Souled RCA Victor LSP 4045 (S)					
6	125	123	SOUNDTRACK Romeo & Juliet Capitol ST 2998 (S)					
20	116	124	MARVIN GAYE I Heard It Through the Grapevine Tamla TS 285 (S)					
16	127	125	OTIS REDDING In Person at the Whiskey A-Go Go Atco SD 33-265 (S)					
6	126	126	JOHN LENNON & YOKO ONO Two Virgins Telgrammaton 5001 (S)				NA	
20	107	127	GARY PUCKETT & THE UNION GAP Incredible Columbia CS 9715 (S)				NA	
32	100	128	DOORS Waiting for the Sun Elektra EKS 74024 (S)					Ⓢ
20	118	129	ARCHIES Calendar KES 101 (S)				NA NA NA	
79	106	130	VANILLA FUDGE Atco 33-224 (M); SD 33-224 (S)					Ⓢ
1	—	★	TOM JONES Live Parrot PAS 71014 (S)					
1	—	★	DUSTY SPRINGFIELD In Memphis Atlantic SD 8214 (S)					
6	135	133	NANCY WILSON Nancy Capitol ST 148 (S)					
1	—	★	STEPPENWOLF Birthday Party Dunhill DSX 50053 (S)					
21	124	135	BILL COSBY 200 M.P.H. Warner Bros.-Seven Arts WS 1757 (S)					

Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
45	121	136	HERB ALPERT & THE TIJUANA BRASS Beat of the Brass A&M SP 4146 (S)					Ⓢ
157	137	137	SOUNDTRACK Dr. Zhivago MGM 15E-65T (S)					Ⓢ
118	138	138	TEMPTATIONS Greatest Hits Gordy 919 (S)					
4	145	139	LETTERMEN Best Of, Vol. 2 Capitol SKAO 138 (S)					
33	129	140	CREEDENCE CLEARWATER REVIVAL Fantasy 8382 (S)					
2	144	141	EDDY ARNOLD Songs of the Young World RCA Victor LSP 4110 (S)		NA	NA	NA	
56	136	142	CHAMBERS BROTHERS The Time Has Come Columbia CL 2722 (M); CS 9522 (S)					Ⓢ
40	132	143	O. C. SMITH Hickory Holler Revisited Columbia CS 9680 (S)					
4	141	144	VARIOUS ARTISTS Motown Winner Circle No. 1 Hits, Vol. 2 Gordy GS 936 (S)		NA			
10	149	145	GLADYS KNIGHT & THE PIPS Silk n' Soul Soul S 711 (S)					
4	147	146	MOTHER EARTH Living With the Animals Mercury SR 61194 (S)					
9	133	147	B. J. THOMAS On My Way Scepter SPS 570 (S)					
104	151	148	DOORS Elektra EKS 74007 (S)					Ⓢ
12	150	149	TAMMY WYNETTE D-I-V-O-R-C-E Epic BN 26392 (S)				NA	
3	166	★	PERCY SLEDGE Best Of Atlantic SD 8201 (S)					
9	131	151	COWSILLS Best Of MGM SE 4597 (S)					
2	153	152	JULIUS WECHTER & THE BAJA MARIMBA BAND Those Were the Days A&M SP 4167 (S)					
4	156	153	DEAN MARTIN The Best Of, Vol. 2 Capitol SKAO 140 (S)					
7	154	154	ANDY WILLIAMS Sound of Music Columbia KGP 5 (S)		NA	NA	NA	
2	159	155	DELPHONICS Sound of Sexy Soul Philly Groove LP 1151 (S)					
2	158	156	STEVE LAWRENCE & EDYIE GORME What It Was Was Love RCA LSP 4115 (S)		NA	NA		
165	160	157	ORIGINAL CAST Man of La Mancha Kapp KL 4505 (M); KS 5505 (S)					
2	169	158	RAY CONNIF & THE SINGERS I Love How You Love Me Columbia CS 9777 (S)				NA	
7	162	159	PACIFIC GAS & ELECTRIC Get It On Power P 701 (S)					
2	168	160	ED AMES A Time for Living MCA LSP 4128 (S)		NA	NA		
3	182	★	MOBY GRAPE '69 Columbia CS 9696 (S)				NA	
2	167	162	SOUNDTRACK Sweet Charity Decca DL 71502 (S)					
4	163	163	VARIOUS ARTISTS Motown Winner's Circle No. 1 Hits, Vol. 1 Gordy G 935 (S)					
6	164	164	JERRY LEE LEWIS She Still Comes Around Smash SR5 67112 (S)					
8	152	165	ROGER WILLIAMS Only for Lovers Kapp KS 3665 (S)					
67	142	166	CREAM Disraeli Gears Atco 33-232 (M); SD 33-232 (S)		NA	NA		Ⓢ
10	139	167	ERIC BURDON & THE ANIMALS Love Is MGM AW 4591-2 (S)					

