



A Billboard Report—See Center Section

# Billboard

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COIN MACHINE  
PAGES 39 TO 42

## Brunswick May Do Indie Thing

By MIKE GROSS

NEW YORK — Brunswick Records, Decca's soul label, may soon be on its own. Negotiations are now under way for Nat Tarnopol, executive vice president of Brunswick, to buy out Decca's share of the label and set it up as an independent enterprise.

(Continued on page 10)

## New Clubs Gyp Country Artists

By BILL WILLIAMS

NASHVILLE — New clubs, some of which stay in business only a month or two, are listed as the principal cause of country artists who (1) are not getting their money or (2) have been victimized by bad checks and cancellations.

An otherwise bright country music scene is plagued by the fact that a random poll of 20 leading artists shows that many of them in the past year received worthless checks from promoters amounting to as much as \$6,000 and \$7,000 each.

(Continued on page 44)

## IMIC 2 to Cover Spectrum

NEW YORK — The program for the second International Music Industry Conference will cover a broad spectrum of industry subjects, including, for the first time, an analysis of Japan as "the world's fastest growing market." Classical music, too, will get its place in the IMIC sun with a

## Fillmore Into Publishing

By GEOFFREY LINK

SAN FRANCISCO — Bill Graham's multifaceted Fillmore Corp. has expanded into publishing. The firm, Fillmore Music, represents more than 40 local groups, songwriters and composers, and is the first major venture into the publishing field for San Francisco pop

artists. The firm has ASCAP and BMI wings.

Fillmore Music began Jan. 5 with producer David Rubinson in charge of Fillmore label bands (Cold Blood, Elvin Bishop, Victoria, Commander Cody, Aum and Joy of Cooking) and about 12 local unknown

songwriters. Rock music lawyer Brian Rohan will handle the established artists he has represented for several years such as Quicksilver, Santana. It's a Beautiful Day, the Youngbloods, Grateful Dead, Country Joe and the Fish and about 20 others.

Copyright deals may be negotiated as a bloc or individually, but each artist will form a separate publishing company, Rubinson said, such as San Francisco Records Cold Blood's Grossboy Music.

A main purpose of the venture, Rubinson said, "is to enable a good songwriter in an

(Continued on page 10)

## U.K. Output Up — Sales at Peak

By BRIAN MULLIGAN

LONDON — For the nine months ended September, production of records totaled 73,637,000, an increase of 6 percent on the corresponding period of 1968, while sales climbed by 7 percent to \$49,202,400.

Given that the industry is capable of logging about \$28,800,000 in sales in the last quarter — a reasonable target based on the figures of 1967 (\$24,352,800) and 1968 (\$26,436,000)—the final figures for

(Continued on page 8)

## Yule '70 Disk, Tape on Par?

By EARL PAIGE

CHICAGO — If the past Christmas season is a barometer, rack jobbers will be selling as much prerecorded tape as records this December. This projection does not include hardware, which also will be an important item for rack jobbers. This is the view of Vic Faraci, vice president, Musical Isle here, who said that prerecorded tape would easily overcome disks if tape could be merchandised outside locked security cases. Faraci said the idea of the 4 by 12 long box is impractical and that the 12-inch square blister packs he has seen are "horrible."

Musical Isle's computerized sales figure show that up until December 1969, 8-track accounted for 70 percent of all

tape sales, cassette 20 percent and open reel 10 percent (the large rack outlet does not handle 4-track cartridges). By

(Continued on page 16)



Zephyr... from mile-high Denver an underground maelstrom reaps the whirlwind of airplay and sales. Their album has swept onto the charts in just a few short weeks... Probe album CPLP-4510... and now a smash single, "Cross the River" and "Sail On," is storming at the heavens.

(Advertisement)



Dion, recently welcomed to the Warner Bros. roster, shows why with his first album for the label. He's comfortably titled it "Sit Down Old Friend" (WS 1826). Producer of the set was Phil Gernhard, who gave Dion his "Abraham, Martin and John" smash. We suspect there are more singles here. For instance, "Natural Man," the original "Little Pink Pony," and his rollicking "You Can't Judge a Book by Its Cover." Dion's now at home on Warner Bros. albums and tapes—where he belongs.

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RCA VICTOR  
The Best of  
**CHARLEY PRIDE**

**Charley Pride—Country Giant.**

Charley Pride may well be the outstanding country music performer of the year. Two recordings—"The Best of Charley Pride" and "The Sensational Charley Pride"—have sold over 250,000 each. He's slated to appear at the Houston Livestock Show in February and look for his February release: "Just Plain Charley."



**Lady Stars score big on singles circuit.**

Two new smash hits showcase Nina Simone in "To Be Young, Gifted and Black" and "Tonight I'll Say a Prayer" by Eydie Gorme. Both are solid chart items and are fore-runners of hot album and tape product by these young ladies to come in February.



All the songs in this album and tape have been recorded unexpurgated as they were performed on stage by Jefferson Airplane.

Airplane's "Volunteers" is their latest delivery to us, RCA/Bic source advised us to pass it on. It's making new Airplane history.



**Going Underground: The Guess Who is into heavy rock.**

"American Woman" marks a musical evolution for The Guess Who. The No. 1 pop group has added a deeper dimension to its hit sound. "No Time," the newest hit from the release, proves that art and commerce can live together.

**Roslyn Kind headlines at Plaza's Persian Room.**

Roslyn Kind made her swank room debut and good things were said about her: Example, Newsweek: "Roslyn Kind... purrs like a lion's cub and belts out an effective 'Let the Sunshine In.'"



**Lighthouse sparks Fillmore East & Electric Factory with "Suite Fooling."**

Skip Prokop and the Lighthouse band of more than 10 lit up audiences at the Fillmore & Electric Factory's weekend with sounds from their new RCA album. Reaction is keying kids to the coming Lighthouse concert tour.



**Onward & Upward with Archie Power: M.O.R. action adds impact to top Top 40 play.**

Across the board airplay and sales for "Jingle Jangle" by the Archies on the Kirschner label follows the fantastic success of the 1969 Record of the Year, "Sugar, Sugar," which continues to sell strong muscle in Archie Power is also pushing the "Jingle Jangle" album and tape.

© 1970 RCA Records

**The newest things going on, are going on RCA Records and Tapes**

# Atlantic to Unveil 55 Albums at Calif. Meet

NEW YORK — The Atlantic-Alco Cotillion sales convention in Palm Springs, Calif., will unveil 55 new albums during its run from Thursday (15) through Sunday (18). The new product will include 11 jazz LP's on Atlantic, 12 Atlantic pop releases, and two Atlantic Gospel albums. On the Atco label there will be 12 new pop releases, and three jazz releases on Vortex. On Caillion there will be 10 pop releases (one on Astro) and five jazz LP's. It's the biggest LP release in Atlantic's history. In addition to the albums, Atlantic will preview several key new singles.

Atlantic will also introduce its new dealer and distributor sales aids, and its massive new consumer ad program.

Attending the convention will be Atlantic executives Ahmet Ertegun, Jerry Wexler, Nesuhi Ertegun, Henry Allen, Tom Dowd, Bob Kornheiser, Dave Glew, Jerry Greenberg, Rick Willard, Johnny Blensock, Arif Mardin, Phil Ichle, Johnny Russo, George Furness, Joel Dorn, Margo Kness, Tim Lane, Bob Rotontz and Ted Williams, as well as Atlantic field staffers Richard Mack, Bill Statton, Dick Kline, Gurrier Haier, Ray Evans, Dick Wooly, Vince Barabai, Bob Gaiters, Charles Goldberg, Joe Gallo, Ralph Cox, John Minicove, Sal Uterano, Dick Krizanov, Tom Davies and Howard Bedno. Commissioner Ted Hoff, member of Atlantic's board of directors, will attend, as will Sheldon Vogel, the firm's finance chief. Executives from Canadian licensee, Quality Records, will also attend the meetings.

Many of Atlantic's producers and heads of labels distributed by Atlantic, will also be at the convention. They will include

Bill Graham and David Rubinson for San Francisco Records; Quin Ivy and Martin Green, King Curtis, Herbie Mann, Buddy Kilen for Dia Records; Kenny Gamble and Leon Huff, Ollie McLaughlin (Karen and Carla Records), Robert Stigwood of the Robert Stigwood Organization; Dave Kapralik and Sly Stone (of Stonelower Records); Jon Landau, Dave Crawford, Charles Greene, Steve Duboff, Sonny Bono, Phil Walden and Frank Tenler (of Capricorn Records).

All of Atlantic's and Atco's distributors from Coast to Coast will be present at the Palm Springs meet, as well as owners, sales managers and promotion men. Total attendance is expected to reach the 500 mark.

The presentation of new Atlantic-Alco-Cotillion product will be held Friday (16). A promotion meeting will be held the following day, and on Saturday evening Atlantic will host a banquet for all participants.

# N.Y. NARAS Sets Award Fete's Theme

NEW YORK — The New York Chapter of NARAS has set "Getting It All Together" as the theme for the Grammy Awards dinner to be held March 11. In addition, the chapter is breaking away from the banquet-show tradition, and separating the dinner location from the show. For the March 11 event, the chapter has arranged for cocktails and buffet to be served in the main lobby at Terrace of the Juillard School in Lincoln Center and for the Grammy Awards presentation and light show to be held at the Alice Tully Hall.

Merv Griffin will be master of ceremonies for the show which will feature artists covering the broad spectrum of today's record business. The chapter has priced the event at \$20 per person.

# WB's Record Setter In Last Sales Period

LOS ANGELES — Warner Bros. Records achieved a record-setting final sales quarter in 1969. Total domestic sales to distributors of records and tapes was 22 percent higher during the final period than the preceding quarter.

The sales quarter was paced by heavy sales of "Leaving on a Jet Plane" by Peter, Paul & Mary. The LP "Allium 1700" from which the single was culled, has sold about 500,000 copies since the single caught hold, according to WB officials. The album, incidentally, was released two years ago.

The single is the first No. 1 song for the trio in five years. It is the biggest selling single for the group and the third top selling single for WB behind "These Boots Are Made for Walking" and "Downtown."

In addition to PPM's sales strength, 10 other Warner-Repertoire acts also provided catalog movement: Jimi Hendrix, Arlo Guthrie, Jethro Tull, the

Association, Rod McKuen, Frank Sinatra, Dean Martin, the San Sebastian Strings, Joni Mitchell and Neil Young.

WB's final sales are running about \$5 million ahead of last year. A stocking program begun in early November to ensure adequate inventory during the holiday selling period, was no other contributing factor to the record quarter, according to Joel Friedman, marketing vice president.

A cooperative information program between WB and a number of major distributors utilizing computers, enabled the company to respond quickly to consumer acceptance and patterns. These computer reports provided on a regular basis from about 10 major distributors including Heilicher, Schwartz Brothers will now be utilized with WB's line of cassettes which it is now marketing.

To maintain its sales pace, WB will shortly begin a major merchandising campaign for its initial cassette library of 170 titles, which Friedman says hasn't been exposed properly or in depth enough in the past.

The distributor computer program has proven to be a key merchandising tool, according to Friedman, enabling WB's district sales managers to work closely with key accounts, insuring constant turnover and adequate daily inventories.

# London Meet's 14 LP's Ring in '70

NEW YORK — London Records introduced 14 albums in its "London's Sounds of the 70's" program at a sales meeting at the Warwick Hotel here Jan. 5-6. Included were four new Phase 4 LP's, four on the Parrot label, two on Deram, and four on London, including two albums under a new arrangement with Snuff Garrett Productions. Singles on these labels and Hi Records also were previewed.

Herb Goldfarb, national sales manager, and Walt Maguire, director of ad and pop sales, handled the presentation. They were assisted by Ed Silvers,

executive vice president and general manager of Snuff Garrett Productions, who explained the material and promotion planned for their two albums, which will be on Ampex tapes.

Silvers displayed the albums on "Dancing Violins" and "Marimba Echoes" and detailed the display and advertising programs for the sets. Goldfarb and Maguire also outlined promotion projects, including one for the new Canarata Contemporary Chamber Group on Deram.

The Canarata set features music of Erik Satie with narrative. Posters and heavy advertising are planned. The other Deram pressing is by the Keef Hartley Band, who have a U.S. tour slated for next month.

In addition to singer-guitarist Miller Anderson and the other members of the group, the Hartley LP contains other musicians, including Mick Taylor, now with the Rolling Stones. Taylor and Hartley also are featured in a John Mayall set on the London label, which includes interviews. Champion Jack Dupree, on another London album, is backed by such musicians as Mayall, Hartley, and Eric Clapton.

The Phase 4 titles include the only classical product in

the release as Leopold Stokowski and l'Orchestre de la Suisse Romande couple Tchaikovsky and Mussorgsky. The Jacques Loussier Trio have their first

(Continued on page 4)

## GROSSMAN ARTS CHAIRMAN

# Col's Davis to Get ADL's Human Relations Award

NEW YORK—Clive J. Davis, president of Columbia Records, will be the recipient of the second annual Human Relations Award given by the Anti-Defamation League in conjunction with the Music and Performing Arts Lodge of B'nai B'rith. Jack Grossman, president and chairman of the board of Merco Enterprises, has been named chairman of the Music and Performing Arts Division.

The presentation of the Human Relations Award will be made to Davis during a luncheon to be held in the Grand Ballroom of the Waldorf-Astoria Hotel on Feb. 24. Grossman, who was last year's recipient, will make the presentation.

Formal invitations for the luncheon will go out in mid-January. The donation will be \$60 and \$1,000 for each Sponsor's Table.

Serving with Grossman on the committee are associate chairman Cy Leslie, head of Pickwick International, and George Gabriel, of Broadcast Music, Inc.



CLIVE DAVIS

# Ampex 1st Sales Fete Attracts 50

NEW YORK — More than 50 distributors and dealers from here and surrounding areas, selected by Ampex Records to merchandise and distribute its new product, attended the new label's first sales luncheon and product presentation. It was held at the Plaza Hotel Jan. 6.

The presentation was the first of three staged by the newly formed subsidiary of the Ampex Corp., and was designed to familiarize the company's distributors with the Ampex catalog, as well as acquaint them with sales potential and merchandising strategy planned for the new line.

The meeting was attended by Don V. Hall, Ampex vice president and chairman of the board of Ampex Records; Ed Barsky, executive vice president of Ampex Records; and other top officials of the company.

The presentation featured the works of Jacaul, a California rock group, on the Lizard label; Gil Evans, the Great Speckled Bird with Ian & Sylvia Tyson, Jessie James Winchester, a folk/rock singer from Memphis, and the American Dream, a rock group out of Philadelphia.

Similar presentations were held in Chicago, Jan. 7, and Los Angeles, Jan. 8. The new

releases mark the start of a complete catalog of artists that Ampex Records plans to deliver to its markets. It is expected that additions will be made to the catalog every month. All product will also be available simultaneously in all tape configurations and released through Ampex Stereo Tapes.

# Motown Into Indie Distrib on 3 Labels

NEW YORK — Motown Records has formed an independent distribution division to handle Rare Earth Records, the newly distributed Chisa Records and the recently reactivated VIP label. Joe Summers has been sales director of the new division, and Al DiNoble will be sales and promotion manager.

Phil Jones, director of Motown Sales, said that this new distribution system will enable Motown to give full sales concentration to these labels plus any other label distribution deals.

Coinciding with the formation of the new division, Summers has set release schedules of new product for each label.

Rare Earth will release this week a new album by the Rare Earth group, "Generation," which is the title song of the Joseph E. Levine-Avco Embassy film. Rare Earth is running with two singles, "Generation" by the group of the same name, and "Can't You Hear the Music Play" by the Rustic. Forthcoming on the Rare Earth label will a follow-up by the Easybeats.

Also being prepared for release early in the year are the Five Smooth Stones, a West Coast group, and the first solo album by jazz bassist Monk Montgomery. Also on the Chisa (Continued on page 4)

# 'Small' Instrument Dealer Strike It Rich

By GEORGE KNEMEYER

MARISSA, Ill. What does a musical instrument dealer do for excitement in this small town of 1,500 people? How about grossing three fourths of a million dollars during 1969, constructing a sound system for a rock festival, and supplying the Rolling Stones and 30 other rock groups with equipment — and that's just for starters.

Bill Heil, owner of Ye Olde Music Shoppe here, is constructing what he termed the "big-

gest p-u. system in the world" for the May Day Fest in nearby Carbonate, Ill., May 8-10.

"Sam Musical Equipment Co. is building speaker boxes for the type of amp I want at the festing (Continued on page 43)

For More Late News See Page 70

# Image Growth a Bell Ringer

NEW YORK — Although Bell Records has just completed a very successful year financially, the greatest strides the label has made in the past six months has been in "image," said Bell president Larry Uttal. "The five-year contract for the Fifth Dimension definitely establishes Bell Records around the world," he said.

Not only does the Fifth Di-

mension signing put the label in a very advantageous position with distributors and foreign licensees, but now several major recording artists have made overtures toward signing with Bell. Under the deals that Uttal put together, Johnny Rivers will be producing several acts for Bell, Bones Howe will continue to produce the Fifth Dimension, and all mas-

ters previously cut by the Fifth Dimension revert to Bell in another 18 months, including all of their hits.

Bell has been moved into the album field at full speed, too. "Mountain," a progressive rock LP, is selling strong, plus sound-track LP's of "Bob, Carol, Ted & Alice," and "Cactus Flower" promise to be heavy sellers. The "Georgy" promises to be big.

At the same time, Uttal has not forgotten his close ties with independent record producers such as Chips Moman, Robby Russell and Buzz Cason, and Tommy Cogbill. And, with three singles on the chart last week, Uttal said the label was experiencing its best week of sales.

# Columbia Top Goldminer In '69 With 22 'Strikes'

NEW YORK — Columbia Records led the industry in gold record awards certified by the Record Industry Assn. of America during 1969. Columbia pulled in 22 gold disks; 16 for albums achieving sales of over \$1 million, and six for singles

that sold over one million copies.

Since the formation of the RIAA 12 years ago, Columbia artists have received the greatest number of RIAA awards with 130 gold records, giving Columbia 20 percent of all gold records certified, and 25 percent of all the gold record awards for albums.

Winning gold records for Columbia in 1969 were Santana, Chicago, the Zombies, Janis Joplin, Johnny Cash, Andy Williams, Ray Conniff, Simon & Garfunkel, Bob Dylan, Blood, Sweat & Tears, and Gary Puckett & the Union Gap. Sly & the Family Stone and Donovan also added to the over-all score through their release on the Epic label.

"Switched on Bach" received a gold disk, making it the sixth album in the classical field to be certified for an award by the RIAA.

# WMCA TO FETE JOE BOGART

NEW YORK—Joe Bogart, music director of WMCA here, will be honored with a music industry luncheon Jan. 28 in the Grand Ballroom of the Americana Hotel. Tickets are being sold at \$25 each through Marty Thau or Frank Costa of Buddha Records; Herb Rosen, Pete Bennett, or Henry Allen of Atlantic Records.

# Publisher Forms Label

NEW YORK — The Jazz and Pop Record label has been formed by Pauline Rivelli, publisher of Jazz and Pop Magazine. The new label will issue eight albums annually. Miss Rivelli's production philosophy is focused on signing new talent of merit.

Ampex has acquired the exclusive U.S. tape rights in a deal negotiated by Ampex vice-president Don Hall.

Among the label's producers will be various contributors to the magazine. There are expected to include Nat Henloff, Robert Levin, Jay Ruby, John Szwed, Frank Kofsky.

Tom Wilson is already signed as a producer.

Jazz and Pop Records will be distributed through normal channels; but it is considered likely that some product will

be offered on a premium arrangement, tied in with a subscription to the magazine.

A network of independent distributors is now being lined up; and initial product is expected March 1.

Miss Rivelli later this month will emceed for the MIDEEM meeting at Cannes, where she will talk to foreign licensees.

# Mogull Buys Colonial Pub

NEW YORK — Ivan Mogull has bought Colonial Music Publishing Co., Inc., and changed the name to Mister ou Music Inc. The acquisition has 2,000 compositions, most of which were recorded by Colonial and Standard Records. The labels were recently bought by Transcontinental Records. The catalog's most famous composition is "Misirlou" which has over 1,500 recordings worldwide. Mogull has made this tune the theme song for a new movie, "The Ruthless Four," starring Van Heflin and Gilbert Roland. The song is an instrumental in the film and Duxes Runnris will release it as a single recorded by Bucky Horst Jankowski has also recorded the tune on his new Mercury LP.

Mogull plans to go to London on Friday (16), then to MIDEEM in Cannes.

# 'Stein's 1st Reader' Cast to Polydor

NEW YORK—The original cast recording of "Gertrude Stein's First Reader" will be recorded by Polydor Records on Monday (12). The show with Ann Sternberg's music is at the Astor Place Theater.

# Societies, CBS Net Cool It

NEW YORK — After a tortuous beginning, the fray between CBS-TV network and ASCAP and BMI settled down to a "waiting" game last week, although "tentative" discussions were reportedly going on between the network and BMI on an unofficial level. ASCAP, meanwhile, countered the CBS-TV lawsuit which seeks per use licenses on "reasonable" terms (see Billboard Jan. 10) with a letter to the network stating that the board of directors of ASCAP doesn't meet with president Stanley Adams until Jan. 29. Until then, the letter said, CBS-TV could continue using ASCAP music for 60 days after the contract expired under section nine of the copyright consent decree.

Officially, CBS-TV states it is still waiting for BMI and ASCAP to make a move and there have been no official talks.

# London Meet

Continued from page 3

Phase 4 disk, playing Bach with the Royal Philharmonic.

Also new to Phase 4 is Les Reed with his orchestra and the Eddie Lester Singers. The fourth Phase 4 LP spotlights acoustician Maurice Larcange in a program of French-style pop music.

The Parrot label includes a debut album by Fred Pink, a Detroit group, and a first U.S. release by Ginette Reno, a Canadian songstress. Parrot also has a new LP by Jennifer with Mason Williams on guitar, and a first set for the label by England's Love Sculpture, who also have a new single as does Parrot's the Bard from Seattle.

Al Green and Big Lucky have new Hi singles. Other singles are by Marmelade, J. S. Friedman, and Reed. The new product will ship Tuesday (13).

# CONNIFF LP'S GOLD HONEY

NEW YORK—Ray Conniff's "Honey" album has been certified a \$1 million seller by RIAA. Conniff's ninth gold record. The LP was produced by Jack Gold, Columbia Records' vice president, who also produced "It Must Be Him," another 1969 gold record album for Conniff.

# SARNOFF RETIRES FROM RCA: ILL HEALTH IS CITED

NEW YORK—Gen. David Sarnoff, the electronics visionary who led the RCA Corp. through its many innovative and revolutionary steps to the \$3 billion complex it now is, has stepped out of the company because of failing health. His duties as chairman have been turned over to his son, Robert, who also holds the title of president and chief executive officer.

David Sarnoff, 78, has been ailing for the past two years and is confined to Lenox Hill hospital. His confinement followed a series of mastoid operations last February. In announcing Sarnoff's retirement, the company also disclosed that it had elected him as the first honorary chairman in the company's history.

Russian-born Sarnoff boasts a career which spans more than 63 of his 78 years. It all began in his pre-teens, when, as a hawker of Yiddish-language newspapers on Manhattan's Lower East Side, he decided to save some money to buy a telegraph key to learn Morse code. In the fall of 1906 he joined the Marconi Wireless Telegraph Co. of America as a \$5.50 a week office boy.

From this small beginning he moved through a variety of positions with the company until he became wireless operator. Young Sarnoff shot into prominence on the night of April 14, 1912, when, as nightshift operator at the Marconi station, atop Wanamaker's downtown store, he picked up the distress signal from the S.S. Titanic, which had struck an ice flow on her maiden voyage. For his dedication to duty during that tragic incident, he was rewarded with a series of new promotions, and became assistant traffic manager for Marconi in 1915.

That was the year he proposed a radio music box for home entertainment and information. That was the beginning of the revolution. The rest, including Sarnoff's involvement in the development of the phonograph record, and the monochrome and color television sets, is now history.

In adopting a resolution praising Sarnoff for his loyal and devoted service to RCA, the Board described him as the architect of the company's rise to the world's leadership in electronics, and cited him for developing the firm's characteristics including its unique ability to turn concepts of science to the products of commerce.

# Atl to Handle Etcetera —Tiffany Goes Scepter

NEW YORK — Atlantic Records will distribute the new Etcetera label of Etcetera Record Organization, Inc. Scepter Records will distribute the Tiffany label.

Charles Greene, the Etcetera firm's head, concluded negotiations for Tiffany with Florence Greenberg, Scepter president, and Sam Goff, vice president. The first Tiffany releases will be by Congregation, composer-leader Allan Toussaint, and Hieronymus Todd.

Mac Rubenack, Mike Cardello, Patrick Gogetty and Michael Traynor have been signed as producers for Etcetera and Tiffany. Gail Wallis will be publishing coordinator and Gayle Enoch, Greene's executive as-

istant, for both labels with Lewis Moss handling art direction. Peggy Hagar heads the accounting department.

Both labels plus Etcetera Music (ASCAP) and Elekton Music (BMI), Greene's publishing firms, will maintain offices at 7700 Sunset Blvd., Hollywood, Suite 201. An office will be opened here soon.

# Automobile Pub Rights to Bourne

NEW YORK—Bourne Co. has acquired the publication rights to Richard Hayman's score for "The Golden Age of the Automobile," ABC-TV special aired Tuesday (13). The development of Hayman's thematic music for the special will be handled by Bourne's educational music division.

The deal was set with John H. Scandari Productions, creators of the special, by Norma H. Warinbud Bourne's manager of publications.

# Motown Named

Continued from page 3

restler are Stu Gardner, Arthur Adams, Dorothy, Oira & Zephia, Yapheta Kott (currently featured on Breakaway in "The Great White Hope"), and the Jazz Crusaders.

The VIP label will launch the new year with a single release by Bobby Taylor. The recently reactivated label is currently riding high with a single by the Spinners.

# Chess Adds Gold

CHICAGO — Gold Distributors of Buffalo, N.Y., has been added as an outlet of Chess Recording Corp. products. Gold will distribute the Chess Records. Checker Records, Cadet Records, Cadet/Concept Records, Neptune Records, Head Records and Aries Records.

# RCA Gets Cast Rights to 'Joy'

NEW YORK — RCA Records has acquired the original cast album rights to "Joy," a musical revue co-starring dancer-singer Juan Paez, and musical director Sivuca. The score was written by Oscar Brown Jr.