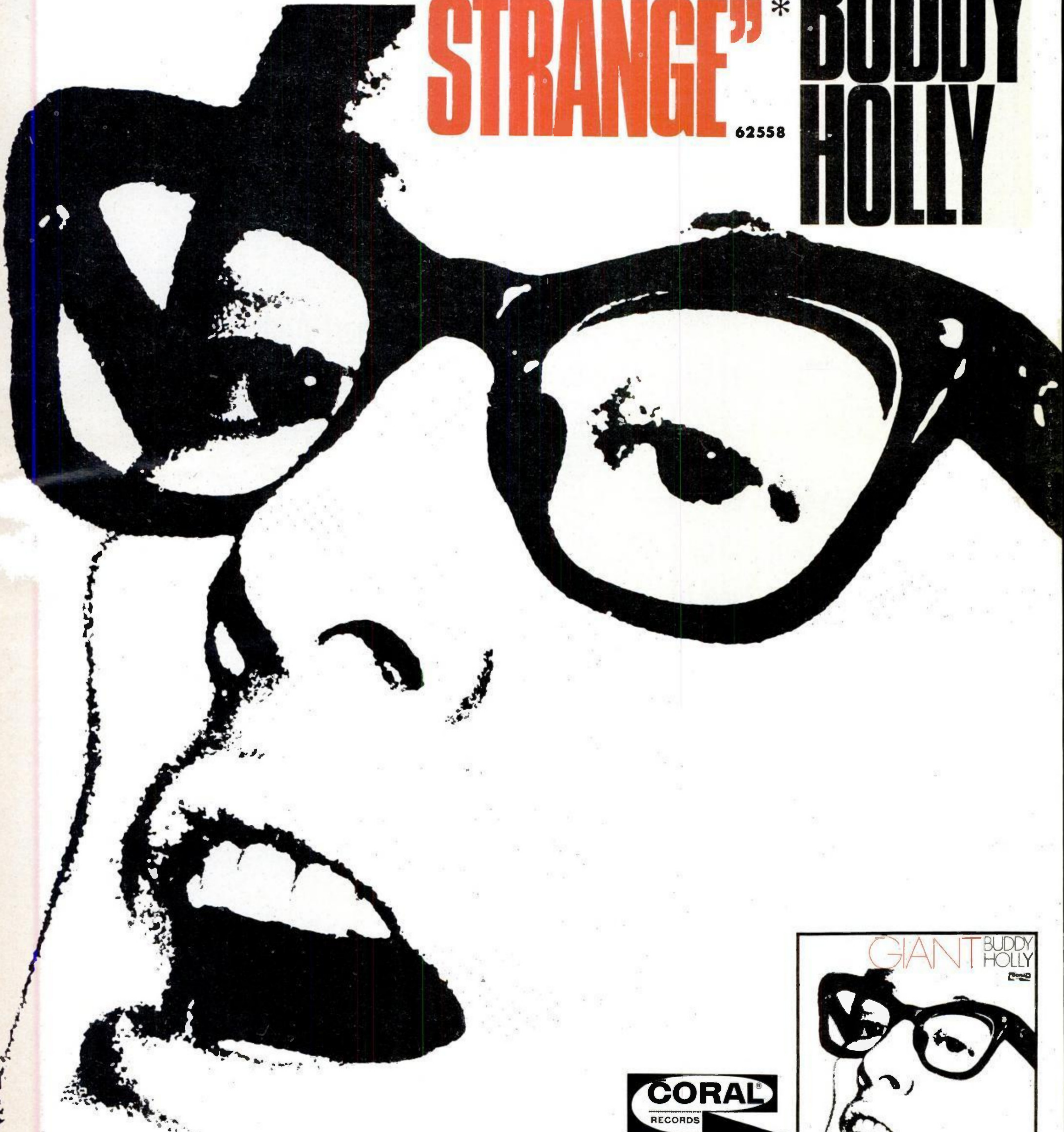
Weeks on Chart	Last Week	THIS WEEK	ARTIST — Title — Label & Number	TAPE PACKAGES AVAILABLE				RIAA Million Dollar LP
				B-TRACK	4-TRACK	CASSETTE	REEL TO REEL	
21	165	168	RAY CONNIF & THE SINGERS Turn Around, Look at Me Columbia CS 9712 (S)				NA	
12	190	★	JIMMY McGRUFF The Worm Solid State 18045 (S)					
5	170	170	JOE SOUTH Introspect Capitol ST 108 (S)		NA	NA		
90	172	171	ENGELBERT HUMPERDINCK Release Me Parrot PA 61012 (M); PAS 71012 (S)					Ⓢ
4	173	172	TAJ MAHAL Nach'l Blues Columbia CS 9698				NA NA	
6	176	173	LAWRENCE WELK Memories Ranwood RLP 8044 (S)					
3	177	174	ROD MCKUEN Greatest Hits Warner Bros.-Seven Arts WS 1772 (S)					
11	171	175	EXOTIC GUITARS Those Were the Days Ranwood R 8040 (S)					
48	183	176	GLEN CAMPBELL Hey Little One Capitol ST 2878 (S)					
193	181	177	ORIGINAL CAST Fiddler on the Roof RCA Victor LOC 1093 (M); LSOD 1093 (S)				NA	Ⓢ
3	179	178	VARIOUS ARTISTS The Super Groups Atco SD 33-279 (S)					
2	180	179	DELLS Always Together Cadet 822 (S)					
2	196	★	FOUNDATIONS Build Me Up Buttercup Uni 730 43					
1	—	181	BYRDS Dr. Byrds & Mr. Hyde Columbia CS 9755 (S)					
7	161	182	CLAUDINE LONGET Colours A&M SP 4163 (S)					
28	185	183	MIKE BLOOMFIELD/AL KOOPER/ STEVE STILLS Super Session Columbia (No Mono); CS 9701 (S)				NA	
14	187	184	NAZZ SGC SD 5001 (S)					
5	193	185	CRYAN' SHAMES Synthesis Columbia CS 9719 (S)				NA	
6	191	186	SOUNDTRACK Up Tight Stax STS 2006 (S)					
48	175	187	BOBBY GOLDSBORO Honey United Artists UAL 3642 (M); UAS 6642 (S)					Ⓢ
1	—	188	ERIC BURDON & THE ANIMALS Greatest Hits of MGM SE 4602 (S)					
1	—	189	PAUL ANKA Goodnight My Love RCA Victor LSP 4142 (S)				NA	
3	192	190	LEE MORGAN Caramba Blue Note BST 84289 (S)					
1	—	191	JAY & THE AMERICANS Sands of Time United Artists UAS 66V1 (S)					
6	184	192	FLEETWOOD MAC English Rose Epic BN 26446 (S)				NA NA	
1	—	193	JEANNIE C. RILEY Yearbooks & Yesterdays Plantation PLP 2 (S)					
1	—	194	ZOMBIES Odyssey & Oracle Date YES 4013 (S)				NA NA NA NA	
3	197	195	ALBERT KING King of the Blues Guitar Atlantic SD 8213 (S)					
3	198	196	PEGGY SCOTT & JOJO BENSON Soul Shake SSS International SSS 1 (S)					
3	200	197	THE CORPORATION Capitol FT 175 (S)					
1	—	198	PORTER WAGONER Caroli County Accident RCA LSP 4116 (S)					
2	199	199	LENNY DEE Turn Around Look at Me Decca DL 75073 (S)					
1	—	200	MERLE HAGGARD I Take a Lot of Pride in What I Am Capitol SKAO 168 (S)					