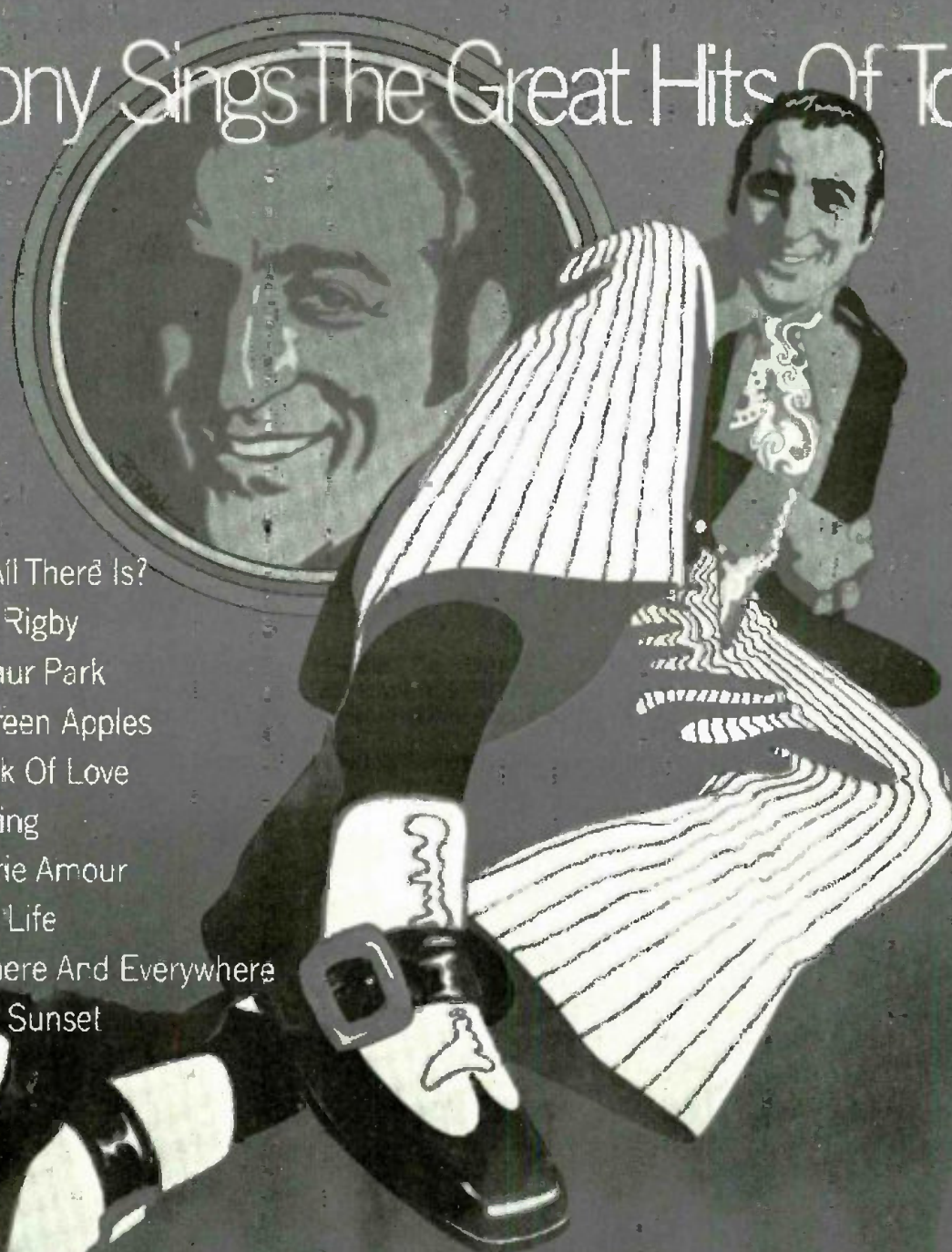
"Joy," which was first presented at San Francisco's On Broadway Theatre last summer, will open at the New Theatre here Jan. 27.

**Rediscover  
Lennon/McCartney, George Harrison, Jim Webb,  
Bacharach/David, Leiber/Stoller...**

Columbia  
Stereo  
CS 9590



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Eleanor Rigby  
MacArthur Park  
Little Green Apples  
The Look Of Love  
Something  
My Cherie Amour  
Live For Life  
Here, There And Everywhere  
Sunrise, Sunset  
Here

CS 9590

© 1970 CBS. Back with the new cartridge. 15" x 10" 0076 Stereo Cassette

Now that everyone's taken their  
very best shots at these great numbers,  
Tony shows that there's still something more.  
That's why he's Tony Bennett.

**The album all of Tony's fans  
have been waiting for and demanding.  
On Columbia Records®**

COLUMBIA RECORDS INC. N.Y.C. U.S.A.



# Warners/Reprise Start the 70's Right\*

DION



**Sit Down, Old Friend** (WS 1826) is Dion at his best — alone with his guitar, in a forceful album that proves "Abraham, Martin and John" was no fluke.

THE FIFTH AVENUE BAND



**The Fifth Avenue Band** (RS 6369) is a group and an album (both on Reprise) with great-time original songs and arrangements and voices, as produced by Erik Jacobsen, Zal Yanovsky and Jerry Yester, who should know a good group when they hear one.

S. DAVID COHEN



**Me** (RS 6375) is the second album by S. David Cohen, although the first one was really by David Blue, which wasn't his real name because S. David Cohen is. His return to naturalism is marked by 11 new songs, recorded in Nashville.

NORMAN GREENBAUM



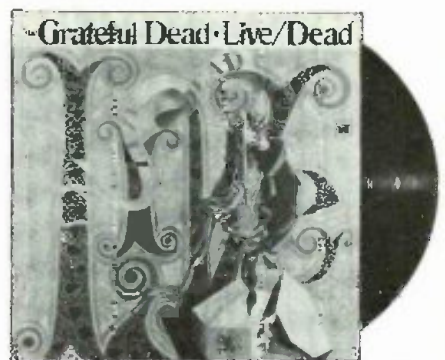
**Spirit in the Sky** (RS 6365) is the first Reprise album by Norman Greenbaum, who is no stranger to those who delighted in "The Eggplant that Ate Chicago," which Norman recorded while leader of Dr. West's Medicine Show and Junk Band. Now Norman writes and sings his songs by himself, better than ever. Like the great title tune on this one, currently a fave rave on better radio stations.

THE LYMAN FAMILY



**American Avatar/Love Comes Rolling Down** (RS 6353). Lisa Kindred is the lead singer in this long-awaited debut album from the famous Boston family of artists that includes Jim Kweskin.

GRATEFUL DEAD



**Live Dead** (2WS 1830) is a super deluxe recorded-live double-disc delight from the far-out Grateful Dead. One of San Francisco's originals. Still champions.

JEFF SIMMONS



**Lucille Has Messed My Mind Up** (RS 6391) by bassist turned leader and one of (we think) tomorrow's top composer-performers. Good production.

TIM BUCKLEY



**Blue Afternoon's** (WS 1842) the title for tall Tim's debut on Warners/Straight. A major artist in an album that sounds as if he's been saving it up for years.

THE GTO'S



**Permanent Damage** (RS 6390) brings together the queen groupies of L.A., plus the Plaster Casters of Chi, in an undoubtedly bizarre musical extravaganza. Lavishly packaged.

(\*Historians may be interested to note that Warners started the Sixties with a Jan. 1960 release that contained albums by Gus Farry at the Giant Wurlitzer, Don Rolke and His Orchestra, the Almanac Community Sing Band, Tab Hunter, and Original Music and Stars From "Hawaiian Eye" under the musical direction of Warren Barker. Our accountants feel we're moving in the right direction.)

ajp

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# Market Quotations

Table with columns: NAME, 1970 High, 1970 Low, 100's High, 100's Low, Week's High, Week's Low, Last Change. Includes companies like Admiral, American Broadcasting, American Public, etc.

Table with columns: OVER THE COUNTER, Week's High, Week's Low, Week's Close. Includes companies like AMCO Inc, Arts & Sederberg Corp, Augie Property, etc.

## Cowan 'Bows Independent Production Co.; 1st LP Set

NEW YORK—Harvy Cowan, former a&r director for Verve/Forecast Records, has launched an independent record production firm, Next Door Productions. First project is an avant-garde album featuring Sabicos for Polydor Records. Cowan intends to team flamenco artist Sabicos, with some heavy rock musicians. It'll be the first time Sabicos has stepped outside of the framework of his flamenco work. For Cowan, it continues a trend he started with MGM Records when he produced the middle-eastern sounds of John Barberian and his groups in combination with Joe Beck. Cowan is now planning to produce albums combining Greek musicians with rock artists and another LP combining Russian-Polish musicians with rock performers. Cowan will team up with Vic Cowan on certain commercials for radio-TV. Vic Cowan, associated with the comedy team of Bob & Ray for the past 15 years, now has a commercials production firm called The New York Hysterical Society. For records, Harvey Cowan will be working on his own. Additional artists to be produced by Cowan include Peter Walker and Bill Shepard. Publishing wing of Next Door will be Five Crazy Lines Music. Cowan, besides heading a progressive rock division at MGM Records, also produced "The Music Factory," an hour radio show for college radio stations that MGM sponsored.

## Lear Jet Stereo Sales Soar in First Six Months

DETROIT—Lear Jet Stereo, Inc.'s sales for the first six months of fiscal year 1970, which began May 1, 1969, have surpassed the corresponding period for last year by 36 percent. This year's six-month total climbed to 250 percent over a corresponding period two years ago.

Sales for the second quarter, August, September and October, reflected an even greater growth rate at 63 percent over a corresponding three-month period last year. James R. Gall, vice president, marketing, for the company, said that the growth figures were especially significant in

light of the fact that domestic production facilities were recently moved from Detroit to two new plants in Nogales-Sonora, Mexico, and Tucson, Arizona. He pointed out that during the transition period, there was no production from domestic facilities.

## Muscor Pact With Jeromes

NEW YORK — Muscor Records and independent producers Steve and Bill Jerome have signed a non-exclusive contract, to produce both single and album product for release on Muscor.

As part of the pact Steve Jerome, an engineer, will operate the console at Groove Sound Studios for all recording sessions. He will be assisted by a staff engineer.

The Jerome brothers have produced a number of hits including "Brenda," by the Capids "Whenever a Teenager Cries," and "Tommy," by Reparata and the Delrons; and "Walk Away Renee," and "Pretty Ballerina," by the Left Bank. The Jeromes have also been instrumental in launching the Bell Record label overseas. Initial Muscor product by the Jerome brothers will be released later this month.

## Holding Co. Bid For Ditchburn Org.

LONDON — The holding company, Walker and Martin, headquartered in Bolton, Lancashire, has made a \$3,840,000 bid for the Ditchburn Organization, distributor of Wurlitzer jukeboxes and manufacturers of a range of vending machines and background music equipment. Walker and Martin has offered one ordinary share for every five ordinary shares of Ditchburn and the offer has been recommended for acceptance by Ditchburn directors.

Walker and Martin is a finance company with interest in tanneries and warehouses.

## 2 New Groups In Crewe LP's

NEW YORK — Crewe Records' first release of the new year includes four records with two new groups. The new groups are the Fox, from England and the Rationals, a Detroit group. Also released on the Crewe label is a collection of Mitch Ryder's greatest hits. Crewe will also release a collection of good music by Pierre Andre and the Golden Leaves on the Challenge label.

## Output up in U.K.

1969 should put total sales in advance of \$76,800,000 — a record high. Impressive though such figures would be, it would nevertheless indicate that the industry is only managing to maintain its 1967-1968 growth pattern of about \$4.8 million a year, against a probable increase of about 7 million copies to a total of about 102 million copies.

September, according to the Board of Trade figures, gave the business its usual tonic after the summer lull, with production up by 10 percent over 1968 to 9,358,000 records pressed and a 24 percent boost to sales which were worth \$6,885,500 an increase of nearly \$2.4 million over August. As ever, trade was in album, with 44 percent (5,848,000) more pressed compared with the previous September, but 22 percent less singles (3,484,000).

## Uni Buys Master

LOS ANGELES — Uni has purchased a regional master of "Ted Clumpitt" from Baton Rouge producer Ron Shaub and is rush releasing the rhythmic and blues tune. The song is based on a character in the "Develly Hillbillies" TV series and was originally a local dance craze around Baton Rouge. Shaub created a group, The Sister and Brothers, to sing the song and cut the master at Deep South Recording, a new facility in Baton Rouge.

## Billboard

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And you'll be able to, too!

And so will producer Don Davis.

And us

Stax Records, a G+W Company



"Sound Center of the Soul-ar System"

# Welk Corp. Acquires Harms for \$3 Million

NEW YORK — The Lawrence Welk Corp., Telekew Productions, has purchased the T.B. Harms Co. for a price in excess of \$3 million. The acquisition more than doubles Welk's current holdings in music catalogs.

The T.B. Harms catalog includes many of Jerome Kern's compositions. The purchase also includes agency rights to such Broadway musicals as "Carou-

sel" and "Kiss Me Kate." Welk's publishing holdings now consist of Bilbo Music Publishers Inc., Harry Von Tilzer Music Publishing Co., and Vogue Music Inc. The T.B. Harms Co. was partially owned by the Jerome Kern and the Oscar Hammerstein estates.

Welk's music operation is run by vice president and general manager Paul Weirick, on the West Coast, and general manager Frank Abramson, here.

# GRT Adds Four Distributions

LOS ANGELES — GRT Records is adding four distributors to bring its total distribution network to 29, according to Alan Mink, the label's general manager.

Added are Melody Sales of San Francisco, California Music of Los Angeles, Bertus Sales Corp. of Charlotte, N. C., and Best & Gold Record Distributors of Buffalo.

The new distributors are taking part in GRT's biggest promotion in history—a three-LP release which includes an LP

by Beatles producer George Martin.

The label is promoting "Edwards Hand," a new British rock duo produced by Martin; the "Rockin' Foo," a rock act that includes Les Brown Jr., the son of orchestra leader Les Brown, and "The Beatles Songbook" by the Rubber Band.

The "Edwards Hand" and "Rockin' Foo" LPs were produced for GRT Records by EMC Productions and Hobbit Records, which is distributed by GRT.

Single off the Rockin' Foo album is "Rochester River"/"Stranger in the Attic." Single from "Edwards Hand" is "If I Thought You'd Ever Change Life."

Mink said GRT is planning retail banners, merchandising aids, radio spots, billboards and posters for the three albums.

# Brunswick Plan

• Continued from page 1

The Brunswick package will include the stable of artists headed by Jackie Wilson, Gene Chandler, Young Holt Unlimited and the Ski-Lites.

The Brunswick label was reactivated by Decca about six years ago when Jackie Wilson was re-signed and 50 percent of the label was turned over to Tarnopol, Wilson's manager.

It's understood that as soon as Tarnopol and MCA, Decca's parent company, can reach an agreement on the terms of the buy, Tarnopol will set up the label as a completely new independent operation.

# Elektra Reserves 4 Groups' Titles

NEW YORK — Elektra Records is holding back all new releases for the first three weeks of 1970 to reserve titles issued late last year by Roxy, Renaissance, David Ackles and Paul Siebel. These four albums are being made available to press and radio.

# Fillmore Into Publishing

• Continued from page 1

established hand to develop songs not suitable for his own group to record," like Grateful Dead writers Jerry Garcia and Bob Hunter who have begun developing a secondary outlet for their works through a country-styled band called New Riders of the Purple Sage.

Fillmore Music has also made independent production deals in Nashville, Austin, Tex., and with the new local production firms of Eliot Mazer and Abe Kesh. Fillmore also has scoring and soundtrack rights for three movies. One by novelist Ken Kesey, is already completed and Kesey has written the script for another.

### Leases Time

Fillmore Music is leasing exclusive time with an 8-track studio in the area especially for new writers and composers to work out with their tunes with various artists.

"We want to develop young writers by giving them a place to work with artists in a laboratory situation," Rubinson said. "We want to give them more rehearsal space and studio time so they can develop their craft."

Fillmore also plans to "re-organize the copyright situation" with established hands that "have not had their music published correctly so as to reap the greatest financial benefits

from their work or spread use of their material to other artists across the country," Rubinson said.

Fillmore will administer the copyrights for each band's music, with the group getting full mechanical royalties from its own records. "Only insofar as we materially improve the value of the copyright through secondary usage and airplay," Rubinson notes, "does Fillmore participate in the profits."

Fillmore gets only expenses for handling mechanical royalties for a band, but will share varying percentages of the profits if a foreign deal is signed or another artist records a Fillmore Music writer's work. No foreign deals have been made yet, but Rubinson expects some completed by the end of the month.

Besides foreign publishing, developing local unknown songwriters, "is the area we look forward to to have the greatest growth," Rubinson said.

The veteran producer claims nearly 20 songwriters, composers and lyricists come into his office every week. There are country music writers as well as regular pop composers in the vicinity, Rubinson said. "We are trying to harness this creative energy for the greatest good to the artists. It's shocking to me as a businessman and as an artist that it hasn't been done before."

# Jeromes Form Indie Firm

NEW YORK—Bill and Steve Jerome have formed a new independent record production firm, Bill and Steve Jerome Associates. The company has producing pacts with Avco-Fanhuysy, Jubilee, Dunhill, and Musicor.

The new firm will produce Reparata and the Delrons, the Ox-Bow Incident, Hot Ice, Jimmy Angel and the Electric Duck for Avco-Fanhuysy. The fifth estate will be produced for Jubilee. Dunhill's Jenny's Daughters and Musicor's The Royal Teens will also be produced by Bill and Steve Jerome Associates. Valley Stream, a new group, is also under contract to the Jeromes. A disk affiliation will be announced.

To be released shortly are records by Reparata and the Delrons, the Ox-Bow Incident and Hot Ice.

# Sire & Rifi Distrib Deal

NEW YORK — Sire Records producer will be distributed in Italy by Rifi Records, according to an agreement concluded by Rifi's Giuseppe Velona and Seymour Stein of Sire. The recordings will be issued under the Sire logo. Being issued immediately as a result of the deal is the album, "Fiends and Angels," and the single "Tell Mama," both by Martha Velez. Upcoming releases are packages by Aom, the Deviants, Ash Kan, Sam Apple Pic, Clark-Hutchinson, Iwink and singles product by the Strangeloves.

The agreement provides that Sire artists make promotional tours of Italy. Martha Velez is already set for Italy and throughout the Continent in March and April.

# Silverstein Is Dead at 39—Decca Exec

NASHVILLE — Harry Silverstein, who specialized in a&r production and promotion for Decca Records here, died of a heart attack Jan. 8, at the Mid-State Baptist Hospital. He was 39.

Silverstein, considered by producer Owen Bradley as his "right arm," had undergone minor surgery Tuesday.

The body was being flown to Cincinnati, his birthplace, last week, for funeral services at the West Funeral Home. Friends in Nashville honored him Jan. 9 here at the Roesh Patton Funeral home.

Survivors include his widow, Clara and three boys—David Scott, Steven Allen and John Samuel. Silverstein had worked for Decca the past 15 years.

# MTW Music Opens 2-Track Studio

SEATTLE — MTW Music has opened a two-track recording studio for custom recordings under the name Demo Recording and Duplication Service. The facility is located in the suburb of Kirkland.

# Music In Print

By JOE DI SABATO

(The numbers following the titles refer to current chart positions)

Each week several songs are put into print which were once hits but which have fallen off the charts by the time the sheet music is made available. Many publishers take the attitude "we'll have to wait and see how big the song becomes before we put it in print" because they fear being stuck with printed copies. This seems to be good business sense, but sometimes it can result in the loss of many sales which would have been made had the sheet been in print a week or two earlier. The sheet-music buying public is as fickle as the record buying public. While a song is popular and is high on the charts the record is in great demand. Once the song begins to slip down the charts, the buying public spends its money on the songs which take its place. The same is true of sheet music. Most of today's rock music sheets (not easy listening, which have a much longer life than Hot 100 songs) are bought by the same people who buy the records. When the sheet music appears on the racks in the stores, the teenagers will buy it only if the record is currently hot. If the record has begun to slip, the young musician would rather spend his 90 cents on a song which is a big hit at the time or looks like it will be a big hit next week. They don't want last week's hit. Publishers lose out when they adopt the "wait and see" attitude toward a song which has the earmarks of being a hit.

Naturally, this does not apply to folios or sheets which correspond to albums or hot cuts that receive constant FM airplay. The progressive rock audience is not as fickle as the Top 40 listeners. Fans of Janis Joplin or The Band will wait for a songbook to appear and buy it whenever it hits the stores.

### Sheets and Folios

Plymouth has sheets for "Fancy" (42), "Can't Take My Eyes Off You" (72) and the Easy Listening hit "Turn, Turn, Turn" (28). Big 3 has "Oh Me, Oh My" (59) and the Easy Listening song "My Cherie Amour" (33). Hill & Range has the country hit "Camelia" (12) and "Please Help Me Kiss You" (68). Big Seven now has "She" (24) available. Climax has a sheet for "No Time" (19). Big 3 has just printed a folio entitled "Top 50 Easy Listening" in piano, easy guitar, all organ, and chord organ arrangements. It includes songs like "Aquarius," "Everybody's Talkin'," "Midnight Cowboy," "Sunny," "The Shadow of Your Smile," "Happy" and others. Hansen has a folio called "The British Invaders" which contains songs recorded by the Beatles, the Who, Cream, Blind Faith, and the famous Honeybus among others. MCA has a folio of standards called "20 Top Hits" which includes "Downtown," "A Sign of the Times," "Let It Be Me," "A Man and a Woman" and several others.

### Progressive Rock

If awards were given for sheet music arrangements, George Terry and Big Seven would be my nominees for the work on their sheet of "Maybe" recorded by Janis Joplin. The song was originally recorded by the Chantels in the early '50s and was recently released as a single by Miss Joplin. When this occurs, most publishers simply take the old arrangement, put a picture of the new artist on the front, and ship it out. Big Seven took the trouble to have a new arrangement printed—the exact arrangement that Janis Joplin recorded. George Terry has put down on paper every 16th note that Miss Joplin sings on the record, something that was thought to be impossible to do. Moreover, the song "Maybe" will not be included in the forthcoming Warner Bros. Janis Joplin folio, so it is very good that an arrangement like this has been made available in single sheet form.

An addition to the list of songs recorded by Joe Cocker is his hit single of "Feelin' Alright" distributed by Hal Leonard. Here, too, the arrangement is very well done. Some sheets of songs recorded by progressive rock groups are available: Hansen has the song "Tobacco Road" recorded by numerous groups including the Jefferson Airplane, Plymouth has the TRO sheets of the Procol Harum's "Whiter Shade of Pale" and "Homburg," Hill & Range has a sheet for the Kink's "Victoria" and the Rolling Stones' "Love in Vain," which will not be included in the forthcoming "Let It Be" folio, and Plymouth also has the beautiful antiwar song "Come Away Melinda" recorded by Kenny Rankin.

FOLIOS: Plymouth has the TRO folio, "The Who" which contains many of the earlier songs recorded by this group. Hansen has the Who's "Tommy" in folio form. Warner Bros. has a folio called "The Iron Butterfly" and one called "Led Zeppelin," which corresponds to that group's first LP. West Coast has two folios of interest. "The Fred Neil Songbook" contains some of Fred Neil's better known songs including "Everybody's Talkin'" and "Tim Buckley" contains several songs written by this folk singer.

### Beatles Bibliography II

Before the Beatles hit the big time, they recorded a number of songs as the band which backed up a singer known as Tony Sheridan. These songs were recorded in Hamburg, Germany, in 1961, and were released in England on Polydor. The LP is now being released in Canada, and it has been broken down and released in pieces on early LPs released in this country by MGM, Atco, and in several bootleg albums. The British LP is available in this country from importers. The songs on the LP are: "Ain't She Sweet" and "Sweet Georgia Brown" distributed by Warner Bros.; "What'd I Say" and "Ruby Baby" published by Hill & Range; "Nobody's Child" distributed by Acuff-Rose; "When the Saints Go Marching In" printed by Hansen. "My Bonnie" included in the Hansen book "Second Omnibus of Folk Sounds"; and "Ya, Ya," once distributed by Big Seven but not generally available now. The song "Let's Dance" from the LP was never printed. There are four other songs from the LP which will be mentioned in the next installment of the Beatles' bibliography.

Several songs recorded by the Beatles in their U.S. LPs are not in the Hansen book "The Beatles Complete." These include "Honey Don!" and "Matchbox," available from Hill & Range; "Rock and Roll Music" and "Roll Over, Beethoven" in the Plymouth book "Chuck Berry's Greatest Hits"; "Till There Was You" distributed by Frank; "Baby, It's You" another Hill & Range sheet; and "I Want to Hold Your Hand," published by MCA. More next time.

NOTES: The new Simon & Garfunkel LP is due out shortly, and Plymouth will be making the folio corresponding to the LP available at about the same time. It is scheduled for publication in about two weeks. MCA has the sheet for the controversial record "Superstar" in the works. If you read this column and like what you read, drop a line to Billboard c/o Music In Print. If you don't like what you read, let us know that too.



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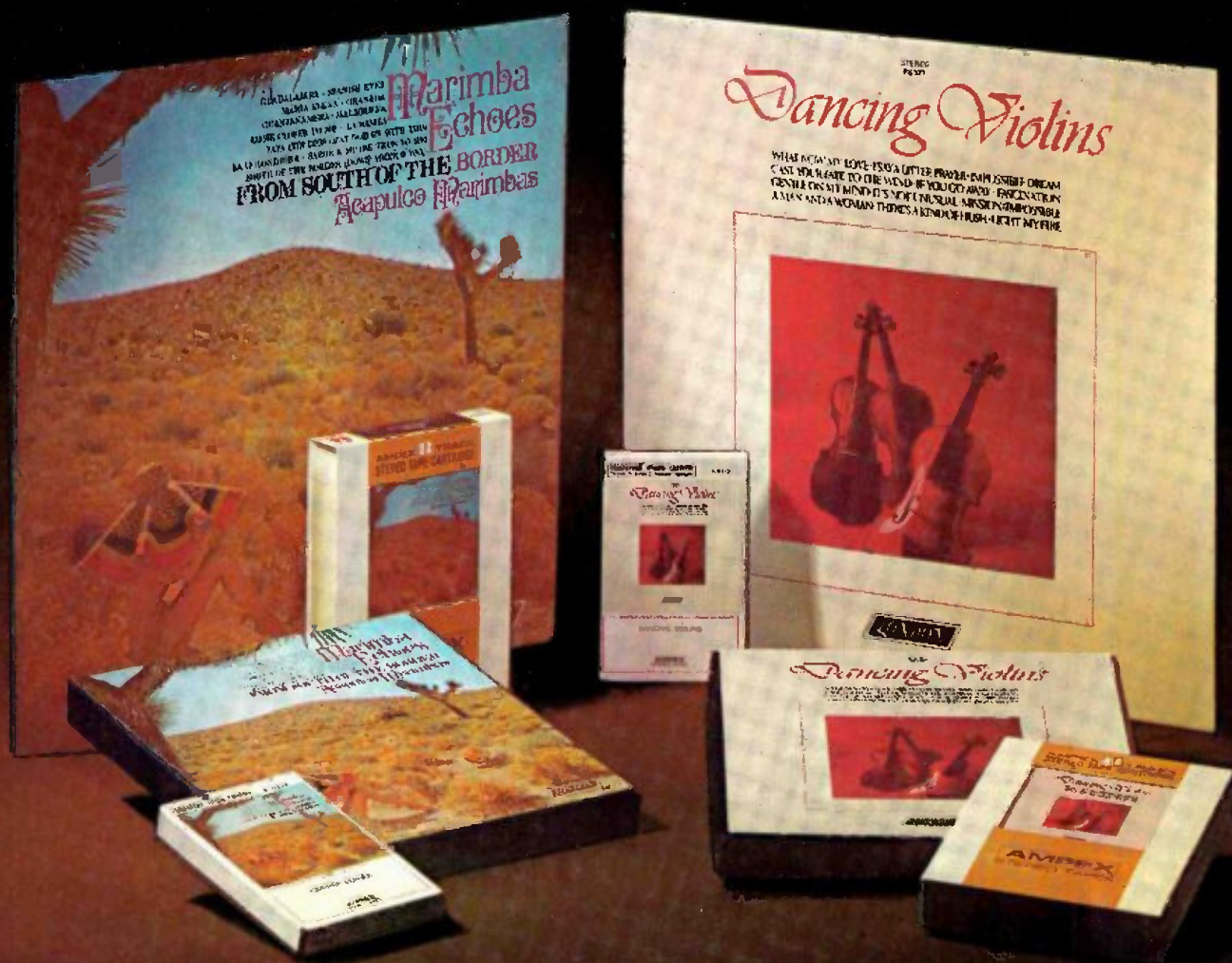
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# Tape CARtridge

## U.S. in the Dumps Via Japan Cheapies

By BRUCE WEBER

LOS ANGELES—The pressing economic question of the day among retailers in the tape industry is: Will Japan dump low-end "cheapies" on the American market?