TOP LP's A-Z (LISTED BY ARTIST)

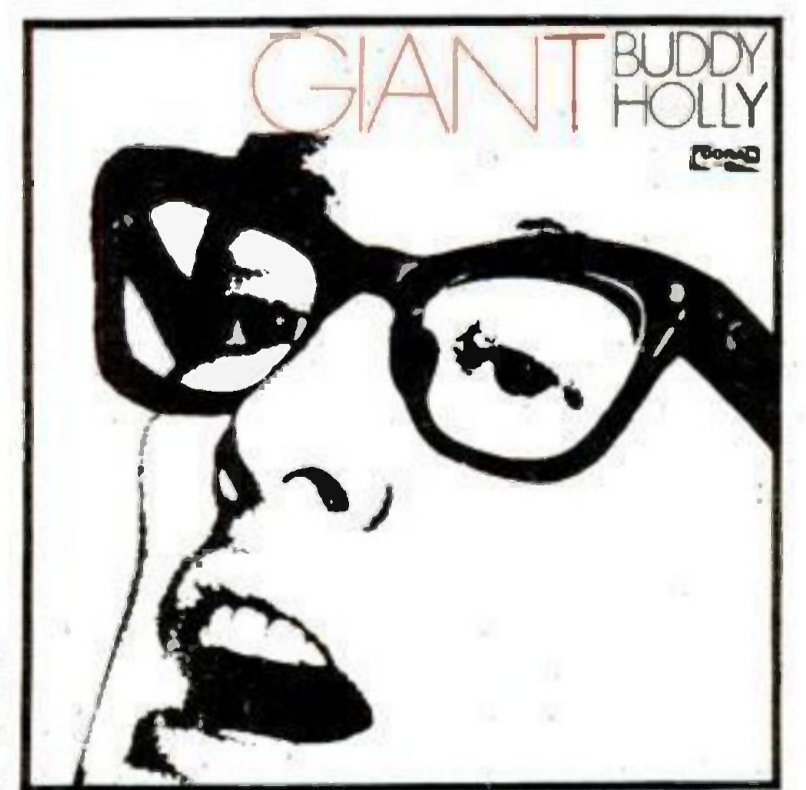
Herb Alpert & the Tijuana Brass 136	Canned Heat 42	Four Seasons 45, 85	Jefferson Airplane 17	Mother Earth 146	Sam & Dave 115	Steppenwolf 16, 61, 134
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Mike Bloomfield & Al Kooper 18, 183	Sammy Davis Jr. 40	Richie Havens 81	Jeannie C. Riley 193, 118	Finian's Rainbow 106	Finian's Rainbow 106	Donnie Warwick 33
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James Brown & his Famous Flames 116	Deep Purple 63	Experience 58, 64	Smoky Robinson & the Miracles 71	Graduate 82	Graduate 82	Julius Wechter & the Baja Marimba Band 152
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Byrds 181	Doors 128, 148	Tommy James & the Shondells 8	Diana Ross & the Supremes 7, 26, 91, 84	2001: Space Odyssey 95	2001: Space Odyssey 95	Nancy Wilson 133
Glen Campbell 1, 28, 70, 176	Electric Flag 107	Jay & the Americans 191	Peggy Scott & Jo Jo Benson 196	Sweet Charity 162	Sweet Charity 162	Stevie Wonder 60
	Exotic Guitars 175		Bob Seeger System 66	Uptight 186	Uptight 186	Tammy Wynette 44, 149
	Percy Faith 109			Spanky & Our Gang 101	Spanky & Our Gang 101	Young-Holt Unlimited 25
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Billboard Will Make Chart TV Bow in New ABC Show