Also, domestic producers of imported tape equipment are becoming increasingly alarmed at what they say is Japan's inability to turn out products fast enough—and the situation could make itself felt at retail early in 1970.

There are inherent first-of-the-year dangers for retailers in the U. S., including inventory logjams, product shortages and merchandise pitfalls brought about by a rash of low-end equipment.

While Japanese manufacturers remain quiet on "dumping" product, the result of the inventory backlog is clear to most American companies. A great deal of product is likely to be dumped on the American mar-

ket early this year. Most of it will be low-end.

The situation is typified by the dilemma recently outlined by Robert Craig, president of Craig Corp. He said sales of the company have doubled each year for the past five years. "Production capacities were not sufficient to meet product demand. The inability of Japan to produce fast enough to meet consumer demands in the U. S. is creating major sales headaches for us."

Craig revealed publicly what most U. S. companies are only whispering privately: clogged Japanese factories. Japan's outpouring of tape players is almost as noticeable abroad as at home. Japanese exports can be found on store shelves around the world.

An American manufacturer put it best: "Japanese products, both high-end and inexpensive players, are flooding the world market in total number of units

shipped; up in the retail price of its products, and up in quality."

In short, American home electronics manufacturers are sobering to another year of stiff competition from Japan. In defense of Japan, an observer notes, many American manufacturers placed their orders too late to produce satisfactory results.

Some Japanese producers made an attempt to resolve labor shortage problems by subcontracting work out to other companies in Japan and to Taiwan, Korea, Singapore and Hong Kong, where labor is for hire at substantially lower overhead.

But subcontractors and factories in Taiwan, Hong Kong, etc., are not equipped to produce sophisticated players and their manpower lacks skills generally found at major Japanese plants.

### Longer Time

One Japanese manufacturer

said, "Sure, we're after the American market, but we're becoming more selective. We want longer time to produce product and we want larger orders."

Another Japanese producer feels that many American firms have no knowledge of "lead time," ordering, delivery, etc. An American importer, however, counters that "when you have to order a year in advance, you have to be a gypsy fortune teller to know what to do in the tape market. This is a sign of the times and I guess it will get worse."

While Japan is widening its thrust into the American market this year with more merchandise, and more merchandise bearing Japanese brand names, developing producers are appearing elsewhere on the orient's horizon.

Recently, Japanese manufacturers, always skilled in mass

producing low-end products, have been aiming higher priced lines at the U. S. market. With Taiwan and Hong Kong crowding Japan in producing inexpensive hardware, Japan, too, is turning to videotape recorder (VTR) equipment and components.

A reason for Japan's interest in quality, durability and performance may be because of the increased competition from other Asian nations.

Also there is a growing labor shortage in Japan that has resulted in an estimated three job openings for every job seeker. Tied to this is a dizzying wage spiral that has averaged increases of 10 percent to 14 percent annually over the last five years.

But the trend is to go in Japanese exports of all home entertainment products, both high-end and "cheapies." An 11 percent import duty coupled with competition from American tape manufacturers and the government's deflationary efforts will not deter Japanese producers from flooding America with equipment.

## New Craft Enters New Year in Top Shape in Imports, Sales

By ELIOT TIEGEL

LOS ANGELES — New Craft, Panasonic's exclusive Western states sales agent, has entered the new year in a delightful condition.

No medicine is necessary for this condition; just a continual flow of cassette and 8-track players for the 12 states in the company's territory.

New Craft has been Panasonic's exclusive importer-sales company for almost 10 years, or as long as Panasonic has been in business in this country.

The holiday selling period was quite lucrative for New Craft's Panasonic efforts, according to New Craft vice president Mel Cole. A recent shipment of 17,000 cassette players from Japan was moved out rapidly to dealers in this part of the country.

New Craft sells directly to dealers; it does not service any distributors of any kind. Panasonic's Japanese factories supply New Craft with players via six-day boat travel. The players arrive in Long Beach and are moved to New Craft's warehouse in Vernon.

Orders from the field are received at New Craft's Beverly Hills Showroom sales offices. They are written up for the company's computer which is located in still another facility. New Craft has been using the computer for inventory and billing since August of 1968.

Cole has a sales report on his desk every morning courtesy of the computer and the people who feed it information. Cole doesn't see any immediate explosion of cassette interest for autos. Panasonic has

two car adaptable players in the \$79.95 and \$99.95 range.

The cassette field will "get stronger as market needs emerge," Cole believes. Panasonic's Japanese engineers are working on sophisticated cassette equipment for the automotive field.

New Craft sells the Panasonic line to a wide variety of mass merchandisers. Jewelry stores comprise a small percentage of these retail accounts. Jewelers have accepted cartridge and cassette equipment because Panasonic initially sold them on the idea of offering radios and televisions. "It was natural for them to accept and recognize the value of selling tape equipment," Cole says. He admits the jewelry account is not the most "vital" form of retail exposure for tape equipment, but they do provide a new market for this form of merchandise.

"Jewelers don't want to let a customer walk," Cole explains. "Jewelry stores have learned that discount and department stores can sell jewelry, so they don't want to let customers walk out and buy goods in other stores. Jewelers are interested in selling 'A' merchandise — diamonds and watches. The other items they carry as a convenience, because they don't want to let the customer walk away."

New Craft's prices are the same in this part of the country as they are around the nation because of Panasonic's price maintenance. New Craft recently went public and is sold over-the-counter as Telecor.

At a recent sales meeting here, there were about 40 men at the gathering. These are salaried and commissioned representatives who handle the Panasonic line of not only tape players but radios and TV's.

What kind of a condition is New Craft in? A "pip" of a condition, because Americans have learned that the Panasonic brand name signifies strength in electronics.

## DGG Forms Company to Handle Pre-recorded Tape

HAMBURG — Deutsche Grammophon has formed a new company exclusively to handle pre-recorded tape.

The company, Music 2000 Vertriebs GmbH für neuzeitliche Tonträger, is located at Alsterchaussee, Hamburg, began operations Jan. 1 with Heinz Brand, a former DGG sales manager for the southwest area of Germany, as manager.

Appointed sales manager of

the new company is Wolfgang Sattler, and Peter Danneberg will head up the marketing and advertising department.

Danneberg told Billboard: "The company has been formed because of the rapid growth of the pre-recorded tape market." It will also deal with performance rights and licensing for the DGG house labels and will be developed as a "model" company to provide a pattern for similar operations overseas.

## Property Management Course Is Offered on EVR Format

NEW YORK — CBS Electronic Video Recording Division in conjunction with Baymon Property Management, Inc., will offer property management training, real estate and tax shelter courses on the EVR format.

The decision was reached fol-

lowing agreement between the two firms on the need for more effective training in the sensitive areas of property selling and management.

Michael J. Scotto, president, Baymon Property Management, said, "We see EVR as efficient." (Continued on page 21)

## Tape Village Opens 2d Denver Outlet

DENVER — Tape Village, a total tape-hardware retail center, is opening its second outlet here. The new store, Tape Village East, supplements Tape Village West, which opened several years ago.

The store is inventorying both 4 and 8-track cartridges and cassettes, with major emphasis on 8-track, according to co-owners Larry Weingardt and Jim Davenport. Tape Village East, 3,000 square feet, is outfitted with 6,000 tapes, a customer lounge, listening booths and recording provisions.

In hardware, the store will stock Craig, Lear Jet, Panasonic and Tenna, in home and auto, and Belair, Norelco, Ampex, Ranger and Muntz Stereo-Pak units. It is a factory authorized warranty station for Craig, Lear, Panasonic, Ranger and Tenna.

In terms of product leader-

ship, both Weingardt and Davenport feel Lear, Panasonic and Craig dominate auto equipment sales because of a wide product selection, variety of prices and national advertising programs.

"As far as portable players are concerned," said Weingardt, "our biggest seller is Belair. By a wide margin. Why? Because there is an excellent product selection, price range and most important, the reliability of the product and its availability in both cartridge and cassette versions," he said.

The store also carries Lear and RCA portable product.

"Keeping all the 'hot tapes' available when they're chart hits is the key to our heavy sales volume," feels Weingardt. Advertising has been a major policy in Tape Village's success story.

(Continued on page 21)

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## New Tape CARtridge Releases

### AMPEX

**Athena**  
SWITCHED ON NASHVILLE—Country Music (S) M5020, (C) M5020

**Atco**  
THE ALLMAN BROTHERS' BAND (S) M6206, (C) M5028

**Atlantic**  
ROBERTA FLOKER First Texas (S) M6230, (C) M5230

**Audio Spectrum**  
101 STRINGS Play Center & Love Hits (S) M5014, (C) M5014  
GIMZA SOUND STAGE ORCH. Dr. Zhe-epo (S) M5048, (C) M5048  
101 STRINGS (S) on Seller Hit of Today (S) M5178, (C) M5178

**Avco Embassy**  
BELLA REESE—Rock & Roll (S) M5304, (C) M5304  
LIQUID SMOKE (S) M5305, (C) M5305  
SOUL IN THE BEGINNING Various Artists (S) M5306, (C) M5306

**Bell**  
PETER DUCHIN Corbin's Party Bands (S) M5604, (C) M5604

**Bravo**  
THE MIDNIGHT VOICES—It's Not All There (S) M 6550, (C) M 6550

**Chart**  
JOHNNY DOLLAR—Big Hit Roll of Mine (S) M5123, (C) M5123

**Colossus**  
THE SHOCKING BLUE (S) M6100, (C) M5100

**Elektra**  
BREAD (S) M5404

**Happy Tiger**  
THEY (S) M6104  
DAN TERRY ORCH. & CHORUS Live in Place (S) M6105  
THE KIMBERLYS (S) M6106

**London**  
Best of Tebaldi Carrer Aranz (S) M6609

**MGM**  
WAYNE NEWTON Live at The Frontier (S) M6450, (C) M5450

**Monitor**  
CYSSY GUITAR (S) M5477, (C) M5477  
MARIA LOUISE MCHINGO Vocalist (S) M5478, (C) M5478  
ROMBOLDI'S & FERNANDES Vocalist (S) M5479, (C) M5479  
D'ASSINCAO & FONTES—Quartets of Portofino (S) M5484

**Page One**  
VANITY FADE—Party at The Morning (S) M5202, (C) M5202

**Project 3**  
ENOCH LIGHT Presents Spaced Out (S) M5504, (C) M5504  
ENOCH LIGHT & THE LIGHT BRIGADE The Best of Movie Themes 1970 (S) M5506, (C) M5506

**Red Lion**  
RON FRANGIONE & ORCH.—Peter X (S) M5301, (C) M5301  
IDE SCOTT & ORCH.—Action Pictures New Generation (S) M5302, (C) M5302  
DEAN CHRISTOPHER & HIS ORCH.—Songs (S) M5303, (C) M5303  
PHENIX AUTHORITY Band, Sweet & Easy (S) M5304, (C) M5304

**Snuff Garrett**  
DANCING VIOLINS (S) M5235, (C) M5235  
THE ACAPULCO MARIMBAS—Marimba Favorites (S) M5182, (C) M5182

**Stormy Forest**  
MICHE HAYENS Stars & Stripes (S) M5501, (C) M5501

**Sue**  
WILBERT HARRISON—Let's Rock Together (S) M5600, (C) M5600

**Vanguard**  
LOOPY CORFFELI Corral (S) M5607, (C) M5607

**Viva**  
MIDNIGHT STRING QUARTET—Reveries for Young Lovers, Vol. 2 (S) M 6522, (C) M 6522

### CAPITOL

**Capitol**  
MERLE HAGGARD 10th Anniversary (S) M5134, (C) M5134  
PEGGY LEE—It's Not All There (S) M5135, (C) M5135  
GLEN CAMPBELL—Try a Little Kindness (S) M5136, (C) M5136

# Dalis Delivers the Goods—Latest A Truckload of Panasonic Units

LONG ISLAND CITY, N.Y. — Dalis Marketing has delivered a full truckload of Panasonic auto tape players believed to be the largest single shipment of 8 track car stereos ever to be shipped by an independent distributor — to Penn Car Stereo Centers, a 10 unit retail chain operation with outlets in Brooklyn and Long Island.

Delivery of the shipment utilizes a two-year period of steadily spiraling sales of Panasonic car stereo products by the company, which has the exclusive distributorship of Panasonic auto tape players for four boroughs of New York as well as Westchester, Putnam, Sullivan, Rockland and Dutchess counties; and Fairfield and New Haven in Connecticut.

Despite the fact that the company is barely two years old, the Dalis Marketing success story reads like a pipe dream. The company, a wholly owned subsidiary of H. L. Dalis, Inc.,

a 45-year-old electronics firm, began its distributorship program with a single model of Panasonic 8-track auto tape player, and a single salesman to promote the product. Today the company has six salesmen, maintains a fleet of eight delivery trucks, and stocks an inventory which bulges out of the sides of its 30,000 square foot warehouse.

#### Secret of Success

The secret of Dalis' success is attributed to many favorable factors each complementing the other. Among them are the company's policy of maintaining a 24-hour service facility, and an incentive program for its dealers which offers them expenses paid trips to various exotic ports such as London and the Bahamas. In addition all Dalis dealers are employed on a franchise basis, and the company offers full protection to its clients, as well as a vigorous merchandising program which ensures rapid inventory turnover.

#### 'Fine Product'

"It's," argues Herbert J. Blumenfeld modestly, "much of our success is attributable to the fact that we have a really fine product." Blumenfeld, president of Dalis Marketing, said that the attractive styling, high quality and almost trouble-free performance of the Panasonic auto tape units make them easily saleable products. He stressed that units returned because of defective performance were virtually negligible.

Stressing that there has never been another product line about which he has been more enthusiastic, Blumenfeld said that in the 45 years of H. L. Dalis' existence, he had always felt that the company should be involved in some way with the consumer market. "But," he said, "prior to the arrival on the scene of the Panasonic auto tape unit, no feasible opportunity ever presented itself."

He disclosed that he had to difficulty accepting the offer of exclusive distributor from Panasonic as, in addition to having a superior unit, the company also offered a highly sophisticated program to go with the product. "Although the Panasonic unit was new on the market, yet the whole program offered a healthy climate for growth," he said.

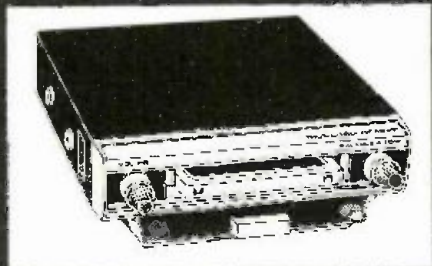
Today, the Panasonic auto stereo tape units are the only tape products which Dalis Marketing handles, yet Blumenfeld is not concerned about his company's heavy concentration on this single product.

"It is not a broad line," he observed, "but it is a highly accepted one with prices that are really realistic. In addition we feel that the 8-track market has not yet hit New York with its full impact, and there will be continued expansion in this area. All this, and the confidence we have in our product, make us very optimistic about the future."

LETTERMEN—Faces/Memories (S) SXT 390, (C) SXT 390  
QUICKSILVER—MESSENGER, SERV. Speedy (S) SXT 391, (C) SXT 391  
SOUTH—Make You Want To Go Home (S) SXT 392, (C) SXT 392  
CONDUCTED BY MINO ZUZA—Romantic (S) SXT 400, (C) SXT 400  
VARIOUS—Super Classics, Vol. 5 (S) SXT 401, (C) SXT 401  
VARIOUS—Country Sprites (S) SXT 402, (C) SXT 402  
GUITAR, JO—Breeze Am' (S) SXT 403, (C) SXT 403  
GRAND FUNK RAILROAD—Grand Funk (S) SXT 404, (C) SXT 404  
PATTI DREW—Wild Is Love (S) SXT 405, (C) SXT 405

(Continued on page 27)

# musicruiser CSC-1500



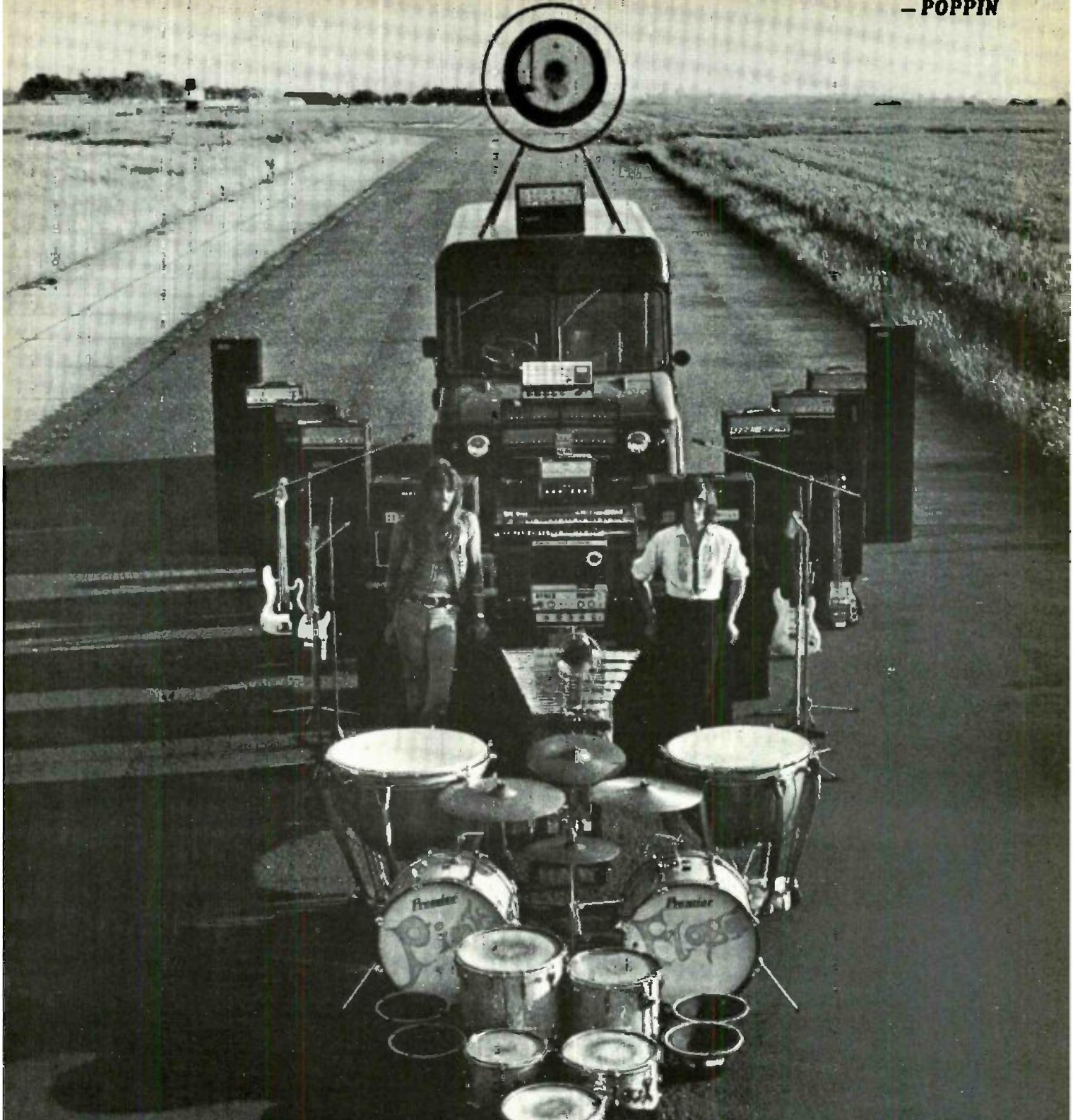
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# Musical Isle Sees Rack Tape Sales Matching Disks' at Yule

• Continued from page 1

Christmas of 1969 this figure had switched to 50 percent 8-track, 40 percent cassette and 10 percent open reel. At the same time, total tape sales were

between 20-25 percent of Musical Isle's over-all volume. Less than 5 percent of the firm's tape — nearly all is sold at \$10 off list — is sold in open display cases and if open displays were used the tape sales would in-

crease 10 to 15 percent, possibly more, Faraci believes.

The increase in tape sales has not been at the expense of disks, although Faraci said: "LP's are not dropping off but we are not seeing the normal sales increases from albums." Singles are declining and accurate for around 10 percent of the firm's record sales.

Turning to hardware, Faraci said the firm is selling Penna's cassette home deck, Mercury's auto 8-track with AM/FM radio and Preless 8-track car units "in great volume." He said the firm has an "over the counter" hardware sales philosophy but it does furnish accounts with lists of installation outlets for customers who do not want to install hardware themselves. Returns are also handled on an "over the counter" basis; that is, customers are allowed to exchange any piece that is faulty. "Rack jobbers have no other hardware," he said.

Faraci is unhappy, however, with the hangup in merchandising software. "I'm definitely not sold on the long box idea. Don't forget that one motive for going this route is to utilize existing disk browser bin space but people forget that three spaghetti boxes of tape side by side take up as much room as six or eight LP's what are we gaining? We're not. We're losing valuable merchandising space with the 4x12 box. The other alternative that I've seen, blister packing tape on 12-inch cards, looks horrible. We're still searching for a better method of merchandising tape.

"Our basic merchandising techniques have proved that people buy more product from open displays. I'm not arguing for the locked security case, I'm convinced tape sales will jump

# 5 Mil Year in 1969 Is Claimed By Talmadge

LOS ANGELES—Tape Merchandising has projected a \$5 million year business based on sales from November and December. Formed in August 1968, the Sid Talmadge-owned company functions as a tape rack, tape distributor and tape one stop.

The key to Talmadge's operation is a massive inventory, which he claims amounted to \$1 million in October to meet orders for the holiday buying period.

"We're building our whole business on inventory for a good fit and good service," Talmadge said.

Talmadge's firm is the exclusive Southern California tape outlet for A&M, with his Record Merchandising A&M's disk distributor.

According to Talmadge, A&M was the first record company to provide its distributors with exclusive status for tape product.

Now that Talmadge has seen

the advantages of being the only place in town where one can buy A&M tapes, he is after several other record labels to assign him this status. And he expects to get it.

Since starting from scratch, Talmadge has built his tape company's staff to 26, including four salesmen plus sales manager John McDaniel. McDaniel shifted over into Tape Merchandising when Talmadge bought out Ed Mason's Record Rack Service and UTL, a tape company.

The turn for tape product continues to grow healthier, according to the executive. One of the city's leaders in record distribution, Notes Talmadge: "It's a nice situation because the manufacturers are very cooperative. They take back defectives and help out in any way they can."

What is the situation with defective tapes? "It's getting better." At one time A&M had a major problem with music duplicated by one custom house.

Talmadge chooses not to package tapes in any long boxes, which he feels crimps valuable storage space at retail. Talmadge does provide racks to customers on a loan basis, with the racks under lock and key. Most of his customers sell their tapes this way.

On a recent visit to several Broadway stores, Talmadge says he found long boxes broken into and the tapes taken out. He doesn't feel the length helps in the sale of the item.

Cassettes loom as a major reason for Talmadge's \$5 million projection. He notes that cassette players were a major Christmas gift item, pointing to

(Continued on page 31)

taping it all together



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Deluxe Tape Cartridge Cases  
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# Friedman Cites Lack of Dealer Demand as WB Quits Long Box

LOS ANGELES — Warner Bros. has decided to halt selling its tapes in custom-designed long boxes. WB had offered 10 titles in long boxes.

"We tried the long box and found it's not the answer, so we won't continue making it," said Joel Friedman, WB's marketing vice president.

Several months ago, WB began designing individual four-color "covers" for its tapes in an attempt to utilize the full 12-inch length for graphics.

"There's no demand for long boxes," Friedman said. Accounts don't have any problems selling tapes in the regular small sized cases—an outer cardboard "sleeve" for 8-track or a plastic box for the cassette.

"Early alarms about theft have diminished substantially," according to Friedman. The executive says dealers are telling the manufacturer just what he can do with tapes. Korvettes, for example, is putting them out front for browsing.

In addition to WB, Capitol and Columbia have tried long box packaging and they all seem to have become disenchanted at the same time.

While WB controls manufacturing and marketing of its 8-track and cassettes, Muntz remains its 4-track licensee, with

that pact expiring at the end of 1970.

Dick Sherman, WB's national sales manager, handles the movement of tapes as another extension of recorded product. There doesn't seem to be any need at WB to hire a tape specialist, although the company had one for a while several months ago.

On the matter of bootlegging, WB executives are concerned

about the lack of any concrete action being taken to halt illegal duplication. Although there have been isolated instances where companies like Capitol and Columbia have prosecuted "backyard duplicators," the industry as a whole has been lethargic, and Friedman hopes new copyright legislation will provide for federal penalties for unauthorized duplication.

# Stereo Tape Club, Car Tapes Making Bids to Go Public

WASHINGTON Registration of public stock offerings by the Stereo Tape Club of America, in California, and Car Tape Inc., of Illinois, were reported by the Securities and Exchange Commission at the opening of the new year.

Stereo Tape Club which sells and distributes stereo tape players and cartridges chiefly by membership plan, would offer 200,000 shares for public sales, with \$195,000 of the proceeds going to pay off indebtedness and the rest for working capital. Company has outstanding 658,000 shares, of which Andrew D. Berkeley II, a director, owns 13 percent and management as a

group 49 percent. Richard M. Mock is board chairman and Joseph de Franco president.

Car Tapes Inc., distributors and sellers of stereo music tape cartridges and cassettes, and stereo tape players and accessories for use in cars, proposes public offering of 200,000 shares. Of net proceeds of the sale, \$570,000 would prepay principle amount of all outstanding subordinated debentures, and \$250,000 to reduce bank debt, with balance going to working capital. Company has 451,429 shares outstanding, of which James L. LeVilus, president, owns 19.3 percent, management 24.1 percent, and Irving B. Green 19.9 percent.

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## Tape Happenings

Ampex has appointed five distributors in Texas: Continental Distributing Corp., San Antonio; Gorman Engineering Co., El Paso; J&M Supply, Western Merchandisers of Amarillo, Amarillo, and Jordan Quinn Co., Houston. Diversified Marketing International, an ex-organization headquartered in New York, has been named a stocking distributor for Ampex for post exchanges and military audio clubs in Europe. Robins Industries Corp., New York, is offering 15 free units with each order for 45 nonabrasive cassette head cleaning tapes as part of the firm's 15th anniversary. Nortronics, Minneapolis, published a bulletin telling the "how" and "why's" of tape duplicating. Ampex is extending its 25th birthday promotion to March, with three special tape offers. Customers who purchase any Ampex open reel portable tape recorder will receive \$34.60 worth (8 tapes) of tape free. Purchasers of Ampex model (985A) with built-in AM-FM stereo receiver will receive \$103.20 (16 tapes) worth of tape free. A cassette library, with four recorded albums and one C60 blank tape, worth \$30.05, will be given free to every purchaser of an Ampex Micro 88 portable stereo cassette recorder. Pioneer Electronic Corp.'s joint venture in Taiwan will start in May. Initial production will include tape recorder speakers, radios and television. California Auto Radio is introducing two 8-track car stereos. The BM-960 retails at \$96.95 and the BM-910, a mini-8, retails at \$34.95.

## 'Billy Budd' to Launch EVR Into Feature Films

NEW YORK — The movie version of Herman Melville's sea story, "Billy Budd," has been selected by CBS Electronic Video Recording Division as the first full-length feature film to be converted to EVR format. The 123-minute black and white film classic starring Peter Ustinov, Robert Ryan and Melvyn Douglas will be packaged in sets of three EVR cartridges. According to Robert E. Brockway, president of CBS-EVR, the cartridges will be made available to the libraries of colleges, universities and other educational institutions either as a rental or lease item. The film is currently available in conventional form in the 1970 Hurlock Cine World catalog.

Commenting on the agreement, Roger W. Hurlock, president of Hurlock Cine World, Inc., said that the "Billy Budd" film is the first of many that will receive new exposure through the EVR format. He predicted that this new market will continue to expand as more and more schools and colleges acquire EVR players.

"As our company acquires more properties appropriate for educational showings, we hope to build a substantial library of EVR feature films," he said.

Hurlock Cine World distributes its films in all non-theatrical fields under a long-term contract with Allied Artists Pictures Corp. The company has numerous color films in addition to its black and white features, and it is hoped that as color EVR becomes available, such color features as Allied Artists award-winning "A Man and a Woman" would be scruti-

## Tape CARtridge

## Mendell Clogs Pipeline Sales Talk on 8-Track

LOS ANGELES — The tape cartridge business is entering a new "era" in which "talk about pipeline sales for 8-track is a phrase of the past."

"It's a bull's eye market for tape," said Lee Mendell, Liberty/UA's marketing director, who feels that the tremendous amount of talk about filling the pipeline is no longer a concern. It has been accomplished.

"There is no education required of the potential customer who doesn't have to be told what an 8-track cartridge is. All you do now is present the cartridge and the buyers know its advantages. The cassette hasn't reached that point yet. Its market penetration is increasing, but 8-track outsells it 4 to 1."

Liberty/UA's tapes are running two to four weeks behind their LP counterpart, but the company isn't worried about any

"liveable lag" Mendell doesn't think the company will try to close this gap because it goes into special artwork and graphics for its tapes, which requires additional production time. Because of this artwork, Mendell finds it very "difficult to bring out a coincidental release. We have found it hasn't hurt us."

There have been several instances in which tapes were put on special release to match the LP and on a few isolated instances, a tape even beat the LP.

Mendell is of the opinion that this two to four week difference matches itself out. By the time an album gets from the manufacturing point into the store and is unpacked, tagged and displayed, it could be two weeks. And by that time, the tape would have arrived, or be one week away from being in the consumer's hand.

## Audio Magnetics Ties Product to Chi Show

LOS ANGELES — Audio Magnetics, cassette and reel-to-reel tape manufacturer, is offering a series of product promotions in conjunction with the Chicago National Housewares Show, Monday (12) to Friday (16).

The product promotions in-

clude cassette tape, reel, rack displays, three-paks and head cleaners and are aimed primarily at buyers attending the Housewares Show, said Ray Allen, sales vice president of Audio Magnetics.

The promotions include:

A full series cassette display containing 12 each of 30, 60, 90 and 120-minute tapes and head cleaners. The rack holds 60 pieces.

A full series cassette display, plus a gross of backup stock which includes 24 30-minute tapes, 48 60-minute tapes, 36 90-minute tapes and 36 120-minute tapes. A buyer purchasing the full display and backup stock receives 36 head cleaners free.

An open reel bonus bonanza, which includes a baker's dozen on all reel-to-reel product. Buyers purchasing 12 gross receive 1 gross free. The offer is effective through March 15.

An audiosonic dynamic promotion which includes three-paks of 30, 60, 90 and 120-minute tapes, with the 90 and 120-minute tapes being offered as a three-pak for the first time.

An audiosonic dynamic baker's dozen three-pak combination which includes two 60-minute tapes and a head cleaner.

Audio Magnetics, which will have a suite at the Hilton Hotel, will be represented at the Housewares show by Irving Katz, president; George Johnson, senior vice president; Ray Allen, sales vice president; Sheryl Story, manager of marketing services; and Ira Feldman, field sales representative.

The company will host more than 60 representatives at a promotion orientation to introduce its spring product program.

## Merc Discount On 13 Releases

CHICAGO — Mercury Record Corporation's January release of 13 tape packages on both 8-track CARtridges and cassettes will carry an extra 5 percent discount off the invoice price. The discount is effective from Jan. (1) through Feb. (15) and applies to all of the Mercury tape catalog. The new releases are packages from such artists as Big Mama Thornton, Pat Paulsen, Steam, Blue Cheer, Jerry Lee Lewis, Roger Miller, Sir Douglas Quintet, Jane Birkin and Serge Gainsbourg; the Count, the Bad and the Ugly; and classical selections "Evelyn Crochet," "Music for Musing Vol. I and II" and "Dvorak Symphony No. 7."

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has the... "IN" side story  
on  
Coin Machines  
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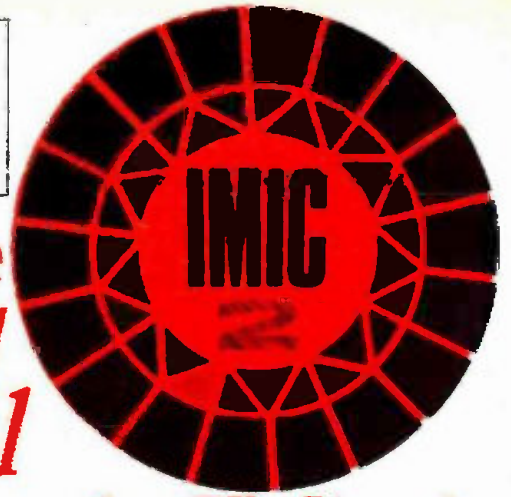
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April 26-May 2, 1970  
Palma de Mallorca, Spain

### GENERAL INFORMATION

#### CONFERENCE REGISTRATION PROCEDURE

The enclosed registration card can be used to register for the Conference. The cost is \$200 or £83.6 per person for the five day program. This fee includes attendance at the opening cocktail reception, coffee breaks, work materials, and attendance at all sessions. It does not include hotel accommodations or travel. The check for registration should be made out to the International Music Industry Conference and mailed to the Conference at 300 Madison Avenue, Suite 900, New York, N.Y. 10017. Additional registrations can be made on your company letterhead giving name, title, address of each registrant. Each person will receive an acknowledgment with further procedural information.

#### WIVES INVITED

The ladies will find the environment, recreation and shopping of Mallorca of special appeal. There is no separate registration fee for the ladies. They are invited complimentary to all of the social functions. However, they will not be able to attend any of the Conference sessions. They must register separately if they plan to come to the sessions.

#### MULTIPLE REGISTRATIONS

Because of the various executives in one firm concerned with marketing and managing the product in international markets and the multiple session coverage of topics last year, many organizations registered several people. Your company can benefit greatly from the comprehensive and uniform understanding of the areas to be covered at the Conference. You are welcome to register a multiple number of people.

### CONFERENCE DATA

#### TRANSLATIONS

In the plenary sessions and a selected number of concurrent sessions, translation will be available in French, Spanish and Italian.

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**SUITES** are available in limited numbers at most hotels. Applicable supplements, which vary considerably according to hotel and suite size, will be quoted on request.

For complete information, write to the Conference Coordinator, International Music Industry Conference, 300 Madison Avenue, Suite 900, New York, New York 10017.

# CONFERENCE PROGRAM

## MONDAY, APRIL 27

9:00 a.m.—9:30 a.m. CONFERENCE OPENING  
PROGRESS REPORT ON UNIVERSAL  
NUMBERING SYSTEM

9:30 a.m. 10:45 a.m. OPENING PLENARY  
SESSION

- Talk A. Changing Consumer Tastes and Uses of Music and Their Effects on Future Sales
- Talk B. What Impact Will Growth in Company Size and Diversification Have on Future of Music Industry
- Talk C. Establishing A Climate For Trade Between East and West

10:45 a.m.—11:00 a.m. COFFEE BREAK

11:00 a.m.—1:30 p.m. CONCURRENT SESSIONS  
— Each registrant will select two of the following five concurrent sessions to attend

### Session 1 THE RECORD RETAILER IN A CHANGING INDUSTRY

- Talk A. A French Retailer
- Talk B. A German Retailer
- Talk C. An English Retailer

### Session 2 TAKING A FRESH LOOK AT METHODS OF DEVELOPING ARTISTS

- Talk A. How and Where to Find New Talent
- Talk B. The Role of the Personal Manager in the Development of An Artist
- Talk C. Expanded Responsibility of Record Companies For Promotion of the Artist

### Session 3 CHANGING METHODS OF MARKETING RECORDS IN EUROPE

- Talk A. The Future of Rack Jobbing — The Viewpoint of A French Independent Merchandiser
- Talk B. The Future of Rack Jobbing — The Viewpoint of A Cooperative of Manufacturers
- Talk C. New Methods of Selling Directly To the Consumer: Direct to Home, Newsstands, Vending

### Session 4 JAPAN — THE WORLD'S FASTEST GROWING MARKET

- Talk A. Understanding the Special Problems for The Music Industry of Operating in Japan
- Talk B. Programming Repertoire To the Musical Tastes of the Japanese Market
- Talk C. Methods of Marketing Music in Japan

### Session 5 INTERNATIONAL DEVELOPMENTS IN COPYRIGHTS

- Talk A. Implications of the Proposed Revisions To The International Copyright Conventions
- Talk B. Proposed Revisions In The U.S. Copyright Law and Prospects For Their Enactment

## TUESDAY, APRIL 28

9:00 a.m. 1:00 p.m. CONCURRENT SESSIONS  
— Each registrant will select two of the following five sessions to attend

10:45 a.m.—11:15 a.m. COFFEE BREAK

### Session 6 HOW TO MAKE SERIOUS MUSIC PROFITABLE

- Talk A. Reevaluating Industry Practices For Recording Classical Music
- Talk B. Applying Pop Promotion Techniques To Serious Music
- Talk C. New Styles In Modern Compositions and Their Sales Potential

### Session 7 POTENTIAL OF SPECIALTY MUSIC IN WORLD MARKETS

- Talk A. Opportunities For Country Music
- Talk B. Growth Potential of Soul Music
- Talk C. Market For Selling Regional Music In Other Areas of the World

### Session 8 THE POTENTIAL OF THE AUDIO-VISUAL CARTRIDGE PART I — (for Part II see Session 13)

- Talk A. The Marketing Approaches To Be Taken By Companies Whose System Permits The Consumer To Have Programs Recorded on Blank Cartridges

### Session 9 DEVELOPMENTS OF MUTUAL CONCERN FOR COPYRIGHT OWNER AND RECORD COMPANY

- Talk A. What Is The Impact of Key Provisions In New Contract Between Copyright Owners and Record Companies in Europe

Talk B. How and When To Pursue International Litigation on Plagiarism

Talk C. Collecting On Unclaimed Copyright Fees In Other Territories

### Session 10 THE IMPACT OF THE YOUTH REVOLUTION ON ENTERTAINMENT

- Talk A. The Significance of the New Mass Festivals — Woodstock, Isle of Wight
- Talk B. What Does Youth Respond To In Films
- Talk C. Creating A Controlled Environment For Listening To Contemporary Music Concerts

## WEDNESDAY, APRIL 29

9:00 a.m.—1:00 p.m. CONCURRENT SESSIONS  
— Each registrant will select two of the following five sessions to attend

10:45 a.m.—11:15 a.m. COFFEE BREAK

### Session 11 TRENDS OF GROWING CONCERN TO THE MUSIC INDUSTRY

- Talk A. What Can Be Done About Commercial Piracy, Bootlegging, and Counterfeiting of Recordings
- Talk B. How To Deal With The Problem of Home Dubbing
- Talk C. What Should The Industry Do About Obscurity In Lyrics, Packaging, or Advertising

### Session 12 HOW TO GET BETTER RESULTS IN WORKING WITH EUROPEAN RADIO AND TV PROGRAMMING — PART I

- Talk A. As Viewed By RAI
- Talk B. As Viewed By ORTF
- Talk C. As Viewed By Spanish Radio

### Session 13 THE POTENTIAL OF THE AUDIO-VISUAL CARTRIDGE — PART II (for Part I see Session 8)

- Talk A. and B. The Marketing Approaches To Be Taken By Companies Whose System Will Project Pre-recorded Programs

### Session 14 RECENT COURT DECISIONS AND LEGISLATION AFFECTING THE MUSIC BUSINESS — Part I (for Part II see Session 20)

- Talk A. In United Kingdom, Australia, and New Zealand
- Talk B. In Continental Europe
- Talk C. What Are the Worldwide Trends In the Establishment of Performers and Neighboring Rights

### Session 15 CHANGING DISTRIBUTION PATTERNS FOR RECORDS IN THE U.S.

- Talk A. Implications of the Change To Multiple Distribution
- Talk B. Effect On the Industry of Record Companies Owning Retail and Wholesale Firms

## THURSDAY, APRIL 30

9:00 a.m.—1:00 p.m. CONCURRENT SESSIONS  
— Each registrant will select two of the following five sessions to attend

10:45 a.m. 11:15 a.m. COFFEE BREAK

### Session 16 SELLING TAPE SYSTEMS IN EUROPE

- Talk A. Sales of Home and Portable Equipment — A Forecast of the Future
- Talk B. Sales of Car Equipment — A Forecast of the Future
- Talk C. Developing Consumer Excitement and Sales Through A Cooperative Merchandising Program

### Session 17 THE GROWTH AND IMPORTANCE OF THE INDEPENDENT PRODUCER

- Talk A. The Changing Function of the Independent Producer — A European Viewpoint
- Talk B. The Changing Function of the Independent Producer — An American Viewpoint
- Talk C. Key Factors To Consider In Negotiating A Deal With A Producer

### Session 18 HOW TO GET BETTER RESULTS IN WORKING WITH EUROPEAN RADIO AND TV PROGRAMMING PART II

- Talk A. As Viewed By BBC
- Talk B. As Viewed By German Radio and TV
- Talk C. As Viewed By Europe #1

### Session 19 COMPARING SOURCES OF MUSIC INCOME IN MAJOR MARKETS OF EUROPE

- Talk A. Mechanical Rights Income

Talk B. Performance Rights Income From Musical Compositions and Sound Recordings

Talk C. Income From Printed Publications

### Session 20 RECENT COURT DECISIONS AND LEGISLATION AFFECTING THE MUSIC BUSINESS — PART II

- Talk A. In U.S. and Canada
- Talk B. In Japan, Philippines and Far East

## FRIDAY, MAY 1

9:00 a.m.—11:45 a.m. CONCURRENT SESSIONS  
— Each registrant will select two of the following five sessions to attend

10:15 a.m. 10:30 a.m. COFFEE BREAK

### Session 21 OPERATING WITHIN THE COMMON MARKET

- Talk A. What Does the Common Market Mean For the Music Industry
- Talk B. A Cost Saving Approach To Pressing and Distributing Releases In The Common Market

### Session 22 PROMOTION TECHNIQUES FOR EXPANDING MUSIC SALES

- Talk A. The Effectiveness At the Consumer Level of An All-Industry Promotional Program
- Talk B. The Growth of Music Festivals and Their Impact on Sales

### Session 23 WHAT MUST THE PUBLISHER OR SUB-PUBLISHER DO TO SURVIVE AND GROW TODAY

- Talk A. The Changes That The Established Firm Must Make
- Talk B. The Services Needed By A Smaller Firm To Survive

### Session 24 THE MODERN RECORDING STUDIO — ITS GROWING IMPORTANCE

- Talk A. The Investment, Equipment, and Personnel Required For the Modern Studio
- Talk B. Using the Recording Studio As A Training Ground For New Producers and For Development of New Sounds
- Talk C. Using Engineering Creativity In Recording of Music

### Session 25 THE DIRECTION OF TAPE GROWTH IN OTHER KEY AREAS OF THE WORLD

- Talk A. What Can Be Learned From the Pattern of Tape Growth In The United States and Canada
- Talk B. A Forecast of Future Growth in the Far East
- Talk C. A Forecast of Future Growth in Latin America

12:00 noon—1:00 p.m. CLOSING PLENARY SESSION

- Talk A. Will Company Growth Destroy Individual Creativity
- Talk B. Building The Future: By Overcoming The Mistakes Of The Past — A European Viewpoint
- Talk C. The Conference Closes — An Ending Or A Beginning

## Optional Afternoon Programs — Market Information Seminars

On Monday, Tuesday afternoons from 3:00 p.m. — 5:00 p.m. and Thursday afternoon from 2:30 p.m. — 3:30 p.m., there will be informal and optional meetings. In various rooms at the Palace of Congress on a specific schedule for the three days, there will be authorities from each major market in the world. There will be no speeches. Prepared with extensive facts, they will be available for questions from any registrant about opportunities, sales, market conditions, restrictions in their particular area. Over twenty-five countries from every part of the world will be represented. Each registrant can select the country or countries in which his company is interested and, in one afternoon, get a thorough orientation on the sales potential in and approaches to entering a particular market.

## REGISTRATION FORM

The 2nd Annual International Music Industry Conference Sponsored by BILLBOARD and RECORD RETAILER

Registration Fee: \$200 (U.S.) per person or £83—6s. in sterling

Fee includes attendance at all sessions, work materials. It does not include hotel accommodations. Please make your check payable to the International Music Industry Conference. Check must accompany your registration.

Please register the following people to attend the International Music Industry Conference. Check is enclosed for all registrants. PLEASE PRINT THE FOLLOWING INFORMATION:

Name of Each Registrant \_\_\_\_\_ Title \_\_\_\_\_ Address \_\_\_\_\_

Your Name and Title \_\_\_\_\_  
Full Address \_\_\_\_\_ Company \_\_\_\_\_

Additional names can be sent in a separate letter. Acknowledgements and information on hotels and transportation will be sent to each individual who is registered.

If check is in dollars, send to:  
International Music Industry  
Conference — Ninth Floor  
300 Madison Avenue  
New York, New York 10017

If check is in sterling, send to:  
International Music Industry  
Conference — Record Retailer  
7 Carnaby Street  
London, W.1, England

# Philips Exec: 3 Mil Cassettes Sales in '70

NEW YORK—An estimated three million cassette units valued at over \$135 million will be sold in the United States this year, according to Wybo Semmelink, vice president in charge of the home entertainment products division of North American Philips Corp.

In his year end statement on

the industry, Semmelink said that these figures represent a 50 percent increase over the 1969 figures of two million units sold at an estimated \$90 million. Assuring that cassette equipment represents the fastest growing segment of the home entertainment industry, the Norelco executive added that technical advances and broader product lines were main contributors to the cassette's amazing growth.

Automatic changers, decks for hi fi systems, and playback-only models, were among those cited by Semmelink as major contributors to the cassette's increasing popularity. He continued: "The rapidly increasing availability of prerecorded music, with all the major recording companies offering titles in cassette format, has also been significant in generating increased sales."

Semmelink feels that as in past years, moderately priced battery operated portables will lead the way in sales. "Still," he added, "more expensive units will continue to climb in appeal and market penetration, with automatic cassette players being introduced into 1971 model cars."

"We expect," he continued, "that the ratio of stereo to mono units will rise to 30 percent this year, from last year's 25 percent." In 1968 stereo cassette models accounted for about 10 percent of the industry's volume.

Striking a more sombre note, Semmelink admitted that the growth and popularity of the cassette have also brought a number of problems. He cited inferior product as being one of

(Continued on page 21)

# Ampex Courses in Multichannel Units

NEW YORK — Prompted by the wide use of its multi-channel recorders in the master recording industry, the Ampex Corp. is now offering training courses in the operation and maintenance of its MM-1000 Series multi-channel recorder reproducers. The initial courses which got under way late last year, are being offered to engineers, mixers, producers and recording artists.

The three-day training

course includes 21 hours of instruction in theory of operation and maintenance; schematic and design of the tape transport; tape supply and takeup systems; electronics and circuitry; recording in selective synchronization, the ability to listen to one track while recording on another; and preparation of mix-down, dubbing and sound effects.

Bill Brock, Ampex senior au-

(Continued on page 27)

**IMEC ISLAND MAGNETICS ELECTRONICS CORP.**

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# AMPAK'S LATEST RELEASE FOR CASSETTE COLLECTORS

## The 24-unit "double-decker" carrying case

This "latest release" is hand-somely styled and ruggedly built to protect tapes from dust and moisture. Has individual compartments for 24 cassette cartridges—12 in upper lift-out tray, 12 in lower compartment. Covered in attractive gold and black textured Kivar® it is equipped with brass-plated hardware and has a padded lid and tuft-lined interior. It's a first-class carrier of cassette collections.

Write for information and literature on the entire line of carrying cases for 4 and 8 track, Cassette and Playmate Cartridges.



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**Ampak**

For Music "On-The-Go!"

AMBERG FILE & INDEX CO., 1625 Duane Boulevard, Kankakee, Ill. 60901

# BEST SELLING Tape Cartridges

### 8-TRACK

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple	13
2	2	LED ZEPPELIN II Atlantic	9
3	4	WILLY & THE POOR BOYS Creedence Clearwater Revival, Fantasy	4
4	5	CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill	4
5	3	TOM JONES LIVE IN LAS VEGAS Capitol	8
6	6	JOHNNY CASH AT SAN QUENTIN Columbia	24
7	7	GREEN RIVER Creedence Clearwater Revival, Fantasy	18
8	8	BLIND FAITH Alco	21
9	9	SANTANA Columbia	12
10	12	MONSTER Cheap Trick, Mercury	4
11	11	LET IT BLEED Rolling Stones, London	3
12	14	EASY RIDER Soundtrack, Polygram	6
13	10	BLOOD, SWEAT & TEARS Columbia	34
14	17	PUZZLE PEOPLE Tomcat, Mercury	5
15	15	IN-A-GADDA-DA-VIDA Iron Butterfly, Alco	34
16	16	CROSBY, STILLIS & NASH Alco	34
17	13	BEST OF CHARLEY PRIDE RCA Victor	5
18	—	A GROUP CALLED SMITH Dunhill	1
19	19	ALBUM 1700 Peter, Paul & Mary, Warner Bros.-Seven Arts	2
20	—	TOUCHING YOU, TOUCHING ME Neil Diamond	1

### CASSETTE

This Week	Last Week	TITLE—Artist, Label	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple	12
2	2	LED ZEPPELIN II Atlantic	6
3	7	WILLY & THE POOR BOYS Creedence Clearwater Revival, Fantasy	3
4	4	BLOOD, SWEAT & TEARS Columbia	19
5	3	TOM JONES LIVE IN LAS VEGAS Capitol	3
6	10	JOHNNY CASH AT SAN QUENTIN Columbia	17
7	8	GREEN RIVER Creedence Clearwater Revival, Fantasy	18
8	5	IN-A-GADDA-DA-VIDA Iron Butterfly, Alco	33
9	6	BEST OF THE CREAM Alco	22
10	—	CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill	1
11	11	JOE COCKER A & W	3
12	—	WARM SHADE OF IVORY Henry Mancini, RCA	1
13	13	THE BAND Capitol	2
14	14	BLIND FAITH Alco	17
15	—	HAIR Original Cast, RCA	25

Billboard SPECIAL SURVEY For Week Ending 1/17/70

# New Tape CARtridge Releases

• Continued from page 14

**MIDDLEWELL**—Do Not Play No Rock, No Roll (E) 827 409 (C) 4X7 424  
**TV SOUNDTRACK**—Hawaii Five-O (E) 827 410 (C) 4X7 412  
**BUCK OWENS & BUCKAROODS**—B-G-F Vases (E) 827 418 (C) 4X7 410  
**JOHNNY & JONIE MOSSBY**—I'll Never Be Free (E) 827 414 (C) 4X7 414  
**CHARLIE LOUVIN**—Here's a Toast to You (E) 827 416 (C) 4X7 416  
**MIRELLE MATHIEU**—Meditation (E) 827 417 (C) 4X7 417  
**FLAME GANG**—Godd, Muscle Shakin' (E) 827 420 (C) 4X7 420  
**DRFF**—CATRILLI CARNING—Wagner Choral (E) 825 35023 (C) 4X5 35023  
**HANDEL**—ROYAL FIREWORKS MUSIC—Wendell (E) 825 35024 (C) 4X5 35024  
**SCHUMANN-ST. SAENS**—Clé de Sol, Arr. Schumann (E) 825 35047 (C) 4X5 35047  
**OSYRD**—BALALAIKA ORK.—The Tzitzelous (E) 825 40120 (C) 4X5 40120  
**STEPHEN FOSTER MELL**—Carroll Symphonies (E) 827 820 (C) 4X7 820