• Continued from page 1

also producer with Tom Smothers of "The Glen Campbell Goodtime Hour," one of the successful new TV shows this season. Smothers, besides starring in his own show with his brother, Dick, on "The Smothers Brothers Comedy Hour," has an interest in K-T Productions and is involved in various other music interests. Fritz is also executive producer of the Smothers Brothers show.

"The Music Scene" has created a lot of excitement at ABC. Joe Byrne, director of live programming for ABC-TV, said that everybody from ABC President Leonard Goldenson on down was tremendously enthusiastic about the show and that a major promotion campaign will be launched behind it. Byrne was in meetings last week with network President Elton Rule and vice-president of TV network programming Leonard Goldberg and was on the West Coast this week to discuss further plans with Fritz. Already, screenings of the pilot have received high interest from potential advertisers, said Byrne. "They're fighting to get on the show already."

"The Music Scene" will be aired each Monday at 7:30 p.m., followed by another 45-minute show. The series, according to Billboard magazine Publisher Mort Nasatir, "will be a major benefit to the music industry — dealers, distributors, radio stations, and record companies from coast to coast and around the world. It will become a strong merchandising tool for the industry."

Fritz also felt that the TV show would be very important to record companies and artists. "Not only the top records, but new action product will be given a boost on the show. We're looking forward to working closely with record companies; we plan to deliver to them a show that sells product." Both the current Smothers Brothers

and Glen Campbell shows have been very effective in aiding record sales, he said.

An ABC executive pointed out that millions will be watching the new show; the network has more than 153 regular primary affiliates and often clears many more stations for a given show. Host of the show will be the Committee, a West Coast repertory troupe.

Momentum to Achten Orbit

NEW YORK — Momentum Records, formed in 1966 by independent record producer Don Perry, has been purchased by Achten Records. The company has moved to new offices at 6922 Hollywood Boulevard, Hollywood.

Barbara Achten has retained Perry as head of a&r and production. Tony Ricco has been named vice-president and general manager.

Momentum is planning to make its debut in the LP market and has scheduled 12 albums for the coming year. Singles activity will be stepped up and the company will be looking for outside producers from independent producers.

New distributors for the line have also been lined up.

Bow Haydn Brother Works

LAS VEGAS—The American premiere of three classic religious works by Michael Haydn (1737-1806) is scheduled for the University of Nevada here in April and May.

The three works, written between 1786 and 1803, are "Te

Belle Wood to Bow Line of Cassette Units

By EARL PAIGE

CHICAGO—Belle Wood, already bridging the separation between automobiles and the home with a line of six portable 8-track playback units, will go in the other marketing direction this year and introduce a line of cassette players.

The announcement was made last week by Vincy Vecchione, president, who said the firm will also introduce a series of battery-powered portables, similar to the current "Cartable 6000" series, and additional models of 8-track Cartridge home units.

Vecchione, in Los Angeles at the National Association of Record Merchandisers convention, was expected to comment on the firm's entry into cassettes.

Master by Free Is Acquired by Atco

NEW YORK — Atco Records has picked up a master from Detroit featuring a new group the Free. The disk, originally issued on the Marquee label, is titled "Day of Decision for Lost Soul Blue." It will now be released on the Atco logo. The record was produced by Carl Cisco in Detroit.

U.K.'s Industry Power Execs to Attend IMIC

• Continued from page 1

land is scheduled to attend, and Pue is expected to be represented by its general manager, Geoffrey Bridge.

The independent line-up is equally strong with such independent chiefs as Larry Page of Page One Records, Phil Solomon of Major Minor, and Milton Samuel of Beacon.