**LOVE SCENES**—Hollywood Bowl Series New (E) 827 8216 (C) 4X7 8216  
**VARIOUS ARTISTS**—I Like Techno Music (E) 827 8217 (C) 4X7 8217  
**LEINSDORF**—Plays the Good-Time Classics (E) 827 8220 (C) 4X7 8220  
**VERDI**—L'INVOLUTO—Fragments Various Artists (E) 825 36404 (C) 4X5 36404  
**BESTHOPE**—Circus Spect. B.E.L. Film (E) 825 3646 (C) 4X5 3646  
**PUCCINI**—BUTTERFLY SCENES & ARIAS—Viv. Div. Artists (E) 825 36367 (C) 4X5 36367  
**SHOSTAKOVICH**—SYMPH. NO. 5, Moscow Phil. (E) 825 40504 (C) 4X5 40504

**GR**

**Archive of Folk Music**  
**CAROL MONROE**—Vol. 1 (E) 8059 211 (C) 8059 211  
**DIANCO REINHARDT**—Vol. 2 (E) 8059 210 (C) 8059 210

**Archive of Gospel Music**  
**FIVE BLIND BOYS OF ALABAMA**—(E) 8059 211 (C) 8059 211  
**JAMES CLEVELAND AND THE CLEVELAND SINGERS**—(E) 8059 496 (C) 8059 496

**Archive of Jazz**  
**CHARLIE PARKER**—(E) 8059 214E (C) 8059 214E  
**JOHN LEE HOOKER**—(E) 8059 222E (C) 8059 222E

**Ball**  
**ORIGINAL SOUNDTRACK**—Dak & Cere A Ted & A. G. (E) 8012 1200M  
**ORIGINAL SOUNDTRACK**—Gulls Flower (E) 8012 1207M

**Backboard**  
**VARIOUS ARTISTS**—Country Singles (E) 8016 1002E (C) 8016 1002E  
**NASHVILLE 10 EXPANSION SINGERS**—The Nashville Scene (E) 8016 1001E (C) 8016 1001E  
**NASHVILLE 10 EXPANSION SINGERS**—Country Country (E) 8016 1002E (C) 8016 1002E  
**NASHVILLE 10 EXPANSION SINGERS**—East of Nashville (E) 8016 1003E (C) 8016 1003E  
**NASHVILLE 10 EXPANSION SINGERS**—Country Greats (E) 8016 1004E (C) 8016 1004E

**Century City**  
**STARS OF GEMILE BEN**—The Bear Festival (E) 8004 2210M  
**KAUKUNO ALMEIDA/RAY BROWN**—Bach Ground Dances & Greats (E) 8004 8102M

**Challenge**  
**PEANUT BUTTER CONSPIRACY**—For Officers of All Ages (E) 8059 2000M (C) 8059 2000M  
**VARIOUS ARTISTS**—Golden Country Melodies (E) 8053 2001M  
**JERRY WALLACE**—Great of Hits (E) 8053 2002M

**Chart**  
**JUNIOR SAMPLES**—This A Hee Pan (E) 8015 1021M (C) 8015 1021M

**Command Probe**  
**ZEPHYR**—(E) 8053 1510M

**De Lite**  
**FRED COLE**—On Second Thoughts (E) 8003 2000M  
**KOOL & THE GANG**—(E) 8003 2003M (C) 8003 2003M

**Dunhill**  
**BANGOR FLYING CIRCUS**—(E) 8023 5009M (C) 8023 5009M

**Everset**  
**RAYMOND PAIGE**—Classical Spice Shelf (E) 8009 3027E (C) 8009 3027E  
**STRAWINERY**—PIRE DE SPRING—Gustav (E) 8059 3047E (C) 8059 3047E  
**IRVING BERLIN**—Great Man of American Music—Polka (E) 8059 3050E (C) 8059 3050E  
**PAVEL LA VALSE & RHAPSODIE ESPA.**—GODLE/DEBUSSY—IBERIA—Bourne (E) 8059 3100E (C) 8059 3100E  
**RESPIRIS**—ANCIENT AIRS & DANCES FOR LUTE—Ferraz, Cond. (E) 8059 3100E (C) 8059 3100E  
**JOHN WILLIAMS**—Symphony No. 5 (E) 8059 3100E (C) 8059 3100E  
**ARTISTRY**—OF PENATA TEBALDI (E) 8059 3205E (C) 8059 3205E  
**BACH**—SITE NOS. 1 & 3—John Williams (E) 8059 3210E (C) 8059 3210E  
**MANTAS DE PLATA**—Faming Flamingo (E) 8059 3271E (C) 8059 3271E

**Ampex Courses**

• Continued from page 20

dio instructor, who is director of the courses and author of a 70 page training manual used in the program, said that the company feels its customers will benefit from the program designed to train them in the best techniques for operating multi-channel recorders.

He added, "At the end of the course we simulate recording problems and situations which occur in an ordinary studio and ask our students to solve them. This way the students get an opportunity to apply newly learned techniques to problems which they might later encounter."

The courses are being conducted at Ampex headquarters in Redwood City, Calif., on a quarterly basis, and is limited to 25 participants. Similar classes are being held in other cities where major master recording studios are located. Tuition is free for purchasers of the Ampex MM-1000 Series recorders, and \$150 for others.

## Property Management Course Is Offered on EVR Format

• Continued from page 13

flexible and economical for instruction in the complexities of an industry whose opportunities and problems grow more complicated each year.

"As EVR players get into the major management offices across the country, the courses we have in mind will encourage and improve in-company training, adding to our EVR-based material the philosophy of the individual corporation expressed

by its own key personnel," he added.

Meanwhile, CBS Electronic Video Recording Division has appointed James T. Dowell as its marketing demonstration engineer. Dowell was formerly recording engineer with CBS Records, and has also worked with CBS Television engineering operations.

Dowell is the second demonstration engineer in EVR.

## 5 Mil Year in '69

• Continued from page 16

just one small local store which sold 400 cassette players. Occasionally, Calmidge is asked to transship tape product, but he says that's not his game. "Cassette product is so scarce," he fees. "So why give it to someone else?"

## Cassettes Sales

• Continued from page 26

the major headaches of the industry.

"This has been particularly evident in the case of blank and prerecorded cassettes which jam equipment and has led to consumer dissatisfaction," he said.

# Tape Village Opens 2d Denver Outlet

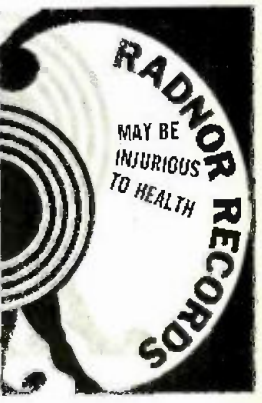
• Continued from page 13

While newspaper advertising is necessary for exposure, the store blankets radio, both AM and FM stations, for exploitation in the youth market. Spots are carried on KIMN-AM, KJLK-AM, KJZ-FM and KJAF-FM, all youth-oriented, or good music stations.

Weingardt also advertises in specialty publications, like the Denver Rockies professional basketball programs and the Continental Divide Raceways programs. It exhibits at all local auto shows.

The store shows "gimmicks" and "tape specials," but promotes product at 20 percent discount from list price. It has and budget tapes, from 90 cents and budget tapes, from 9 cents to \$4.95. They use gimmicks only as giveaways, such as cleaning cartridges and free theater tickets.

Two installation bays keep customers moving. Each store and four general sales representatives.



## Attention ROBERTS Dealers!

PUT YOURSELF IN HER HANDS!

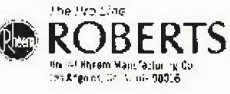
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 AN ALL-EXPENSE-PAID TWO-WEEK TRIP TO JAPAN EXPO '70  
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Enjoy a fantastic trip to Japan, including a visit to the fabulous Expo '70, as the guest of ROBERTS. 40 Lucky ROBERTS dealers will be chosen on the basis of best sales performance between January 15 and July 15, 1970.

All ROBERTS dealers have an equal chance of winning! You compete only in your own sales category, against your own 1969 sales figures. Now ROBERTS dealers are also eligible and will be picked in a "New Dealers Sweepstakes" from entries based on sales performance.

ROBERTS is also sponsoring a National Consumer Sweepstakes "Win a Trip to Japan - Expo '70" — with heavy national advertising, publicity, merchandising and sales aids — to help bring traffic into your store and make 1970 a banner year.

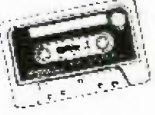
Contact Your ROBERTS Sales Representative for Complete Information



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# Talent

## Production Set on TV Series To Spotlight Jazz in Clubs

By ELLIOT TIGGEL

LOS ANGELES — A television series aimed at spotlighting jazz activity in local area clubs is now in production. Veteran jazz record distributor Jack Lewerke has formed Euro-Film Corp. to produce the series of 13 half-hour color shows designed initially for European audiences. Lewerke will then seek to get the series aired in the U.S. via the syndication route.

Four 30-minute shows have already been done, and Lewerke is taking them to Europe for viewing by network TV officials from various continental nations. Lewerke is working with Simone Guitre the sales agent for the series "Jazz on Stage."

Several months ago Lewerke had held exploratory talks with several European TV network representatives about interest in a jazz series emanating from major Los Angeles nightclubs.

### Pilot Shows

As a result of the interest he found in Europe for a jazz series, Lewerke hired Wil Zens' Riviera Productions to film the pilot shows. Subsequently Lewerke has found interest among American sources for a syndicated program featuring top jazz names performing in the milieu of a night spot. So he is now talking to syndicators about placing the show with U.S. stations.

Among the artists filmed on

location thus far are: pianist Les McCann and his trio; tenor saxophonist Zoot Sims and a California formed rhythm section of pianist Roger Kellaway, drummer Larry Runker and bassist Chuck Berghofer; blues shouter Joe Turner; pianist Hampton Hawes, bassist Leroy Vinnegar and drummer Bobby Thompson augmented by saxophonist Sonny Criss and trumpeter Harry (Sweet) Edison; bassist Ray Brown; drummer Shelly Manne; and tenor saxophonist Bob Cooper.

Jazz clubs utilized in the initial programs include Shelly's Manne Hole, Donnie's and Memory Lane, with Lewerke planning to film additional shows at other major jazz spots. Remote sound specialist Wally Heider's firm was used to tape the music later transferred to the film.

Assisting Lewerke in planning the show is Bob Kirsatich, billed as the show's associate producer.

"Jazz on Stage" is Lewerke's second venture with selling a musical show to European television. He sold a series done here called "Frankly Jazz" to a number of European TV operators in 1964. The host of that show was Frank Evans. There is no host per se on any of the "Jazz on Stage" segments. The musicians perform their regular nightclub sets, with the camera recording the improvisation and also showing the viewer candid shots of the audience. For Europe, a script will be provided, with each TV network assigning a local jazz expert to act as announcer.

## Talent In Action

### DOUG KERSHAW

BITTER END, NEW YORK

Although referred to often as a "cajun singer" Doug Kershaw comes on a country singer with firm folk roots and apparently no interest in getting massed visions, food franchises and "good pop." The Reprise artist turned the Bitter End into Nashville East at his opening Jan. 7 with material like "Diggy Diggy Lo" (a excursion into bayou music) "Barre of New Orleans" and his closer "Louisiana Man." In between there was a lot of down home alley fiddling evoking anything from fox chases to locomotive noises.

Kershaw, who writes most of his material, is another and good example of the inroads country music is making into the folk and underground audience.

Also on the bill were the Fifth Avenue Band playing good humored rock (although they went on a little too long) and, for the opening night, Nancy Michaels, one of those frail folk ladies whose strength is in their lyrics. Both are Warner-Reprise artists.

IAN DOVE

### AL KOOPER

Town Hall, New York

Town Hall cast off its mantle of subdued respectability Jan. 2, in honor of an artist who is anything but subdued, Columbia's Al Kooper. Accompanied the Fiddly Jacobs Exchange, Kooper produced a successful blend of musical skill, gimmickry, superb arrangements, and a healthily huge ego.

The music of the Fiddly Jacobs Exchange, an easygoing and congenial rock group, became thicker and heavier as soon as Kooper joined on organ. He was less upsetting but equally distinctive on electric guitar, exploiting some of the most intriguing variations in texture and tone electronically possible.

Not forgetting the visual aspects of the act, Kooper ended two of his more dynamic numbers by igniting a small explosion of orange light, as if to prove that he has a flare for showmanship.

Kooper's appearance was preceded by a short set by Elektra recording artist David Ackles, a songwriter whose compositions are heavy with the influence of Kurt Weill.

NANCY ERLICH

### THE BAND

Madison Sq. Garden

The Band is far and above the best American rock group working today. Their appearance Dec. 26 at Madison Square Garden's Fall Forum, also confirmed that the Band is the most beloved and harmonious group since the spiritual heyday of Dylan.

Still crowd-shy and embarrassed as a family praying in public the Band nevertheless played Robbie Robertson's personal metaphors with pride and precision. Evident was the group's deep interdependence and brotherhood, as they played like only friends could know each other. Every nuance of the music was natural, necessary and musical, and their in-

dividual excellence dissolved into the whole with communal vitality. Together — Robertson, Levon Helm, Rick Danko, Richard Manuel and Garth Hudson — The Band was tender, melancholy and inspirational as a gospel revival meeting.

Tom Rush, veteran folk-blues singer now on Columbia, was disappointing in his opening set. His smooth, low-key voice suffered from his folk-rock presentation which included a bass and electric guitar accompaniment. His best numbers are steady, blues solos such as Jimi Mitchell's "Circle Game."

ED OCHS

### ALBERT KING

Powell Hall, St. Louis

Albert King combined his blues with the talents of the St. Louis Symphony Orchestra at the Powell Symphony Hall in St. Louis on Dec. 17. King, dressed in white tie and tails, walked on stage with his V-shaped guitar "Lucy" and began to play. King stomped his foot twice and the 84 members of the symphony, under the direction of Leonard Slatkin, went right into "Born Under a Bad Sign." This was followed by three of King's compositions "As the Years Go By," "Personal Manager" and "Crossover Saw."

The second half of the show featured just King and his trio. This segment was spotlighted by such blues standards as "Stormy Monday," "Movin' to the Outskirts of Town," "Everyday I Have the Blues" and "Kansas City." King climaxed the evening with an up-tempo instrumental which brought the entire audience to its feet for the remainder of the show.

JIMMY BUFFETT

### LORIN HOLLANDER

Carnegie Hall, New York

Lorin Hollander was brilliant as the soloist in Ravel's "Piano Concerto" with the American Symphony at Carnegie Hall, Jan. 5. The concert was ably conducted by Kazuyoshi Akiyama, the 28-year-old conductor of the Tokyo Symphony and Osaka Philharmonic, who made his New York debut Jan. 4 with the American.

Akiyama, of whom much more will doubtless be heard in the future, had things well under control in the concerto and the other two works, Berlioz's "Roman Carnival Overture" and Brahms' "Symphony No. 2."

Hollander's pianism was distinctive in the opening Allegretto and closing Presto, but the stunning technique of the concerto's Adagio assai was breathtaking, a young artist at his best. And the orchestra's richness shown throughout, too. Hollander, who has recorded for RCA, has his most recent album out on Angel. Only 24 years old, his star continues to grow.

FRED KIRBY

## Clapton to Tour With Delaney

NEW YORK — Eric Clapton will come to the U.S. in January to tour with Atco's recording group, Delaney, Bonnie & Friends. Clapton is scheduled to play with the group at the Fill-

(Continued on page 51)

## Triple Decker Sets The '70's Swinging

NEW YORK — The triple header program of Lighthouse, Cold Blood, and Grateful Dead, at Fillmore East-Jan. 2-3, kicked the '70's off in a groovy start at this New York mecca of rock music. The three bands, rich in talent and coordination, individual in style, turned in a three-hour concert which can

easily be rated among the best ever staged for discerning Fillmore audiences.

Setting the pace was Lighthouse, a 13-member group, which utilizes strings, brass and percussion instruments, to produce a unique and thoroughly enjoyable rock sound with distinct baroque undertones not often found in underground music.

The group, an RCA recording, is comprised of talented and very professional musicians who, one suspects, would be as much at home playing in a symphony orchestra as they were on the Fillmore stage. The only weak spot of their very successful Fillmore debut was the excessive length of some of their solo pieces, which detracted somewhat from their overall performance.

Lighthouse was followed by Cold Blood, on San Francisco Records. This nine-member outfit with a blues/rock beat, featured a big brass sound and a simulative lead singer that is a

(Continued on page 51)

## Mayall Starts U.S., Canadian Tours Feb. 12

NEW YORK—Polydor Records' John Mayall, on a European tour, begins a series of U.S. and Canadian dates Feb. 12 at Edmonton, Canada, followed by Vancouver, British Columbia, the next night.

American dates are Pullman, Wash., Feb. 14; Eugene, Ore., Feb. 16-18; Portland, Ore., Feb. 19; Seattle, Feb. 20; San Antonio, Feb. 21; Houston, Feb. 22; Honolulu's H.I.C. Arena, March 1; State University, Stony Brook, N.Y., March 7; and Brown University, April 25.

Mayall's group will tour the Far East in September, including Manila, Japan, Singapore, and Australia. His European tour includes concerts in Denmark, Norway, Sweden, Germany, Belgium, Holland and France.

Polydor plans strong promotion, publicity and advertising campaigns for the tour and the release of "Empty Rooms," his second Polydor album.

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## Signings

Lesley Gore has joined Crews, where her first single is "Why Doesn't Love Make Me Happy." An album will follow early this year. . . . Liberace to Warner Bros. Records, which plan an album in the spring. . . . Artie Schroeck signed with Mercury with "I Think I'm Gonna Cry" his first single. . . . Renaldo Dornino to Teeninail, where William (Sandy) Johnson will produce. "Not Too Cool to Cry" is Dornino's debut disk. . . . The Power & Light will be produced by Al Capps and Marty Cooper for Ivan Torr.

The Insect Trust signed with Atlantic, who will release their "Hoboken Saturday Night" album this week. . . . The Ace Truckline Company, an improvisational comedy group, joined RCA, who will issue their debut LP next month. . . . Michael Allen resigned to a two-year London contract. . . . Nashville's Buddy Lee Attractions inked Columbia's David Rogers, and two Dot artists, Peggy Little and Tommy Overstreet. . . . Ronnie Hawkins signed for Atlantic's Coillion label. . . . Travis Bell to Imperial, where "Welfare Cadillac" is his debut disk. . . . Jimmy Hilton, signed to produce Triun Lopez for Reprise. . . . Guy Marks joined Radar of suburban Philadelphia, who will issue his "Blossom Dear" and "I Told." . . . The Imperial Wonders to Shelby Singleton's Black Rhaps, where "Trying to Get Next to You" is their first single. . . . Billy Eckstine signed for Star's Enterprise label, where Isaac Hayes will produce his initial album.

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# Fair Crowds See Vegas Fare

LOS ANGELES — Johnny Mathis, Bill Cosby and Peggy Lee offered holiday fare at two locations during six day stands, but the public was cautious in its spending. Consequently, Mathis' opening at the Valley Music Center and Cosby and Miss Lee's opening at the Music Center were not so sold out houses.

Both packages opened Dec. 26 and ran through Dec. 31. Mathis' Rokin Productions was the promoter for his show with the American Scene, his new vocal aspect. Sight & Sound Productions put the Cosby-Lee program together.

Despite the Valley Music Center being half filled on opening night, Mathis was rewarded for a stellar performance with an inspired standing ovation. This theatre in the round in

Woodland Hills, has not had an entertainment show for over two years, so there was significance in Mathis' attempts to infuse new life into the San Fernando Valley facility, which went dark several years ago.

The pairing of Cosby and Miss Lee in the 3,500 seat Music Center Pavilion also marked a major move. It was the first time the large room had been used for a variety show on a multiple evening basis.

In both cases, the artists turned in outstanding performances, despite the empty seats. Mathis' show had a \$6.50 top (\$7.50 New Year's eve), while the Cosby-Lee show went up to \$7.50 (\$10 New Year's eve.)

Mathis' most impacting song was "Maria" with its new extended soft note ending, in

which he just about whispers the final word. He was totally commanding on the likes of "Love Look Away" and "A Time for Us" but weak with such material as "Day In, Day Out" done in a samba framework and "Let's Misbehave," an attempt at being coy, which was not believable. He received good support from a large orchestra conducted by D'Arzoni Pershing.

Miss Lee was totally believable with every one of her 14 songs, backed by a 24 piece band conducted by her pianist-conductor Lou Levy. There was an excellent sound balance between her softly sexy voice and the controlled dynamics of the orchestra, which included four guitars and 10 brass. Her romantic whispering style helped turn each selection into a dramatic

(Continued on page 51)

## Pearlman Forms Music Complex

NEW YORK — Singer Studio International Inc., a multifaceted music company, has been formed by Jerome Pearlman. The company plans to be involved in management, recording and publishing, with plans also to start a music school. The company will find new recording artists who are semi-professional and train them in all aspects of business, including contracts and management.

The first record for the SSI label will be by Sammy Turner, "That's If You Want Me To" b/w "No Other Love." The record is due to be released this month.

## From The Music Capitals of the World

(DOMESTIC)

### NEW YORK

Parrot's Tom Jones returns to the Copacabana, April 2-16. He also will appear at Las Vegas' International Hotel, April 30 to May 17, and the Latin Casino, Camden, N.J., May 25 to June 7.

Popy Industries, including Popy Records, has resumed the public relations firm of Gifford Wallace Inc. as national publicity and public relations consultants. Popy's artists include Dick Gregory, Townes Van Zandt, Mandrill Memorial, Shirl Milete, and Lightning Hopkins. United Artists' Bobby Goldsboro tapes an ABC-TV "Hollywood Palace" in Los Angeles, Monday (2). He will next tape two "Bobby Gentry Specials" in Toronto before a March 5 date at Houston's Astrodome. On March 9, he begins a Far Eastern tour with the "Ed Sullivan Show."

Columbia's Len Chandler opens a four-night stand at the Main Point, Bryn Mawr, Pa., Thursday (15).

Crowe's Oliver has taped an "Engelbert Humperdinck Show" for Feb. 25 evening. Humperdinck, a Parrot artist, plays Las Vegas' Riviera Hotel, May 18 to June 14 and the Latin Casino, Camden, N.J., June 19 to July 2.

Coziella Clark, a Nashville street singer who won a Grammy in 1967 for his RCA album "Blues in the Street," died in Nashville, Christmas Eve from burns suffered in a Nov. 10 fire.

W. Hoy Kimball, 60, a musician who played with Vaughn Monroe, Ed Brown, and Tommy Mingo and, more recently, recorded with the Sentries for MCA, died in Putnam, Mass., Dec. 23.

Soul City's Six Dimension headlines "El Heraldo Awards" at Mexico City's El Camino Real Hotel, Feb. 17 with a press conference slated for the preceding day.

Capitol's Lou Rawls appeared on NET-TV's "Sesame Street," Jan. 3. The Three of Us will handle promotion for Louis Holredo Associates, beginning with the Smubbs' first Monument album, "This Is the End of the Night!" London's Michael Allen will receive feature layouts in Look, Vogue, Penthouse, and Gentlemen's Quarterly during March and April. Julius LaRosa has recorded the theme song of the Allied Artists film "Why Am I?" for Crowe. Nate Massover has written a new theme song for the March of Dimes, which Leslie Uggams will record.

A film of the Flying Machine performing their Janus hit "Smile a Little Smile for Me" is being distributed to the top TV markets in the U.S. The group will tour next month.

George Butler, aka director for Mink and producer of Ferrante & Teicher for United Artists, has been awarded an honorary Doctor of Humane Letters from Teachers College of North Carolina. Ginger Baker's Air Force, a 10-piece group formed by Aled's Blind Faith, makes its concert debut at London's Royal Albert Hall, Friday (16). Slovic Winwood and Rick Mendelson has left United Artists' McKenna Mendelson Mainline. Sata Fortes Attractions Ltd. has completed the debut album of Charlie Brown, "Hair" guitarist, for release this month on Polydor.

Columbia's Santa, Eric's Cash and BlueWay's James Gang will appear at Fillmore East, Friday (16) and Saturday (17). Unimedic's Nire will appear on the March 14 "Bell Telephone Hour" with Zubin Mehta and the Los Angeles Philharmonic. The performance will be taped in Los Angeles, Feb. 17. Billy Eckstine has begun a four-week engagement at London's Talk of the Town. His first Enterprise album is being produced by Isaac Hayes. Jay Jacobs, an agent with The

William Morris Agency, and Mrs. Sybil Edwards recently became the parents of a daughter, Melissa Faith Jacobs. Atlantic's Rasco's tape an "Andy Williams Show," Tuesday (9) for airing on Saturday (17). Group appears at Sun Bernardino's Swing Auditorium on Saturday (19). Philadelphia's Spectrum, Saturday (17) and at Youngstown (Ohio) State University, Sunday (18).

Polydor's Tony Williams Lifetime plays Sing's, Jan. 20-25. Nelson-Paris Management, Inc. of 53 Park Place has been issued a new telephone number. Polydor's Ten Wheel Drive featuring Genya Ravan play Los Angeles' Whiskey A Go Go, Jan. 22-26; Fillmore East, Jan. 29 to Feb. 1; Charleston, W. Va., Feb. 5; and Brooklyn College, March 26. RCA's Eddy Arnold hosts "Kraft Music Hall" that will be taped Monday (8) and Tuesday (16).

(Continued on page 28)

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## Talent

### Campus Dates

Atto's New York Rock & Roll ensemble plays Rochester (N.Y.) Institute of Technology, Thursday (25); Fallham College, Richmond, Va., Friday (16); University of Cincinnati, Saturday (17); Springfield (Mass.) College, Jan. 30; University of Colorado, Feb. 5; Denver's Auditorium Theater, Feb. 6; and Virginia Military Institute, Feb. 14.

Three Star's Pincrofts appear at Golden Beacon College, Wilmington, Del., Wednesday (17) and Wesley College, Dover, Del., Saturday (24).

Columbia's Stony Brook People are slated for Queensbury Commercial College, Bayside, N.Y., Saturday (17); Clemson University, Jan. 29; and Davidson College, Jan. 30.

MGM's Orpheus plays Fairleigh (Conn.) University, Feb. 14.

Organist Richard Ellsasser to Phillips University, Edw., Okla., Feb. 8.

Columbia's John Davidson performs at Brigham Young University, Feb. 13.

### Jazz Band, Venuti Group Plays It Like Old 52d St.

NEW YORK — Dick Gibson, manager of the World's Greatest Jazz Band (Project 3), said that the group's experimental debut at the Roosevelt Grill — bringing music to the hotel spot dark several years — had gone "better than expected." Throughout their opening season the WGJB shared the bill with the Joe Venuti quartet (Ovation Records).

When they leave the Grill they will be replaced (Jan. 8) by the Jazz Greats, another large group that includes Eddie Condon, Zoot Sims, Al Cohn, Roy Eldridge, Bud Lannson and Jim Hall. Peanuts Hucko leads the alternating quartet.