The Conference has aroused a particularly keen response in Britain because of the lack in Britain of any form of business seminar or industry training for music executives.

One of the reasons that the Bahamas in Nassau was chosen as the site, was to make it easier for people from countries in the sterling block to attend.

In addition to the top registration from the U. K., the Conference is also drawing strong representation from other countries such as France, Belgium, Holland, West Germany, Italy and Spain.

The Conference is being organized on behalf of Billboard and Record Retailer by James O. Rice Associates, specialists in business training and business seminars.

Deum" (Praise to God). Michael Haydn is the brother of Joseph Haydn, the Romantic composer.

Douglas R. Peterson, assistant professor of music and director of choral activities at UNLV, will offer the works in conjunction with his doctoral dissertation for his DMA at the University of Iowa.

The first of the three will be presented April 13 with the UNLV Chamber Singers. The remaining two will be presented May 4 with the University Chorus and with the choruses of two Las Vegas high schools. Also on the May 4 program is Orff's "Carmina Burana."

Peterson will conduct both concerts.

Memphis Story

MEMPHIS — Billboard will salute the 150th anniversary of Memphis, the city that changed the sound of America's music, with a special section in the March 29 issue.

Those wishing to participate in this commemorative issue may do so by calling the nearest Billboard office or by phoning this special number in Memphis: (901) 332-0118.

Ambassador Spots Drive on Label

NEWARK — As part of its drive to become established in the quality records field, Ambassador Records will launch an intensive radio spot advertising campaign behind its new Mountain Dew Records label. The label, devoted to country music, featured the Nashville Country Singers with eight albums, said Ambassador President Martin Kasen.

Twenty one-minute radio spots will be aired in major cities for five to six weeks, with 10 seconds for local store identification.



LETTERMEN GOLD—The Lettermen receive their RIAA certified gold LP for "The Lettermen . . . And Live." Kelly Gordon is their producer, second from right.

Craig Adds Nets to Promotion

• Continued from page 18

uct giveaways being planned for network, syndicated and local TV and radio.

Craig will continue to advertise and give product away on TV quiz shows and professional athletic broadcasts, including "Hollywood Squares," "Let's Make a Deal," "Truth or Consequences," "Treasure Island,"

Scharf Adds—Dan-Nel Set

LOS ANGELES—Composer Walter Scharf is expanding his music publishing company here. Asher Dann, former manager of the Doors, and Peoria Nelson have formed Dan-Nel Music.

Scharf's Cinema Songs will include music other than motion picture scores. Scharf is an Academy Award nominee for his adaptation of the "Funny Girl" music.

The Dan-Nel catalog includes material from Debbie Reynolds' NBC-TV special, "The Sound of Children," and Miss Nelson's "Lady Nelson and the Lords" Dunhill album.

RCA Distributors Handle Request

NEW YORK—Although Request Records recently canceled its distribution agreement with RCA, a good number of key RCA distributors will nevertheless continue to handle the line on a direct basis. It was previously reported in these columns that RCA distributes will not handle the line.

Jack Burgess, RCA Division vice-president, commercial sales, in a note to Request distributors, stated the parting with Request was on a most amicable basis, and expressed the hope that the distributors would continue with the line founded by Hans Lengsfelder, whom Burgess termed a "true expert in the ethnic music field."

Cooper Does PA Thing for 'Stories'

NEW YORK — United Artists' comedian Pat Cooper took the Korvette route to promote his new album, "More Saucy Stories." The Italian comic made in-store appearances at 12 of the chain's giant record departments in the New York areas, stopping to autograph copies of the disk.

"Dating Game," "Anniversary Game," "Lucky Pair" and the Boston Celtics and Los Angeles Lakers basketball games.

The company, which uses its portable cassette player as a contest giveaway, recently spent \$26,000 in one week for a series of 60-second commercials on 36 stations in 24 markets to promote its home and auto players. (Billboard, Nov. 30, 1968.)