The WGJB provides their

### Goldblatt to Head New Tears' Management Co.

NEW YORK—Blood Sweat & Tears, Ltd., is the name of the new management agency of Blood, Sweat & Tears. Larry Goldblatt will be in charge of all activities for the group including bookings, films, television and concerts. The group

### Fields Adds New Musical To Prod List

NEW YORK—Richard Fields has added another off-Broadway musical, "Gottlieb's Icebox," to his production agenda. The first on his schedule, "Smile On Me," is scheduled to open March 10, with "Gottlieb's Icebox" pencilled in for an April 14 opening.

Music for "Gottlieb's Icebox" will be written by Tom Sankey and Kevin Michael, the song-writing members of a group called the Bummerz. Sankey and Michael also wrote the musical starring the Bummerz. RCA Records has the cast al-

### 22d Century Prods in High Booking Gear

CHICAGO—"Success beyond our wildest expectations" is propping Dick Gasson, head of 22d Century Productions, to go ahead with a limited slate of winter bookings and proceed full force into the summer season. The company's fall season, its first, produced over 86 percent capacity for the 13 shows.

The winter season, beginning Jan. 16 with the Butterfield Band, will feature such name acts as Iron Butterfly, Smokey Robinson and Neil Diamond, but will also spotlight relatively new acts such as Joe Cocker and Grand Funk Railroad. "We realize we may be taking chances by giving top billing to groups such as the Railroads, but giving them the top spot is part of philosophy 22c. Certainty has," Gasson said. "We took chances during the fall that paid off by booking Chicago (CIA) and the Moody Blues. We're going to keep on trying."

His full-scale summer program, which would feature top groups every weekend, would put 22d Century in competi-

tion with Kinetic Playground, top rock purveyor here, but Gasson isn't worried. "There is room for both of us. Besides, we're offering a different concept. When you purchase a ticket to one of our productions, you buy a specific seat. At the Kinetic, you buy a ticket and then try to find a seat."

### Moody Blues to Begin U.S. Tour

PHILADELPHIA — The Moody Blues begin their new U.S. tour at the Academy of Music here Feb. 27. Other dates already lined up for the Threshold Records artist include Baltimore's Lyric Theater, March 2; Boston Gardens, March 5; New York's Fillmore East, March 6-7; St. Louis' Keil Auditorium, March 8; Albuquerque's Civic Center, March 9; Amarillo, Tex., March 11; Oklahoma City, March 13; Lincoln, Neb., March 14; Detroit's Masonic Temple, March 15; San Diego, March 20; Long Beach, Calif., March 21. London Records distributes Threshold in the U.S.



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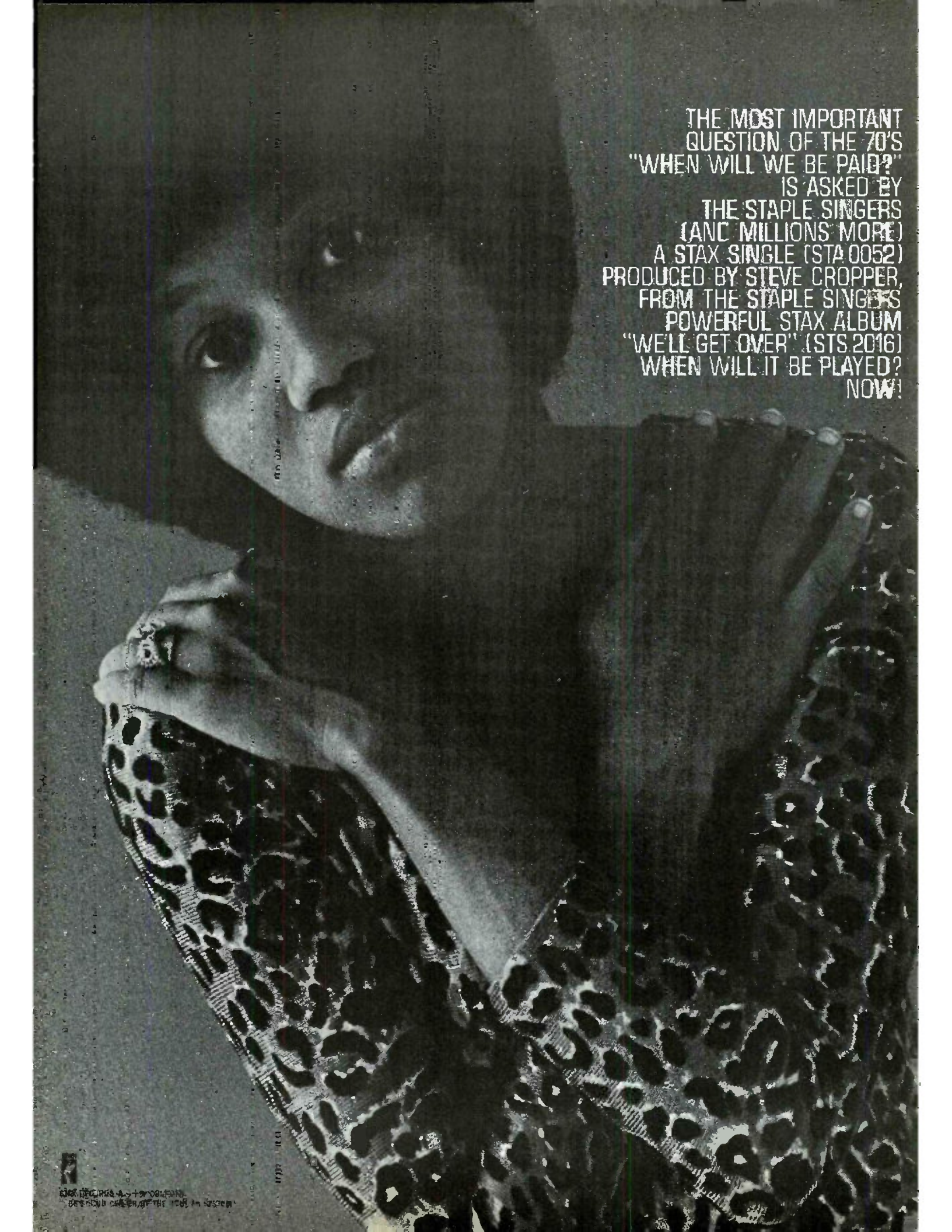
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**THE COMING OF THE DANCER**

by  
**SKIP JURIED**  
BB LP #4000  
Breaking in Mid-West Markets

Coming on Ampex 8 Track



**WIL ERT HARRISON'S**  
**"LET'S R&K TOGETHER"**  
Single Smash Sue #11 LP Smash S\$LP #88001  
BOTH BREAKING IN ALL MARKETS  
ON AMPEX TAPE 8 Track #88801, Cassette 58801, R/R 8801

LP S M A S H

**THE DAWNING OF LOVE**  
by  
**THE SUPERBS**  
Breaking in Mid-West Markets  
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RECORDS, INC.  
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LYNN ANDERSON, second from right, prepares for her debut on Columbia Records with, left to right, Bill Sherrel, manager of Columbia and Epic a&R; Glear Suttor, producer on the Epic label; music publisher Al Gallico; and Clive J. Davis, president of CBS Records.

## Love Slates A 'Cruise-In'

NEW YORK — Love promotions plans a musical trip on the Greek Lines' Queen Anna Maria March 20-26. The ship will cruise to the Bahamas from here. Twelve acts will provide the music for the six-day event. Among the groups scheduled to play are Calish, Love Cry Wann, Paul Seible, Tractor, Cherry People, and Mustard Family. A light show will be provided by "Lights by US." Three concerts are scheduled, one on the 14-day voyage to the Bahamas, one while the ship is docked for three days, and one on the return voyage. The price ranges from \$210-\$350 depending on accommodations. All prices include four meals a day, concerts, and room.

## LOS ANGELES

Frank Sinatra's "Cyote" album and Perer, Paul & Mary's single of "Leaving on a Jet Plane" have won RIAA gold record certification. . . . Sammy Charles left the Checkmates, Ltd. for a solo career after the group finished a Miami engagement Jan. 3. He has been with group since its formation in 1951. . . . Stu Zipperman has formed Nouveau, Riche Productions and two publishing companies. Third and Nouveau Riche Music's first artists include Bob Pickett, Byron Daugherty, Dave Brady, Tom & Downs and Rick Martin. . . . Stu Phillips has composed six songs for "Beyond the Valley of the Dolls" for 20th Century Fox. . . . John Stepan named producer of Dick Clark Productions' "American Bandstand" TV show.

Jackie DeShannon will play a role in "The Harbors" segment of "The Virginian" airing Feb. 13 on NBC-TV. . . . Tommy Boyce and Bobby Hart will guest in the "Serena Sings the Show" segment

(Continued on page 31)

## From The Music Capitals of the World

(DOMESTIC)

• Continued from page 24

United Artists' Pankah with Capitol's Grand Funk Railroad. David Mullaney is arranging Sammy Kaye's new Decca album. The Parker Sisters have released their first single for Audio Fidelity. **FRENCH KIRBY**

## LAS VEGAS

James Brown brought soul to the International Hotel's big room: Jaz. 9-25. Clivity in between Pearl Bailey and Elvis Presley. Preley will follow with a 15-day stint and will return again Aug. 10. . . . Tom Jones has signed for a long, long 35-day stint at the International beginning April 20. Perry Como has agreed to a "three-weeker" beginning June 27. . . . Etta Adams opened a three-weeker at Howard Hughes' landmark Hotel Dec. 19, closed by comedian Allan Drake. Singer Teresa Brewer follows with a Jan. 9-28 stay at the landmark Theatre.

Metro-music's Outer Limits are in the midst of a six-week stand at the Mint Hotel after a Christmas Eve opening. Country stars Suzi Arden and Jim Warwick continue toward the downtown holiday show. . . . Capitol's Rose Maddox is packing the lounge of the downtown Golden Nugget. . . . Little Richard has signed for three four-week stints at the International Hotel's Casino Theatre during May, September and December. . . . Kathryn Grayson and Howard Keel opened Christmas Eve in the Fremont Hotel's Fiesta Room. Jack Morgan returned to take the helm of the Russ Morgan Orchestra at the

Dunes Hotel's Top O' The Strip. Latin Fire Folies, a 55-piece extravaganza replaced "Hoo Haw" at the Flamingo Hotel for an extended engagement. . . . Forrester and choice Majnon spotlight reggae vocalist Tautara who belts out Latin music. . . . Mix Duke Ellington and his orchestra with the Judy Lynn Snow and you have a wild ten-weeker in Caesars Palace's Roman Theatre. This will be Judy's final bill with Caesars. She will put in several weeks during this year at the Flamingo Hotel and possibly the International. Art & Honey (Art Posey and Honey Session) and the rock group, The Magic Grass complete this bill. . . . Wayne Cochran and Motown's Martha Reeves & the Vandellas dominate the International Hotel's Casino Theatre during the year season. This marks the first Vegas appearance for the act. . . . Roger Williams' magic keyboard sparkles in the Hotel Tropicana's Blue Room with a three-weeker that opened Dec. 25. He is backed by the Philippine Show Band. . . . Sonny & Cher showed at the Flamingo Hotel including a wide spectrum of songs. . . . Pat Boone will open at the Fremont Hotel, June 11. The Nancy Austin Show and "Sound Investment" are playing at the Bonanza Hotel's Coral Lounge.

The Inkspots and the Showtoppers are holding the fort at the Hacienda Hotel. . . . The Summer Winds moved into the Sahara Hotel's lounge for a stay that will end Monday (5). . . . The Animals closed at the Showboat Dec. 28 followed by the "Keep Off the Grass Review" which will start up Jan. 18. **TOM WILSON**

## Talent

# Dexter's Scrapbook

By DAVE DEXTER JR.

**HOLLYWOOD** — Most all the songs perched high atop the record charts these days are the fruit of talented young North Americans who have popped into prominence in the fast-laning Sixties.

Dylan, Nyrco, Cohen, Diamond, Stills, Lightfoot, Mitchell, Webb, Simon, Hartford—all are unquestionably major talents whose melodies and lyrics are crafted for the massive American and Canadian youth audience. They skillfully offer what today's kids demand, songs about Vietnam, the draft, racial inequities, drugs, sex and assorted other subjects, even philosophy. They do not write about bluebirds in the sky, June moons, twinkling stars or a lighthouse where old friends meet.

It wasn't always this way. A remarkable number of Class AAA tunesmiths a generation ago migrated thousands of miles to what they lovingly called "the new world." Victor Herbert not only led the long and bitter campaign to found ASCAP, a fight that went up to the U.S. Supreme Court, but he composed at least 50 songs that are still played throughout the world as 1970 hears. He was born in Dublin.

Kurt Weill, Fred Fisher, Gus Kahn and Gus Edwards all came here from Germany. Rudolf Friml and Frick Korngold fled from Czechoslovakia. Sigmund Romberg—novel to New York from Hungary. Rostropovich was led (flamingo) Grouchy's birthplace.

Big, overweight, cigar-chewing Mack Gordon and Brownie Kaper left Poland seeking success in America. Al Dubin came in from Switzerland. Jimmy

## Mgt. Co. Set In Memphis

**MEMPHIS** — Memphis Sounds Concerts has been formed to promote, buy and sell some of the top recording acts in the country. The new company will deal primarily with large auditoriums, coliseums and colleges in the South and Southwest.

Bill Tarom, dean of music at Memphis State University; Henry Tanner, vice president of Pepper & Tanner, Inc., and Ernest Mankey, engineer, have joined with Frank Turner of Universal Properties Inc., in the new company.

## 10 Yrs. After In U.S. Tour

NEW YORK — Ten Years After, a Deram Records group, returns to the U.S. Feb. 13 to launch its fifth personal appearance tour. Dates have already been filled in seven states and Feb. 27-28 stand at the Fillmore East is included.

The group's previous U.S. tour was a sellout, with turn-away crowds at Fillmore East and West. The group also appeared at Woodstock last year and are featured in the upcoming Warner Bros.-Seven Arts film of that event.

Featured in the group are Alvin Lee, guitarist; bassist Leo Lyons; drummer Ric Lee, and organist Chick Churchill.

Monaco and Vincent Rose were native Italians.

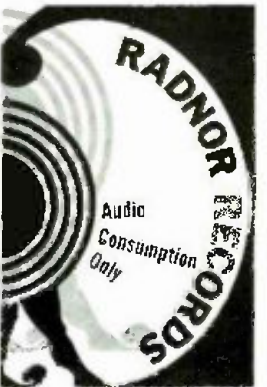
And how can a man from Austria write the music of "My Fair Lady," "Gigi" and so many other classy, long-lived productions? Frederick Lascow did. He grew up in Vienna. So did Max Steiner, Jule Styne, Harry Revel, David Rose and Fred Hollander, sailed from England here.

Yet, for all the hundreds of still-popular smashes that they contributed after America adopted them legally, still another nation birthed even more men whose songs will never die. Irving Berlin, Vernon Duke, J. Wolfe Gilbert, Al Hoffman, Sammy Stept, Jack Yellen, Lew Brown, Joe Myrow, Dick Manning, Al Sherman, Jay Gorney, Peter Tinturin and Irving Mills all were born in Russia. Long, long before it went communist, of course.

Even the late, incomparable Cole Porter moved to New York from Peru. . . . Peru, Inc.



JOL SMITH, left, vice president and general manager of Warner Bros., goes over a new WB contract with singer-composer Paul Hampton. Hampton's first single on which he is also the composer is "Fast Wind" and "When Ruckets Don't Expode."



**DALE VAN HORNE**  
IS COMING!  
JANUARY 19th

**It made Britain's top 5 within three weeks.**

**It's cookin' in America.**

**The single is "Melting Pot".** (40658)

**The group is Blue Mink.**

**Anybody else's version of "Melting Pot" is just that:**

**Anybody else's version.**

Blue Mink's original smash hit 'Melting Pot' features Madeline Bell (vocals), Roger Cook (vocals), Herbie Flowers (bass guitar), Barry Morgan (drums), Roger Coulam (piano), and Alan Parker (lead guitar).

These are London's top studio musicians at their best with a beautiful, haunting, peaceful song about what racial harmony could really be like if anyone ever gave it a chance.

Blue Mink's monster hit 'Melting Pot' 40658. A Morgan Music Production.

From the monster album of the same name.

'Melting Pot' PHS 600-323.



# Radio-TV programming

## WPGC Into Loose Format

By ROB GLASSENBERG

WASHINGTON — WPGC has dropped its strict format in favor of a more flexible approach and is launching a campaign to break more records. The station feels that radio has reached a point where the strict format is out. The four clock has been dropped in favor of the type of radio of the 50's where the air personality "has to have brains" and does not read everything off a sheet. He no longer has to mark off the songs he plays off a limited 30 record playlist.

There is no longer a rigid playlist at the Top 40 radio station in the nation's capital. WPGC uses a list of 60 to 65 records and air personalities are permitted to put together their own shows. The music is not really heavy acid but what music director Dave Jones calls "commercial psych music." This type of music includes such controversial cuts as "Superstar," which has a heavy religious theme. The music format is called "free form" by Jones. This means that as long as it has a "pulse," a continuous beat, the record will be played. Air personalities hear the pulse they have in mind and choose the records that fit that pulse.

The playlist is chosen from Billboard's charts and the youngsters in Jones' neighborhood. Jones invites the people in his neighborhood to drop in and hear the new records he has received for the week. He then asks for comments on the records and chooses those sounds which his panel and he feel to be the cutting hits. WPGC is not waiting for the

record to make the chart before it gets airplay. They are playing the hits before they happen. Of course, some records are overlooked by the station and that is when they go to Billboard's charts. But the station takes chances and has received recognition for breaking records by Shocking Blue, Blink and Gainsbourg, and Bill Cosby.

There are from 14 to 17 mins played per hour with counter-

cial time varying according to the day. The station now has a 50,000-watt FM outlet which goes 24 hours a day in contrast to their simulcast AM which is a sunrise to sunset operation. The air personalities include Harvey Moore from 6-10 a.m., Bob Raleigh from 10 a.m.-2 p.m., "Big" Wilson, program director, from 3-7 p.m.; Dave Jones 7-11 p.m., Jack Rabbit 11 p.m.-3 a.m. and Tim Hunter from 3-6 a.m.

## WGDL-FM's Shift Geared to Youth

CHICAGO — Today's youth culture is large and very demanding. It expects much more than it is receiving, including a quality and type of AM radio which is, unfortunately, lacking in many major markets, believes Chuck Manson, station manager of WGDL-FM here. Starting Jan. 5, the Southerly station went to a 24-hour progressive rock format. Manson said that WGDL-FM will be person-to-person radio, giving the listener what he wants to hear in music and information. It will be a community-minded station, presenting both sides of a story "as clearly and as accurately as possible," he said.

There will be no real playlist, said Steve Stafford, program director. Each air personality will have about 100 albums in front of him to choose from. In addition, Stafford said that the station has a very complete selection of new and old al-

bums from which the air personality might select.

Stafford plans to keep abreast of the musical happenings by examining sales lists from local music stores, national charts, and especially by the use of telephone request calls. WGDL-FM will play anything as long as there is some merit to it.

Newscast will be spread out over the day and done in more of a documentary form. There will also be one show a week on high school issues in the Chicago area and two shows a week devoted to direct reaction to pertinent issues. This will be done by telephone. Commercials will be limited to 10 minutes an hour.

Stephanie Clark will take over in the 6 noon slot. She will be followed by Psyche from noon-5 p.m. Bob Rudnick brings his "Kocaine Karma" from Detroit and will be heard from 5-9 p.m. Then comes Scorpio from 9-midnight.



WAYLON JENNINGS, RCA Records artist, hosts a party to announce his interest in J.D.'s nightclub in Phoenix. The club will now be known as Waylon Jennings' J.D.'s. From left to right are: Joe Thompson, vice president of Buck Owens Broadcasting; Jennings; Bill Goldstein, partner in the country music nightclub; and Wally Grant, sales manager of KTUF and KNIX-FM in Phoenix.



MIKE MICHALS, AIR PERSONALITY on WEAM, talks with members of the Incredible Fog, on a recent visit to the Washington Top 40 station. Left to right, are, Bob Hall, Jamie Fisher, Brad Fish, Michaels, Elaine Allen, Jesse Gay and John Chase.



BARRY RICHARDS, program director at WHMC in Maryland, talks with Mick Jagger, lead singer of the Rolling Stones, after the recent Stones concert at the Baltimore Civic Center. Richards was emcee. WHMC is a 24-hour AM progressive rock station.

## Sell What You Believe: Bill Mack

DALLAS — "A good country air personality has to love country music in order to sell the music to his audience," believes Bill Mack, who does the 12-30 p.m. draw segment on WBAP. Mack says the audience can tell if the deejay is sincere

and understands the music. Mack also feels that it is essential for the country deejay to have freedom in running the show. He cannot be tied down by a specific playlist or the station management. He must play all the country records from

Kitty Wells to Glen Campbell.

Mack is one of the country kings of the night and, along with Ralph Emory of WSM in Nashville and Mike Hoyer of WHO in Des Moines, a friend of truck drivers and night owls. Between the three men, all on 50,000-watt stations whose signal beams extra distance at night, just about all of the truck drivers in the nation can hear country music at night. Mack, alone, receives up to 200 long distance calls nightly for requests and comments. "I try to play all the requests because I know it is important to the audience." He has received calls from as far away as Hawaii. Mack says the reason his show has become so big in such a short length of time is that truck drivers listen. Mack believes truck drivers are responsible for a large percentage of country singles bought.

Mack has been affiliated with country since 1951, when he hosted the "Harcol Western Barn Dance" in Wichita Falls over the Western Radio Network. He was also an air personality on KENS before coming to WBAP. At the Dallas-Fort Worth station, Mack plays all the country singers in a method he calls segregated packing. This means simply that he tries not to play two records with the same tempo back-to-back. He has stayed in the country field because he feels that country music is the most sincere type of music. He feels

(Continued on page 32)

## WDAT Into Top 40 Play; Weekend Special Program

ORMOND BEACH, Fla. — WDAT, 1,000-watt daytime station here owned by Morris Broadcasting, has switched to a Top 40 format, reports program director Dave Randall. The station signed on the air last May with country music mixed with rock. The new approach, said Randall, will be strictly Top 40 with a subtle and mildly con-

servative sound aimed for the 18-35 age set.

"WDAT will have an actual airplay list of 36-40 records and a great emphasis will be placed on breaking regional records and leftfield singles," Randall said. "Weekends will turn a shade toward progressive rock with a special program called 'The Great 138 Experiment.'" Randall said, "I'm always hearing about how difficult it is to be rock, he a daytime station, and survive. Now it's up to me to disprove the old radio tale about daytimers."

## WEKY to Country

RICHMOND Ky. — After serving central Kentucky for 15 years with an easy listening format, WEKY is changing to modern country music. The 1,000-watt station is the only station in central Kentucky to program country music 24 hours a day, said general manager Ralph Grub-

## SEYMOUR GETS NEW NAME

DETROIT — "Robin Seymour's Open House" is the new name of the Robin Seymour show on WXON-TV, channel 62, beginning Jan. 5. The show went into a 4-5 p.m. daily time slot. New format calls for a casual apartment-like atmosphere. Artists will still perform and records will still be played. The show will be keyed on relaxed conversation.

## McMahon Scores 'Gutless' Stations

PHOENIX — Radio stations that don't have the guts to play message records such as "Cold Turkey" and "Superstar" are doing a disservice to the vast majority of their listeners, believes KRIZ program director Pat McMahon. "Top 40 radio stations have a responsibility to play something besides records like 'Sugar Sugar,'" he said. He said he only had two complaints about "Superstar," which is a very minute number when you consider that the station is No. 1 in the market.

The most active phone call complaining about any record was on "Melting Pot" by the Blue Mink. The secretary of the American Nazi Party in the area called to say he was offended because of the strong integration theme of the record.

"If I'm going to have to program for people like that, I might as well get out of the business," said McMahon.

He thought "Cold Turkey," which many stations banned be-

cause it mentioned drugs, was a superb message record. "There's nothing better we could do to help the cause against the use of drugs than playing a record like that," McMahon works both on the air and off the air against use of drugs by the city's youth. For example,

(Continued on page 32)

## Cash Show Into Season Format

NEW YORK — Premiere of "The Johnny Cash Show" as a regular season program on Wednesday (21) on ABC-TV network will feature guests Jose Feliciano, Arlo Guthrie, and Bobbie Gentry. Regulars on the 9-10 p.m. show are host Johnny Cash, Carl Perkins, the Tennessee Three, the Statler Brothers and Mother Maybelle Carter and the Carter Family with her daughters Helen, June, and Anita. Cash was a summer replacement.

THIS WEEK ON  
**MUSIC  
SCENE**



**LEE MICHAELS**



**JOHN SEBASTIAN**



**BUFFY SAINTE-MARIE**



**BO DIDDLEY**



special guest host...  
**GROUCHO MARX**



**DAVID STEINBERG (host)**

**MUSIC SCENE - MONDAY - JAN. 12 - 7:30-8:15 ET - ABC-TV**

# Vox Jox

By CLAUDE HALL  
Radio-TV Editor

Jack Alix is program director again of WFEL in Washington. The suburb station will play an oldie every other record and aim for the 18-35 age group. Alix is revamping some of the personnel as well as the format. . . . **Kenn D. Bradley**, air personality at WGPR-FM, Detroit, has been promoted to program director of the soul-formatted station. . . . Lineup at WFLA in Tampa-St. Petersburg, Fla., goes: **Scott Farrell, Rick Randall, Rod Weller**, and **Paul Dixon**. Weller, incidentally, also does a jazz show on WFLA-FM Saturday nights and needs stereo albums. . . . **Peter Barry Chowka** is now music director at WGTB-FM, Georgetown University, Washington. Station will soon expand to 24 hours-a-day and 16,000 watts. About 70 percent of the programming is progressive rock and folk music; he needs more records.

Jack Petrey has joined WBT, Charlotte. He'd been at WRNA-FM in Charlotte for the past three years. . . . **Ted Atkins**, program director of KFRC in San Francisco, writes: "I continue to hear from the industry that their impression is that KYA has beaten KFRC by a mile and I would just like to set the record straight. I don't mind stations tooting their horn when they have something to toot around, but KYA has done a disservice to the industry when they proclaim that they 'own' San Francisco, basing their statements on isolated rating reports. The trend over the past 12 months, and the last four ARB reports, has shown KFRC steadily improving and KYA, in particular, losing au-

dience. I'm enclosing the Oct./Nov. ARB report, plus a weekly cue breakout which should make the picture a lot clearer. As you can see in the weekly cue KFRC is No. 1 in all time periods in the total survey area and No. 1 in all time periods, except mornings. Here's how that ARB went: KFRC has a 1.3 average quarter hour rating 6 a.m.-midnight Monday through Sunday, while KYA has a 1.1. In a weekly cue, 7-midnight, KFRC is No. 1 with 12.4 percent and KYA second in the market with 10.1 percent. So, the battle in San Francisco rages bitterly from Pulse to ARB. I might as well point out that in the weekly cue 7-midnight, there's a total of 23 percent of the audience listening on FM in the metro area out of a total audience of 61.2. This means that in the evening, about a third of the people listening to radio are listening on FM sets. Biggest station was KFOG-FM, an easy listening operation, with 4.9 percent, while KSAN-FM was second with 2.2 percent.