To be eligible for the initial network contest, dealers have to display Craig products and merchandising materials throughout Craig's TV promotion, Monday (3) to March 21. The company will select the winning dealer based on a drawing of "Joey Bishop Show" admittance tickets signed by contestants and their Craig representative or salesman.

The winning Craig dealer will receive an all-expense trip for two to Hollywood. Craig also is offering bonus product awards to runner-up winners.

WTVB Goes to Easy Listening

COLDWATER, Mich. — WTVB, 5,000-watt station owned here by ZARC, Inc., of Chicago, has switched formats to easy listening, according to music director and air personality Dick De Young. Young was brought in from WBCK in Battle Creek, Mich., along with Alan Grey of WKYX in Atlanta to work on the new format. The station formerly programmed Top 40. The station, along with sister operation, WANG-FM, serves a market of 300,000.

KYSM to Bow 'No. 1' Feature

MANKATO, Minn.—KYSM will launch a feature, "KYSM Goes Nationwide," which will emphasize the No. 1 record of various markets throughout the nation. Music director Scott Christenson is seeking playlists from stations everywhere.

"Whenever an out-of-State record is played, both the city and station will receive credit on the air," Christenson said. "Anyway, we would like to try this feature and would appreciate as much help in getting a variety of surveys as possible."

S&G'S '3 A.M.' GOLD GRABBER

NEW YORK — Simon and Garfunkel have received their fifth gold record with the RIAA certification of \$1 million in sales for "Wednesday Morning, 3 A.M." on Columbia, the duo's first LP. Two Simon and Garfunkel singles also have gained gold records.

The charts tell the story— Billboard has THE CHARTS



When we tell you what a Groupie is, will you really understand?



Groupies are the all-purpose girls who pursue the rock and roll stars from dressing room to dressing room, and from motel to motel. The groupies are the heroines of a special issue of **ROLLING STONE**, the bi-weekly news-magazine of music and youth culture. In this monumental piece of reportage, analysis and drama, we tell you more about American society in crisis than "The Graduate" even hinted at.

Backstage in a cracking plaster and cement dressing room, a 23-year-old musician, who makes \$75,000 a year for less than six months' work, sits and waits, surrounded by the groupies. This rock hero's karma is without any known precedent: He is an American cultural prince, a centerpiece for the young women and men of a new era.

The tales of the groupies are often lurid. But beyond the sensationalism they are an index of emerging contemporary values in the United States, explainable in no other way. This is the story only **ROLLING STONE** can tell, because we are the musicians, we are the music, we are writing about ourselves. It is our life style.

When the mode of music changes, the walls of the city will shake. (Plato). **ROLLING STONE** refuses to deal in the clichés of the "new generation" or the "youth market." We are a rock and roll magazine because the

walls of the cities are shaking. We are watching and listening and writing.

If you are a corporate executive trying to understand what is happening to youth today, you cannot be without **ROLLING STONE**. If you are a student, a professor, a parent, this is your life because you already know that rock and roll is more than just music; it is the energy center of the new culture and youth revolution. In our pages you see its flow not only through music, but also through the films, the politics, the literature and the visual arts of our generation. In addition to chronicling and reviewing rock music, we headline the events and the people that characterize our time.

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If an advertising agency executive

thinks it's important for his people to read *Rolling Stone* for insights into the youth revolution, then it's doubly important for people in the music industry. (After all, rock music is the energy center of it all.)

We're not saying read *Rolling Stone* instead of your usual trades. Because we're not a trade paper.

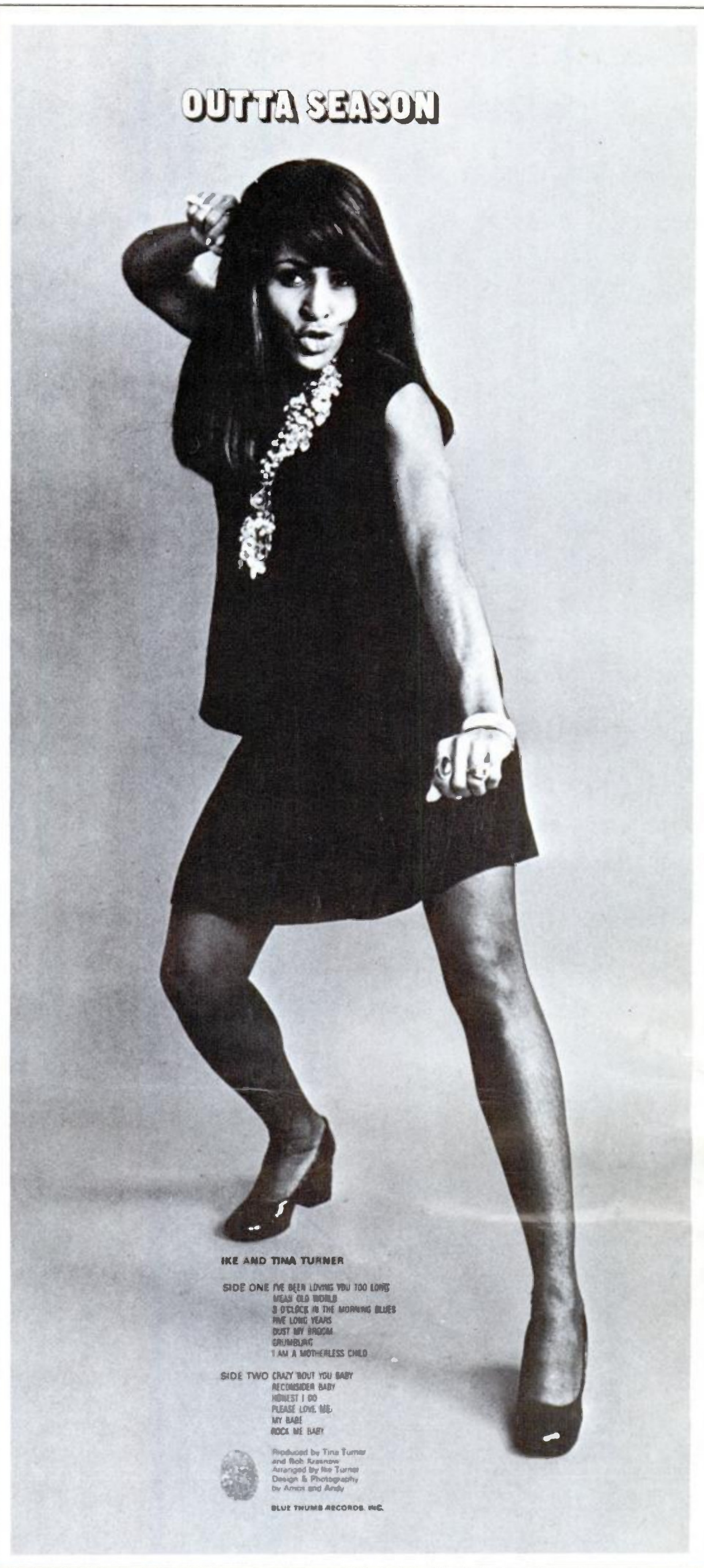
And you need the trades to tell you "how many"!

You need *Rolling Stone* to tell you "why."

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OUTTA SEASON

IKE AND TINA TURNER

SIDE ONE I'VE BEEN LOVING YOU TOO LONG
HEAD OLD WORLD
8 O'CLOCK IN THE MORNING BLUES
FIVE LONG YEARS
DUST MY BROOD
GRUMBUNG
I AM A MOTHERLESS CHILD

SIDE TWO CRAZY 'BOUT YOU BABY
RECONSIDER BABY
HONEST I DO
PLEASE LOVE ME
MY BABE
ROCK ME BABY

Produced by Tina Turner
and Bob Krasnow
Arranged by Ike Turner
Design & Photography
by Amos and Andy
BLUE THUMB RECORDS, INC.



**PUT SOME TRUTH BACK
IN YOUR LIFE BROTHER.**

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