Looks like **Dave Moss** will be the new general manager of WFAS in White Plains. WFAS used to be the best suburban station in the nation, but hasn't been so hot lately. . . . **Bob Travis** has joined WAHT in Annapolis, Pa. . . . **KEYN** in Wichita set out to show New Year's Eve celebrants that drinking isn't exactly fun. Air personality **Andy Barber** got drunk on the air, under the supervision of program director **Greg Dean** and a doctor. DWIs were reported down in the city over the holiday. . . . **Bob James**, music director of WRJN, Racine, Wis. 53405, needs easy listening records. Air personality **Gary Suhr** has taken over the evening news shift and **Al Ross** is doing the morning shift now. Ross is from Rock City, Mich. Rest of staff includes **Lynum Mehrens** and **James**. Station has just increased broadcasting time to midnight.

**Don Cripe** has been promoted to manager of WFMB and WFBB-FM, Indianapolis; he'd been business manager. . . . **Charlie Jefferds**, host of "Dialing for Dollars" on channel 29 in Philadelphia, will also do a Sunday 1-4 p.m. program on WIP, Philadelphia. Jefferds recently was midday personality on WPRO in Providence. . . . **Buzz Lawrence** has been promoted to operations manager of KHOW in Denver; he'd been program director. Music director **Hal Moore** has become program director but will continue doing the music until he can hire another music director. Both Lawrence and Moore will continue their aid duties. Joining the easy listening station is **Dave Winter**, replacing **Rick Randall** in the all night slot. Randall went back to WFLA, Tampa, as you probably noted a few hundred words back.

**Skip Broussard** has shifted to become program director of WMP5 in Memphis. Being promoted to program director of WKGN in Knoxville to replace Broussard is **Randall (Possum Riley) Dickerson**. Dickerson had been at the Top 40 station in a morning drive slot since August. Before that, he'd worked at KWBB in Wichita, Kan. And so Broussard continues to move upward in the field of programming. . . . I've stayed away from criticizing the New York market. Mostly because I'm chicken. But this past week has just been too much! How far WNEW, the flagship Metromedia station has fallen. It auditioned an air personality live on the air Jan. 2-3 in the 8 p.m.-midnight slot. That's no way to run a radio station. And would you believe, the all-night show Jan. 5-6 played big band sounds, album cut monotonously rolling into album cut. It was dull. Es-

pecially for a station of this caliber. And as for some more of the market, WRJZ is without doubt just a dab better than a country music station most mid-west and southwest radio men know well—CLJNT, Clint, Texas. I turned the station on for about 15 minutes the afternoon of Jan. 4 (15 minutes was all I could take). Not only did the deejay come out of a jingle which was supposedly to introduce his next record, a golden oldie from the country field, with too much patter and lose the pace, but a few minutes later in a local news cast, somebody triggered another jingle on top of the news. I've listened to better college stations than WRJZ.

The third annual Billboard Radio Programming Forum is set for the Waldorf-Astoria Hotel in New York June 18-21. I'm already mapping out the format of the Forum. By popular demand (meaning several program directors and general managers forced me), a room is being set aside for all-night bull sessions. So, besides the official sessions during the day, those who want to talk radio from supper until the wee hours will have a place. The first Forum, **Ted Atkins, Ferrell Metheny, Dean Tyler**, and myself and some others kept getting chased out of bars which wanted to close up. That won't happen this year. The "sounds" of several radio stations will be available in the same room, as well as the "sounds" of many of the nation's key air personalities (namely, the winners in the air personality contest). The first Forum and the second Forum were quite good, in my opinion, and I was extremely pleased with not only the caliber of radio people who spoke, but their eagerness and willingness to get down to the nitty gritty in all aspects of programming. For three days last year, competition was forgotten. People sat down to help each other—and help radio in general. That was the type of atmosphere I sought to create and which I would like to create again this year. Because I don't think there's a general manager, program director, or air personality in radio who's so egotistical that he believes radio has reached its peak. But, if we all work together, we might get closer. I hope your station is already planning to send one or two men.

**Jay Rhodes** has joined WITY in Danville, Ill., as music director and night personality. . . . **K. O. Bayley** has resigned from WCBS-FM in New York. I don't know his future plans, but he's one hell of a jock. **Roby Youniss** is sitting in Bayley's seat, temporarily. . . . **Frankie Halfacre**, soul personality, is available for either a soul personality or a Top 40 format. Call (216) 746-7189.

**Dick Heatherton**, air personality at WFIL in Philadelphia, getting hitched Feb. 7. . . . **Doo Ross**, program director and air personality for KFMB in San Diego, has switched to KFMB-TV as night news editor. . . . **John Allen**, formerly program director of WSEN in Syracuse, N.Y., is now program director of WHIM in Providence.

**Jerry Greene** has been appointed program director of WVBR-FM, Ithaca, N.Y., and intends to move the station away from teenybop to a more intelligent approach to Top 40. . . . Lineup at KSPR in Springfield, Ark., includes **Jack Wallace, Dave Strum, C. H. Jackson, Steve Strand**, and **Bob Moore**. . . . **Ted Clark**, formerly of WWOK in Miami, is doing a midday show on WJJD in Chicago. Both stations are country music stations. . . . New program

(Continued on page 33)

# Selling Sounds

What's doing among the major music houses. Items should be sent to **Charlene St. Croix, Billboard**, 165 W. 46th St., New York, N.Y. 10036.

WEEK OF 29-2 DEC.-JAN.

## NATIONAL RECORDING STUDIOS, INC., New York—PL 7-6440

- At Edison Hall. During January, Command Records will release "The Dick Hyman Piano Concerto for Baldwin Electro Concert Grand Piano, Rock-Jazz, Rhythm And Symphony Orchestra." Norm Richards conducting for Northern State Power. Gralsto Productions and J. Walter Thompson producing music for Flintstone Vitamins. At 730 Fifth Avenue: **Ted Bates** Arnold Eidus recording jingles for Certis. **Jack Holland** in with Grand Mark Cologne music. **Daniel & Charles** supervising background music for **Kayser Roth**. **Ed Begley** in with **Chirurg and Cairns** for Connecticut Bank & Trust. **Mel Allen** recording Ballantine spots for FL Productions. Continental Productions doing an album on outer space. Interesting project going on all week. . . . Zodiaco producing spots for "Computerized Horoscope" a service that will be relayed to the consumer by telephone.

## SYNCRON SOUND STUDIOS, INC., Conn.—(203) 269-4465 (Jack Soos reporting)

- A new one-man group, **Tommy Dee**, cut several tunes for a prospective album release.
- Bill Durso** cut a piece of his own music as a score for a "psychedelic" sequence in an animated theatrical short. The film, produced by **Ted Lowry** who recently completed the Apollo 11 film for NASA, is a social statement of Man and where he's at.
- "The Underground Movement," a hard horn group produced by **Jeff Fuller**, cut a demo session for an interested label.
- Producer "**Dac**" **Cavaliar** cut twin sides with "Syndrome." The Group recently acquired the talent of vocalist **Tommy Dee** who was formerly with "The Brotherhood" from Chicago. The tunes are scheduled for release on **Poison Ring Records**.
- A series of radio programs were cut with **Evangelist Reverend Leo Stahlsworth** of L.A.

## SOUNDVIEW STUDIOS, New York—(516) 724-9361

- December 13, 1969—Recording AESOP'S FABLES. Producer and engineer **Bob Gallo**.
- December 14, 1969—Recording THE SMUBBS. Completing second album. Label Monument Records. Producer and engineer **Bob Gallo**.
- December 15, 1969—Recording THE SMUBBS. Completing second album.
- December 16, 1969—Recording AUD IN YOUR EYE. Production Company **Loufredo Associates, Inc.** Produced by **Bob Gallo**.
- December 17, 1969—Recording THE SMUBBS. Completing second album.
- December 18, 1969—Recording BROTHER JACK McDUFF. Producer **Lou Fudderman**. Engineer **Bob Gallo**.

## ACCENT SOUND, LTD., Maryland—(301) 727-4930 (Tony Smelgus reporting)

- The Persians recorded two sides here **Detour B/W I Can't Take It Anymore**. **Ed Bland** came to Baltimore to handle the session for G.W.P. Records in N.Y. The record will be released on G.W.P.'S Grapevine label. **Dave Smith**, who is Chief Engineer At Accent Sound along with the assistant engineer **Dave Balthasar** handled the recording end of the session.
- Dabbie Taylor** flew into Baltimore to record her new release, and was part of the G.W.P. session. She did two out of eight sides called **DON'T NOBODY MESS WITH MY BABY AND STOP**. They'll be released on the Grapevine label.
- Strawhat** recorded **OCEAN WALK B/W WALK MY WAY**. This group consists of three young brothers which have a very new fresh sound. **James Dewep** composed both of these tunes, and **Nick Barker** arranged them. The release date is set for sometime in January on the **Kaymar** label.
- Dick Willems**, the composer of **RAIN** signed a writers contract with **Kaymar Music**. **RAIN** is set for release the end of January on **Kaymar Records**.

## NASHVILLE SOUND, INC., Texas—(713) 695-3060

- Ray Frushay**—Dot records artist and manager **Sam Cammarata** spent several hours doing promotional material.
- Saints**—A Houston Group completed their forthcoming single.
- Commercials**—Completed two commercials for a local Fried Chicken Company specializing in fast food service.
- The **Frog**—A newly formed group from **Muscle Shoals, Alabama**, spent several hours recording new material for release in 1970.
- Butterfingers**—A master guitarist—completed his first instrumental for release in 1970.

## SOUND RECORDERS, Nebraska (Owner Don Seors reporting)

- Bob Jenkins** President of **Pretty Good Sound, Inc.** and Vice Pres. **Jerry Smithers** in Omaha, Nebraska, have done music tracks for **Shelly Gill (Bruce B. Brewer, Ca.)**, **Union Pacific Railroad (Gayar/Dawald)**, **Northwestern Bell Telephone Yellow Pages, AVCO Financial Services, Safeway Stores, Inc.** (all **Boswell and Jacobs**).
- CHICO HAMILTON BAND** performed for underprivileged children at a party sponsored by **Compton Advertising**. One eight year old requested "A Train."
- GARRY SHERWAN & STAN KAHN** produced an created the music for a 15 minute industrial film for **ESSO**.

## NAM RECORDING STUDIOS, New York

- This is a note to inform you that **Steve Sommons** has recently been honorably discharged from the United States Air Force. He worked with armed forces radio and TV—doing eight radio programs on eight different stations in coastal Mississippi and two TV shows on **WLOX TV**. He's still in radio through soon to be released syndicated nationwide programming and is now with **NAM Recording Studios** in **Rochester, New York**, as Executive Director of Publications and Protocol.

(Continued on page 34)

## 'Gutless' Stations

Continued from page 30

he works with **Dope-Stop**, part of the local mental health organization, which is a group of people who visit schools to inform kids about the inherent evils of dangerous drugs. **Dope-Stop** is now working at the grade school level.

**KRIZ**, on the other hand, did not play "The Ballad of John and Ono." **McMahon** felt that playing the record would be a copout because he didn't like the record. "If it had been the 'Ballad of John and Eunice' I wouldn't have played it, so why should I play it just because one of the Beatles is involved?"

**KRIZ** will not, in any circumstance, play a record that promotes drugs and any other thing of questionable morality. But stations have a duty to keep up with what's going on in the world today, in music as well as in news, believes **McMahon**.

## Selling: Bill Mac

Continued from page 30

strongly about other air personalities jumping on the country band wagon. "They aren't going to make it unless they are sincere and talk with their audience and not to them. They have to appreciate the records and play them all so the audience has a chance to make up their minds."

Aside from being an air personality, **Mack** also writes and records songs. He has written about 150 songs and recorded for **Kapp, Glud** and **Commodore** labels. The most successful song he has written was "Drinkin' Champagne," a song which he wrote last year and is featured on LP's by many artists.



# RADIO-TV mart



This column is published for people seeking positions as well as station managers seeking personnel. Rate is \$3.00 per one half inch (app. 40 words). A box number will be used to protect the identity of the advertiser. Send copy along with payment to:

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141 W. 44th St.  
New York, N. Y. 10036

## POSITIONS OPEN

Stations seeking personnel: WKBR, Manchester, N. H.—1st ticket deejay needed, all night, \$150. WGLD-FM, Chicago—progressive rock station, WISM, Madison, Wis. WBBV, Hyde Park, N.Y.—top 40 deejay. WCWU, Portsmouth, Va.—easy listening deejay, a new and experienced man. WOUW, Gainesville, Fla.—easy listening deejay. WCLU, Cincinnati—country deejay needed, 1st ticket. WKRR, Detroit—top 40 deejay needed. Prefer only a super professional. WKRR, Detroit, Mich.—opening for an experienced uptempo MOR announcer for midday 4-hour show. Good pay, benefits.

First phone personality for up-tempo MOR. Top rated in major Central California city. Must be great... not just an announcer. Work week ends only, two six-hour shifts, and earn \$600 a month, union scale plus. Use the other five days to do your own thing, go to one of three nearby colleges, or commute to weekday work in nearby city. Opportunity to move west to beautiful setup if you're great! Send long, unreturnable aircheck or MOR audition with resume and references to: Mary Alton, P.O. Box 217, Klamath Falls, P.O. Box 469, Fresno, Calif. 93721.

Need news director for our new News Department, \$150 per five-day week plus talent and expenses. Liberal completely paid benefit program. Want ambitious man who enjoys being the best. Write Billboard, Box #0189, 163 W. 44th St., N. Y. 10036.

Mature voice for MOR station. We want a man interested in combination air and news gathering shift. Must have 3rd class license. Send resume and tape to PD, WHUC, Hudson, N.Y.

Adult, mature-sounding personality wanted for Hot 100 radio station in the southern part of scenic Vermont. One year's exp. minimum to work for this 5,000-watt, 10 a.m. to 10 p.m. station. Must be good with news. Also interested in hearing from those seeking news director position which would include moderation of a telephone talk program. Must have news, send tape and resume to: Bill Munde, 2710 E. 1st St., Springfield, Vt. 05156.

Soul personality with 1st ticket needed for leading southern soul station. Excellent working conditions among congenial personnel. Aircheck and resume to program director Avery Davis, KXOX, 6418 Central St., Baton Rouge, La. Phone 850-427-7060.

Wanted for a major 25 market station with light contemporary format—A Wild Child or Jack. Aircheck type lock. We want a "bad man." Only the strong need apply. Send tape and resume to Box 0206, Radio-TV Job Mart, Billboard.

Heavy air personality needed for WKBR, Manchester, N.H. 2 staff, congenial atmosphere. Good pay will depend on the man. What I need is a hard-working professional with two or more years of experience. Send tape and resume to Bill Munde, WKBR, Manchester, N.H.

Newman for day shift at progressive New England station. Good salary and excellent working conditions, including insurance. \$600-650-1250 and ask for news director or Bill Munde. Only professionals need apply. \$150 a week.

Heavy station in Seattle looking for a Giant-of-a-Morning man. If you have the pace, production and ability to entertain, send tape and resume to Box 0206, Radio-TV Job Mart, Billboard.

I need a production man—must be creative. One who can take an idea and creatively make it a reality. I've got the most creative pop music station in the country and need the best man I can get. Send examples of your work ASAP to Gita Gossett, WCBS-FM, New York, N. Y. 10019. Call collect to (212) 765-4321, ext. 6115.

Monitor station in Southeast needs crackerjack morning personality. Red hot organization, lush tape, photo and resume to Billboard, Box 0201, 163 W. 44th, New York, N. Y. 10036.

Noon-3 p.m. Heavy top 40 personality-production man needed quickly at No. 1 East Coast station in million-plus market. Nice money, nice woman, nice security. No tenors or non radio-need apply. We need a pro and we pay for one. Rush (rush) aircheck, production samples, photo and resume to Box 0212, Radio-TV Job Mart, Billboard.

Class A FM stereo station in California is looking for a versatile, creative, experienced PD. MOR format; live and automated. Room to advance with this station and or company. Contact Box 0208, Radio-TV Job Mart, Billboard.

10,000-watt modern country music station, No. 1 in the market for three years, is looking for a young, aggressive, knowledgeable country PD. We want a man who can maintain what we have established, without making drastic changes, yet who can embellish the sound and move ahead of radio's constantly changing techniques. Prefer family man who wants a home. (Tape) useful, but not necessary. No drivers need apply. Write Box 0209, Radio-TV Job Mart, Billboard.

Wanted—an American representative to handle highly original and humorous (American and British) records show on tape. For information, contact Box 0210, Radio-TV Job Mart, Billboard.

## POSITIONS WANTED

Fourteen years at same major station in Baltimore. Am now looking. Currently doing drive time. Experienced all formats but looking for more personality station. Have proven ratings in Baltimore. Let's talk. Call: (301) 655-4723.

1st phone D.J., electronic engineer wants to return to progressive rock FM. Chris Kidd, Box 3672, S. Lake Tahoe, Calif. 95705.

Young, creative, ambitious personality... experience. Selling, Copywriting, News and Sports Coverage and Writing, some play-by-play. All night, except graveyard. Currently PD at D. Prod. Mgr. 3 years in biz. Broadcast School grad, 3rd endorsed, 22, married, permanent, will relocate. Let's talk. Write James Schulz, 2219 S. 18th St., Sheboygan, Wis. 53081. Phone after 8 p.m. CDY: 414-438-4778.

1st phone D.J., electronic engineer wants to return to progressive rock FM. Chris Kidd, Box 3672, S. Lake Tahoe, Calif. 95705.

Fourteen years at same major station in Baltimore. Am now looking. Currently doing drive time. Experienced all formats but looking for more personality station. Have proven ratings in Baltimore. Let's talk. Call (301) 655-4723.

Pleasant Afro cultured radio personality applicant. Presently earning first class radio telephone broadcast license. Has sincere interest in challenging soul or Top 40 format announcing job. Write James Hill, 1821, Atlanta, Ga. 30301.

12 years' experience radio news and sports. Currently FM news director. Want to relocate. Prefer inside actuality, O.P. man, or reporter. Purocher talks to me, Namath, H.E.R., and other national figures. Let me talk with you, too. My blindness no handicap. See for yourself. Tape available. Write Billboard, Box 0206, 163 W. 44th St., N.Y. 10036.

Top 40 program director (15), winning personality moves to hold first class radio telephone broadcast license. Induces perfection and co-operative work, knows music. 3rd class, employed over \$60,000 a year. Married, 27. (Specialize—new or changing to top 40.) Radio modernizing for the 70's in mind. (513) 631-6228.

Limited experience—but willing to work really hard. Will locate anywhere to learn. D.J. school and third phone cert. Great earnings. Call Don Poitdort, (404) 422-1638 after 6:00 p.m.

Available Immediately: Top-notch "Pro" top 40 man, 10 years' experience, excellent references, ace 24. Real strong on news and production, experienced in copy writing and Good. Good personality. Personally, has "Major Market Sound." For tape and resume call (601) 481-5179.

Add a touch of "Tom Jones" to your air waves. British deejay, exp. in all time slots, now available. Write Tom Mason, 849, Livingston, Colorado, N.Y. Or call: 716-488-6754.

If you're looking for a time and temperature D.J., read no further because I am a personality and love character production. Not a run of the mill type. I can wake up your ratings. Formerly at Medium Market in S. C. Top 40 call (219) 621-9486 ask for Alexander, will travel.

Now in small New England Market and setting nowhere. Experience in MOR, classical, rock, production, and news. First phone. Want work anywhere near Boston. Write Box 0207, Radio-TV Job Mart, Billboard.

First phone, easy listening p.d., six years in radio with experience also in college basketball play-by-play. Works hard for good salary and position. Young, Family. Excellent references. Prefer Southwest, but will consider elsewhere. Contact Paul Lancaster, 1-915-332-5791.

Young creative British deejay seeks position with radio station or disc-jockey in U. S., preferably West Coast. Cool, cultured English voice. In-depth knowledge of British-American music. Excellent contacts in music field. For air check, photo, contact Geoff A. Jukes, 105 Victoria Rd., Wood Green, London N.22, England.

Now available for one of the major 50 markets. Mature, professional Top 40 deejay and/or PD with exp. in medium markets. Not a time & temp man, but not a mouth either. Exp. in production. 1st ticket. Contact Harold Hines, Parkview Dr. Bowling Green, Ky. 42101. Or call 502-343-4810.

Country music is my thing. Give creative music presentation; write and produce selling copy. Like to run combination music-telephone show on all-nighter. Prefer Pacific Northwest market. Write Box 0211, Radio-TV Job Mart, Billboard.

Aha! Now you've reached the ad you've been waiting for! Well, don't just stare—call or write or something! Five years' rock background; wild mind; production; oldie nut; audience pleaser. Write copy. P.C. 3rd. Medium markets and up only please. Mike Jarmus, RD No. 2, Box 172, Englishtown, N. J. 07726. Phone 201-462-2784.

## Vox Jox

• Continued from page 32

director at WAME, country station in Charlotte, is Gene Pope. Pope, who'd been with WORD in Spartanburg, S.C., replaces Rudy Hickman who is now doing promotion with the Key Talent Agency in Nashville.

\*\*\*

Samuel S. Carey has been appointed general manager of the broadcast division of WBOS, Salisbury, Md.; he'd been administrative assistant. . . . The Oct./Nov. Hooper for Kansas City shows KMBZ with a 27.3 in the 7-10 a.m. period Monday through Friday, a 23.6 in the 10 a.m.-3 p.m. period, and a 21.7 in the 3-7 p.m. period. In the same periods, WHR has 15.9, 7.6, and 22.6. WDAF, an easy listening station, has 15.9, 12.6, and 8.9 in the same periods. KUDL has 5.2, 7.4, and 9.5. KCKN, a country station, has 7.6, 9.8, and 5.3. The most interesting thing about the KMBZ points is that Jon Holiday program director of KBIG in Los Angeles, controls the station long distance. KMBZ deejays make out their music lists and send them to Holiday for critiquing. He also critiques an hour aircheck per week on each deejay. And, of course, the deejays pull their shows from his weekly music lists.

Ed Dunn, formerly with KBAT in San Antonio, is now with KHFI-FM in Austin, Texas. . . . Mark Gorbulew, Joshua Brooks, and Sarah Vass do a progressive rock show on WHFS-FM, Washington. They feature new releases every day. . . . John Lanigan, formerly program director and morning air personality with KDEF, Albuquerque, N.M., has joined KHOW in Denver as music director and 9-noon personality. . . . The lineup at WORM-

(Continued on page 34)

# Tommy Deejay

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(615) 244-4336

# Vox Jox

By CLAUDE HALL,  
Radio-TV Editor

Jack Alik is program director of WEEL in Washington. The contribution will play

since Jim enclosing the Oct./Nov. ARB report, plus a weekly some breakout which should make

pecially for a station of this caliber. And as for some more of the market, WKJZ is without

# Selling Sounds

What's doing among the major music houses. Items should be sent to Charlotte St. Croix, Billboard, 165 W. 46th St., New York, N.Y. 10036.

## Programming Aids

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

### EASY LISTENING

**Wilmington, Del. (WAMS)**  
Joy Brooks, Music Director, Personality  
P: "We Got to Make You Love Me," Sam Cooke; "Sensuous Waltz," Billie Holiday; "Sensuous Melody."

**Banger, Mo. (WGFJ)**  
Karen Kinsler, Music Director  
P: "Sensuous Waltz," Blood, Sweat and Tears; "Blowing Away," Fifth Dimension.

**De Kalb, Ill. (WLKB)**  
Jerry Malozz, Music Director, Personality  
P: "Sunday We'll Be Together," The Four Tops; "Verano," Shalika; "Dance," Melissa.

**Davis, N. M. (WTSN)**  
Sandy Madarant, Music Director  
P: "Thank You," Sly and the Family Stone; "Verano," Shalika; "Dance," Melissa.

**Middletown, N. Y. (WALI)**  
Larry Berger, Program Director  
P: "The Love Her Last Days," Tomiko; "Dance," Melissa; "Verano," Shalika; "Dance," Melissa.

**Pittsfield, Mass. (WBEZ)**, Paul Delaney, Music Director, Personality  
P: "Honey Come Back," Glen Campbell; "Verano," Shalika; "Dance," Melissa.

**Pittsboro-Wilkes-Barre, Pa. (WPTS)**  
Rick Schneider, Personality  
P: "Sensuous Waltz," Blood, Sweat and Tears; "Blowing Away," Fifth Dimension; "Humperdink," London; "Verano," Shalika; "Dance," Melissa.



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## Radio-TV programming

### New Series by Nat'l General

LOS ANGELES "In Concert," a new series based on contemporary music and featuring a show devoted to a major group, has been launched by National General Television Prod. Inc. Filming will start this month at a concert to be promoted by Louis B. Robin and Allen Tinkley of Artex Consultants.

Tom Donaghy, former program director of K5AN-FM, San Francisco progressive rock station, will be associate producer and talent coordinator of the series. Louis Rudolph is producer. First show will feature the Creedence Clearwater Revival.

**Brooklyn, N. Y. (WBGR)**, Lenny Bernstein, Music Director, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Queens, N. Y. (WQMC)**, Ted Goldstein, Music Director, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Chester, Pa. (WEEZ)**  
Bob Whitey, Music Director, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Cincinnati, Ohio (WUBE)**  
Bob Tiffin, Music Director, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Ft. Worth, Tex. (WHTM)**, Jim Horro, Program Director, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Lubbock, Tex. (KDAV)**  
Charles Brown, Music Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Payette, N.H. (KEYE)**  
Chubby Howard, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**St. Louis, Mo. (WIL)**  
Larry Scott, Program Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Boz City, Mich. (WBCC)**  
Bob Hood, Music Director, Personality  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Memphis, Tenn. (WVDF)**  
Jim Edwards, Music Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Norwich, Conn. (WICH)**  
Bob Craig, Program Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**South Lake Tahoe, Calif. (KTHO AM & FM)**  
Bill Kinsman, Program Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Portland, Ore. (KPOH)**  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Springdale, Ark. (KSPR AM, FM)**  
Doug Stern, Music Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

**Waynesboro, Va. (WATB)**  
Carolyn Beam, Music Director  
P: "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx; "Mr. Soul," Redd Foxx.

## Selling Sounds

Continued from page 32

**LAURIE PRODUCTIONS, INC.**, New York—(212) JU 2-2975 (John Mack reporting)

- To play: Two 60-second TV spots for Crestwood Advertising. Skip Norman was creative producer assisted by Marietta Paul. Recorded at Auro Sound.
- Viva! That is new high energy soft drink from Canada Dry. Done for Gray Advertising. Don Wilde was creative director and Bruce Allen senior producer. Recorded at Auro Sound.
- U.S. Army: Recorded thirty new spots for the U.S. Army recruitment campaign. Dave Millaney and Lou Zaneta composed twenty-seven of the spots. Pete Curry of the N.W. Ayer Advertising Agency in Philadelphia (Copywriter) composed three of the spots. All were directed by Dave Mullaney. Recording was done at Allegro Recording Studios.

**ACCENT SOUND LTD.**, Maryland—301-727-4930

- Accent Sound Ltd., a sixteen-track facility in Baltimore, recently recorded some voice tracks for G.W.P. Records in New York. Ed Blaud, along with some producers, traveled to Baltimore to handle the session. The Perkins, who are from Baltimore and signed with G.W.P., recorded two sides that will be released on G.W.P.'s Grapevine label sometime after the start of the year. Debbie Taylor flew in from Norfolk, Va., to record her new single, STOP and DON'T NOBODY MESS WITH MY BABY, due to be released on Grapevine.

WEEK OF 5-9 JAN

**MEDIASOUND**, New York—765-4700

- Raymond Scott did a day-long session for Brown-Forman Distillers, Kentucky Bourbon, recording the music for an industrial film.
- Bob Gordy and Jerry Lovett of Motown were in Tom Detroit recording the music for a new Broadway show, "Cherry." Bob Shilley of S & S Productions produced the show.
- Joe Scifo of Jove Productions and Ben Allen of E. Walter Thompson were in recording spots for Ford.
- Jerry Jerome recorded Robert Hall (spot for Arkwright Advertising).
- Jimmy Fagan was in recording Travelers Insurance commercials for Y & R. Bob Nardi was the producer.
- Tom Duwe recorded music for Claira's "Naturally Blonde." Doyle, Done & Bernbach was the agency. Penny Hewitt was the producer.

(Continued on page 36)

## Letters To The Editor

Thank you, Wise Sir, for your SOS effort. It is not too difficult for a mere beginner at three years' experience to forecast what's going to happen to the 45's in the next 10 years or so. It is conceivable that as the 78's (wonder what they looked like?) went their eventual way to that mighty record pile in the sky, so will the rugged 45's. If that is the case, then record companies should look to the future and replace the 33's quickly with the "15's" which will replace everything else. Rest assured this young DJ will fight to the last dime and temperance for the 45's.

Albums are here to stay, but like the small hole that punctuates its center, it is we must not forget, easier to place a large hole on the turntable than on a small hole of a protruding particle.

Sean Temple  
Music Director  
KLBA  
Yuba City, Calif.

I don't know if anyone has thought of this before, but why don't all stations, at least all small market stations, band together and start charging record companies to play their

records. The reason I have come up with this thought is simply this. I write to a company requesting their latest, and what do I get in the mail, a contract to buy their records. Every time a radio station plays a record, it's advertising for that record company and the artist. We make the local drug store pay a record company to play their records. Everytime someone hears a record on our station,

(Continued on page 35)

## Vox Jox

Continued from page 33

The easy listening station at Tom's River, N.J. includes promotion director Jack Trautler, Dick Cusumano, Bill Schaefer, Dick (Dick) Akal Huttsworth.

John J. Morris, general sales manager for WHWF, Princeton, N.J., James (Charlie) Brown Pinkston is now in charge of the music at KDAV, country music station in Lubbock, Texas. The new program director is Bob Briner. Former program director John Ford is now in charge of production. I hope you like this: Thierberg, Lew Dee, Brown, Jerry P. Mullin, Ford, Frank Brill, once vice president of the Music Corp. of America, is now director of talent for the ABC-TV network. Lee Gray has been appointed assistant program director of WRLD in Louisville and will be doing the music duties. Bruce Allen has been appointed to program director of KID (John Faller, who'll still handle music too. Rest of lineup goes: Bob Burtleslaw, John Bradley, Jerry Kneebone, Jack Simlay, Tom Jackson, and Allen.

**Portland, Ore. (KPOH)**  
P: "Whisper Love," Tom Jones, Parrot; "Leaving on a Jet Plane," Peter, Paul and Mary, VCA.

**Springdale, Ark. (KSPR AM, FM)**  
Doug Stern, Music Director  
P: "Answer Me, My Love," Hightowers; "Justice," "Whisper Love," Tom Jones; Parrot; "Love & Affection," Sara Jane Moore.

**Waynesboro, Va. (WATB)**  
Carolyn Beam, Music Director  
P: "Whisper Love," Tom Jones, Parrot; "Answer Me, My Love," Hightowers.

## Soul Sauce

BEST NEW RECORD OF THE WEEK:

### "KEEP ON DOING"

ISLEY BROTHERS (T-Neck)



By ED OCHS

**SOUL SEARCHING:** "Brothers should not be concerned about the lack of play among the top 40 stations," said Del Shields in the recent issue of NATRA News. Concern should be for "the brothers' guilty of not playing black music produced and recorded by blacks." Shields also criticized "the total indifference and lack of support of brothers who are so finely programmed and indoctrinated by the system that no support was given to the endeavors of these black men who invested large sums and in some cases their life savings trying to create an economic and artistic independence." Besides citing "Negro indifference," NATRA's executive director also asked concerned blacks and whites to recognize "that racism is rampant in this industry, despite the many fine committed human beings who have shown their dedication and support for our cause. One must understand that racism is such a part of our American way of life that many whites will reject many black records without realizing their own deep rooted prejudices." Added Shields, "We have been so programmed that we will not call our stations black. We call them soul." Blues promoter Dick Waterman reported in the respected British blues publication *Blues Unlimited*: "The Stones' 'Beeger Banquet' sold its first 375,000 LP's netting a cool \$3,750 for Rev. Robert Wilkins." Waterman was responsible for Rev. Wilkins getting paid for material originally claimed and copyrighted by the Rolling Stones. The purchase of Johnny Rivers' Soul City Productions by Bell Records will put the fabulous Fifth Dimension under the Bell banner on their new Landmark Records. Bones Howe has been retained as producer for the group that has sold an estimated 10,000,000 singles and 2,400,000 albums since 1966. Ray Charles will take part in the N.A.A.C.P.'s Feb. 23 tribute to Duke Ellington at Madison Square Garden. Warren Lanier's Black Prince Records has signed the Cleveland-based Imperial Wonders with "Trying to Get Next to You." New Clarence Carter: "Take It Off Him and Put It on Me," on Atlantic. Leaving the soul "lit" parade is Motown with 10, Atlantic with five and Stax/Volt with two. There are 30 different record companies with a slice of the soul chart's top 50. Independence or confusion?

\*\*\*

**Brothers & Sisters:** James Brown winds up his Las Vegas debut at the new International Hotel Jan. 27. Marva Whitney, plus Brown's renowned 18-man band, round out the 1970 version of the "James Brown Show." Baseball's Lee Maye, one of the original Platters, has joined Buddha with "He'll Have to Go." His five-piece road group is called Lee Maye & the Bases Loaded, naturally. The Platters, meanwhile, kick off their third decade with a fresh LP, "The Great 11th Our Way," on Musicor. Carolee Clark, who won a Grammy for his RCA album, "Blues in the Street" in 1967, died last November from burns suffered in a fire in Nashville. After his brief success, Clark returned to the streetcorner and continued singing and selling shopping bags until his death. He was blind and black. Al Bell, named record executive of the year at Bill Gavin's recent radio convention, was only the first black to win the award. Uni has picked up the Lovelies' "How Can I Tell Mom & Dad," formerly on Lock. Phyl Garland, author of the fine soul book "The Sound of Soul," writes of B.B. King: "His sense of taste is so infallible that he is one of the very few around who can cry out in all passion while retaining his cool. And this is why he is considered a master." Stevie Wonder was honored by "The Fight for Sight" last week with the Show Business Inspiration Award for 1969. The N.A.A.C.P. will sponsor "Sold on Soul," a tribute to Duke Ellington to be held at Madison Square Garden Feb. 23. Debbie Taylor is now GWP's new Grapevine label with "Don't Nobody Mess With My Baby." New Etta James: "Tighter Lip Your Own Thing," on Cadet. The Rokers' Canyon label is already on the charts with "Hold On to Your Man," by the Specialties Unlimited, and hopeful on Stanley Turrentine's version of "My Cherri Amour." NATRA's Effie Smith reads Soul Sauce. Do You?

## N. Ertegun to Visit Far East

NEW YORK—Nesuhi Ertegun, executive vice president of Atlantic Records, will visit Nippon Gramophone Co. Ltd., the firm's Tokyo licensee and Cusdel Hong Kong Ltd., Atlantic's licensee in Hong Kong, as well as other Far Eastern representatives for Atlantic. After a brief

return to the U.S. to attend the Atlantic National convention in Palm Springs, Calif., Jan. 15, Ertegun will fly to Cannes to attend the MIDEM meeting Jan. 18 through 23. Then Ertegun will call on Atlantic licensees in various European countries.

### BEST SELLING

# Soul Singles

Artist and/or Selection featured on "The Music Scene," ABC-TV Network  
★ STAR Performer—LP's registering greater 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	I WANT YOU BACK Isley Brothers, T-Neck 1157 (Jubilee, BM)	9	26	28	BOLD SOUL SISTER Sister Satchel, Epic 3400 (Epic, BM)	4
2	2	SOMEDAY WE'LL BE TOGETHER Home Boys & the Superiors, Motown 1156 (Jubilee, BM)	10	27	31	(Gotta Find) A BRAND NEW LOVER, Part I Smokey Robinson, Atlantic 2086 (Atlantic, BM)	5
3	3	AIN'T IT FUNKY NOW James Brown, King 5260 (Sava, BM)	8	28	40	I'M JUST A PRISONER Grand Station, Penn 1406 (Penn, BM)	3
4	5	LOVE BONES Johnny "33" Smith, ABC 3050 (East/Warner, BM)	6	29	25	HE MADE A WOMAN OUT OF ME Ernie K-Doe, Stax 17 (Stax, BM)	7
5	4	THESE EYES Clarence "Frog"man, ABC 3060 (East/Warner, BM)	11	30	50	I'LL NEVER FALL IN LOVE AGAIN Kenny Rogers, Capitol 2278 (Capitol, BM)	2
9	1	LET A MAN COME IN AND DO THE POPCORN, Part 2 Johnnie Hever, King 5260 (Sava, BM)	4	31	—	RAINY NIGHT IN GEORGIA Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	1
13	1	POINT IT OUT Smokey Robinson & the Miracles, Penn 1419 (Penn, BM)	5	32	45	MOON WALK, Part I The Spinners, Sound Stage Seven 2351 (Sound Stage, BM)	3
8	6	WHAT YOU GAVE ME Morris Brown & the Jazziacs, King 5260 (Sava, BM)	6	33	35	HOW CAN I TELL MY MOM & DAD The Spinners, Penn 1419 (Penn, BM)	11
17	1	HEY THERE LONELY GIRL Smokey Robinson, ABC 3050 (East/Warner, BM)	7	34	34	WORRIED LIFE BLUES Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	4
10	10	I LOVE YOU Doris Love, Baker 614 (Baker, BM)	9	35	36	DIG THE WAY I FEEL Doris Love, Epic 3400 (Epic, BM)	4
21	21	IS IT BECAUSE I'M BLACK Syl Johnson, Atlantic 4237 (Atlantic, BM)	11	36	—	HOW CAN I FORGET YOU Morris Brown, King 5260 (Sava, BM)	1
12	14	THE TOUCH OF YOU Barbara & the 103-AJ's, Penn & Boston 401 (Penn-Boston, BM)	9	37	38	THE GHETTO Doris Love, Epic 3400 (Epic, BM)	2
13	15	LOOK-KA PY PY Wetters, King 5260 (Sava, BM)	7	38	22	BACKFIELD IN MOTION Barbara & the 103-AJ's, Penn & Boston 401 (Penn-Boston, BM)	14
14	7	FRIENDSHIP TRAIN Gus Gayle, King 5260 (Sava, BM)	11	39	—	THE GANG'S BACK AGAIN Cool and the Gang, De-Lite 573 (De-Lite, BM)	1
21	15	THANK YOU (Farethee Me Be Mice Ely Again) Ely & the Family Stone, Epic 3400 (Epic, BM)	2	40	41	THAT'S WHEN I'LL STOP LOVING YOU/I'LL BE SWEETER TOMORROW Inca Jones, Atlantic 4237 (Atlantic, BM)	5
27	1	LOVELY WAY SHE LOVES Marvian, Stax 1069 (Stax, BM)	5	41	42	IT'S GONNA TAKE A LOT TO BRING ME BACK Marvian, De-Lite 573 (De-Lite, BM)	2
17	18	IF WALLS COULD TALK Little Milton, Checker 1223 (Checker, BM)	4	42	—	DON'T THINK THAT I'M A VIOLENT GUY Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	1
18	19	I'M SO GLAD I FEEL FOR YOU Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	5	43	—	DIDN'T I (Blew Your Mind This Time) I Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	1
19	20	THE THRILL IS DONE Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	3	44	44	AMEN 1970 Impassioned, Columbia 1961 (Columbia, BM)	2
20	16	BABY I'M FOR REAL Ernie K-Doe, Stax 1069 (Stax, BM)	17	45	—	I CAN'T TAKE IT LIKE A MAN Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	1
21	23	GUESS WHO Ruby Williams, Columbia 249 (Columbia, BM)	6	46	47	A WORLD WITHOUT MUSIC Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	3
22	8	TO BE YOUNG, GIFTED AND BLACK Smokey Robinson, ABC 3050 (East/Warner, BM)	9	47	46	THE CHILDREN Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	5
23	12	ELEANOR RIGBY Angela Terrell, Atlantic 2086 (Atlantic, BM)	9	48	—	DO THE FUNNY CHICKEN Smokey Robinson, ABC 3050 (East/Warner, BM)	1
24	24	MY HONEY AND ME Luther Ingram, King 5260 (Sava, BM)	7	49	49	COUNTRY PREACHER Booker T. & the M.G.'s, Atlantic 4237 (Atlantic, BM)	2
25	28	BABY BOY Ernie K-Doe, Stax 1069 (Stax, BM)	6	50	—	BREAKING UP IS HARD TO DO Lenny Welch, Columbia 1961 (Columbia, BM)	1

## Letters To The Editor

Continued from page 34

likes it, then goes out and buys it, that's a buck in the pocket of the record company and the artist, not ours. Sure radio stations play records for the enjoyment of our listeners, but at the same time, that listener is being told of a new release by a record company and artist, and then if they like the selection well enough, they go out and buy it. So I can see no reason in the world as to why a radio station, any radio station, should have to pay a record company to play their records. I would like to hear from the rest of you out there, either in Billboard or write to me personally. At this

time I won't name any companies, but I can say this, there are a couple of the major record companies who aren't getting any plays in our area, simply because we won't pay any one to advertise for them.

Don Gilbert  
Program Director  
KUCR  
Holdrege, Neb.

**EDITOR'S NOTE:** I've got a question for you: Do you think people tune in your radio station to hear the commercials? Understand, please, that I'm not denigrating the record companies for poor service, but I know the other side of the story, too. (Continued on page 36)



BILLY ECKSTINE, left, chats with Stax executive vice-president Al Bell about the veteran balladeer's new contract with Stax. Eckstine, who bought up the final year of his three-year pact with Motown, will be produced by Isaac Hayes for the Enterprise label.

Billboard SPECIAL SURVEY For Week Ending 1/17/70

Billboard BEST SELLING Soul LP's

Artist and/or Session featured on "The Music Scene," ABC-TV Network

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

Table with columns: This Week, Last Week, Title, Artist, Label, No. & Pub., Weeks on Chart, This Week, Last Week, Title, Artist, Label, No. & Pub., Weeks on Chart. Lists top-selling soul LPs such as 'PUZZLE PEOPLE', 'SWISS MOVEMENT', 'HOT BUTTERED SOUL', etc.

Selling Sounds

- Continued from page 24
Julius LaRosa recorded the title song for a new Allied Artists movie produced by Carl Praeger. Music was by Sid Ramin. Lyrics by Bob Colby.
Manorsky-Zimmerman & Hamon recorded music for Lever Brothers "Sunlight Dishwasher." Dennis Wilson of Mothers Advertising was the producer.
Buddy Wead recorded the music for Eastern Air Lines radio commercials for Y & R. The producer was Buck Warnick.
Bob Chung and Terry Taffinder of Top Flight Entertainment set up a series of programs to be used on commercial air lines. The program this week was Burl Bacharach.
Richard Landis as both artist and producer recorded for Alouatta Productions.
Music Makers recorded spots for Cappon. Jerry Della Pina was the agency. Nick Gisoude was the producer.
Gershon Kingsley recorded a large music session which will be used in the Kodak Pavilion at Expo '70 in Osaka, Japan. Alex Cranston of Benjamin Moore & Associates was the producer.
Will Larin recorded a series of Tonka Toy commercials for Kraker & Assoc. Paul LeMay was the producer.
J. J. Johnson of M.B.A. recorded Chevrolet spots for Campbell Ewald. Bob Shannon was the producer.
Ralph Kauter recorded Alka-Seltzer spots for Doyle, Dane & Bernbach. Bob Guga was the producer.
Herman Edel was in for Oldenballe and Connecticut Mutual.

CINEMA-AUDIO INC. RECORDING STUDIOS, Manila—Tel. 7-47-14

- Dec. 8
Studio A—Banzagay Productions recorded the film soundtracks of the "Mad Generation," which stars Tina Cruz III, a local song and film star.
Dec. 9
Studio A—Editing, mixing and dubbing was done for the EMI East Bank & Trust Co. Christmas LP production.
Studio B—Mr. Rik Lipana of McCann-Erickson Phils., Inc. supervised the recording of "Del Monte" Radio commercials for Radio.
Dec. 10
Studio A—Mr. Freddy Corban of the Manila Broadcasting Co. recorded CBS' SOUNDTRACKS Channel 11 (TV) YTR Playback.
Dec. 11
Studio A—Jon Mari Chan supervised the recording of the "Four Notes" which he was currently recording for an LP.
Studio B—Vico Records, which is headed by Orly Bernardino did the vocal dubbing of Lito Cruz III for a 45 single.
Dec. 12
Studio A—Mr. Noel Gabut of Audio Inc. did the editing & dubbing for "ALL-NO-MOTO" radio commercial.
Studio B—Vico Records had Al Comendador dubbing for a single Vicoan release.
Dec. 13
Studio A—Recording & editing for the ALL-NO-MOTO jingle was done in Havana & Bacolod 30 sec. Radio commercial.
Studio B—Mr. Tely Bernardo of Grant Advertising supervised the recording for Colgate-Palmolive Phils. Inc. 30 sec. Radio Commerc.
Dec. 15
Studio A—Joe Mari Chan recorded the Pilgrim Life Show Selections for (Personal Souvenir) 70c.
Studio B—Mr. Robert Aravela did the recording, mixing & editing for Columbia Tobacco Co., Inc. Delic. Maltos, Pull Mall Mentals & Shoop religious 60, 30, 10 sec. Radio & TV commercials.
Dec. 14
Studio A—Mr. Emil Mijares, musical engineer, supervised the dubbing & mastering of Colgate-Palmolive Phils., Inc. recording of Ultra-Brite. Dubbing was done by Baby Bernado.
Studio B—Mr. Rudy Corban of Admakers Dennis Phils., Inc. supervised the recording for U.S. Tobacco Corp. "New Fort King" Radio 60 sec. & 15 sec. Transfer to tape. Later in the evening, Mr. Richard C. Yoo, marketing director of Columbia Tobacco Corp., supervised the recording of Columbia Tobacco LP Posterity. Producer was Bert DePina; musical manager was Dominic Selwyn.
Dec. 17
Studio A—Mr. Luis Lee, head of Playtex Record Co. recorded the "This Campaign" jingles for release. Joe Mari Chan took over the studio later & did the dubbing & mastering for "Words & Music" (Soundtrack).
Dec. 17
Studio B—Columbia Tobacco Corp. recorded again for LP Posterity. James Records, headed by Mr. Johnny Cheng, did the dubbing of a juggling occupation with Nellie Aragon as his talent.
Dec. 18
Studio A—Mr. Orly Bernardino & Mr. Phil Ruiz of Directors Phils., Inc. did the editing & mixing of Pepsi jingle for J. Walter Thompson Co., Radio 30 sec. & 10 sec. the recording was done in 3 versions & 7 dialects. Mr. Rik Lipana of McCann-Erickson later did the editing & mastering for "Del Monte Pineapple Juice," 30 sec. Mr. Alfonso Lao of All Records did the instrumental recording of Lito Cruz & Billy Fernandez for release.
Studio B—Dubbing of voices was done for Columbia Tobacco Corp. LP Posterity. Later Mr. Buddy de Vera of Alpha Records was supervising the recording instrumental & vocal of Nora Aunon's LP for release.
Dec. 19
Studio A—Mr. Jackie Carabela of Grant Advertising supervised the recording (announcer & mixings) of Colgate-Palmolive Phils. Fel & Lucky picture.
Studio B—Mr. William Teary, who heads Wilentz Records was at the studio for the instrumental recording of the Philippine Brass Band for release LP. The recording was done on 8 tracks.
Dec. 20
Studio A—Vico Records had Perla Alda recording for them for a single for release "Tell me you love me too" & "Cry me." Compositions by Donnie Subido.
Studio B—Grant Advertising had Mr. Tely Bernardo doing a voice recording for Palmolive & Ajax.

NATIONAL RECORDING STUDIOS, INC., New York—PL 7-6440

- Edison Hall: Harry Belafonte booked all day for the entire week to record background music for "Argel Levine" 41 730 Fifth Ave. Chico Hamilton and his group in for Caneca Jry. Lou Ganilo recording background music for the American Association of Radiologists commercial. Audio Productions recording music for Milton Bradley Games, at the Film Center. Directors Group Mixing "Shelli's Wonderful World of Golf" commercials. SSC&B mixing Gents and S&H Green Stamp spots. Ted Bates mixing Kools. Flyfair in with M&M Candy.

Letters to the Editor

Continued from page 35
Namely, that no record company can afford servicing all stations. They'd go broke very quick. Even if they had a long string of hits during that same period. Record service is a big problem I honestly don't know the answer. I think there's something to be said for the viewpoints of both the radio and the record industries. Meanwhile, here I sit on a fence in the middle of...

finest men in this business. While at A&M Records for so long, he saw that those of us in the smaller stations always got top-notch service. It really pleases me to see that to already has a couple of hits on his hands in "Hackbird" by Bossa Rio, and a single also by Southwind. I also understand he's landed the fabulous Ike & Tina Turner. You can tell all the smaller stations who haven't received service from Blue Thumb to drop Don a line at 427 North Canon Drive, in Beverly Hills, or call him at (213) 278-4065. (I'll be larger stations, too, for that matter.) This is saying a lot about someone who I have dealt with

(Continued on page 37)

The charts tell the story—Billboard has THE CHARTS

A recent issue had a front page article that might slide by many. I'm speaking of the Blue Thumb article. I bring this to your attention because Don Graham, one of the principals in the operation, is one of the

# MIDEM Section Is Looking to Unlock the Classical Mystique

By KEN WILLISMER

The mystique surrounding classical music is slowly disappearing and it is in an attempt to master this process that MIDEM has this year added a five-day classical section, inaugurated Jan. 11.

The idea that the realm of serious music belongs exclusively to the privileged few is rapidly losing ground. It is an idea which has been nurtured through the ages by a lack of musical education and a failure to inculcate an awareness of the finer arts into the mass of the population. There has also been that strange belief that only the wealthy were entitled to study "good" music at close range.

In the past few decades the picture has changed radically. Radio, records, television, young people's concerts, musical appreciation and education classes and festivals—all have played a part in bringing serious music within the reach of every one.

So rapid has been the evolution that classifications of music are now virtually redundant; for instance the word "classical" is now used to convey the whole spectrum of serious music, including electronic, avant garde and experimental. Other fields of music, too, such as folk, pop and jazz are finding it increasingly difficult to establish clear demarcation lines.

Music of all kinds is gradually merging into one entity, and the observation of Duke Ellington, that there are only two kinds—good and bad—is becoming increasingly apt.

But this ideal state is yet to happen. Meanwhile, there is still much to be done to promote the cause of so-called classical and contemporary music in the modern world. And this year's MIDEM, the range of discussion is wide and varied.

Live performances and the difficulties that arise in the choice of repertoire for concerts is considered. Why, for example, should there be a division between classical and contemporary music, and should

contemporary works be interspersed with works from the classical repertoire? Should concert and opera programs be arranged according to the character of the audience? Further, is it a good idea to present a concert of mixed works from the classical, contemporary and the avant-garde fields?

Links in the chain of communication between composer and performer and the public are to be examined together with the launching of new works and the development and patronage of young talent.

Other vital aspects of promotion to come under scrutiny are: Sponsoring a work—music and record publishing; the interpreter, his debut and promotional role; halls and publicists; youth and music; music education and music appreciation; the role of music criticism; press,

publicity and public relations; the influence of broadcast music and music information on attendance at performances; the aesthetics of gramophone records; promotion through gramophone records; promotion of gramophone records; the future of recorded music; and the different media of presentation of music: the public—live and invisible; radio; television; film.

This opportunity presented by MIDEM to provide classical music and associated problems of promotion with the usual facilities given to pop music could have beneficial and far-reaching positive results.

Gathered together for this first meeting will be representatives from leading publishing and recording firms, music critics, prominent artists and members of the Association of Concert Managers.

## MIDEM Valuable for Indie Publishers

Independents, as well as the majors, consider MIDEM an invaluable opportunity for buying and selling product. Nat Joseph, managing director of Transatlantic, summed up the general feeling when he commented: "The greatest thing about MIDEM is the surprise value.

"We've gone out there thinking we know what is going to happen, but an extra something has always come up. Every year we have found product we didn't know about and every year we have set deals we never expected."

Joseph also sees the convention as a useful time to meet overseas agents and licensees whom he would not normally see in the year, and values the opportunity to be able to sell them new product and artists.

Page One, too, considers MIDEM as principally a market place for product rather than new material as all the company's publishing activities are handled by Dick James Music.

Commented the label's general manager Eddie Foster: "Last year, for example, we picked up an album by an unknown Brazilian group called Os Samba-cantoras which has subsequently become one of our best selling LPs in a long while."

He continued: "However, our main aim this year will be to tie-up distribution deals in France and Belgium. We're going to MIDEM to let everyone know about Benny Farthing and our publishing company, Page Full of Hits," said Larry Page of the Page International company. "We will meet with the people we have already done deals with and MIDEM allows us to do this all in one go in one room." Page has taken double the office space he rented last year.

David Dane, a director of the Kassner companies says that the big importance of MIDEM is the opportunity for meeting all the company's overseas delegates. "The Kassner group does not like to be conspicuous by its absence. MIDEM has been good to us in the past and the biggest thing we have got out of it to date has been the U.S. Vee-Jay catalog," Dane said.

Major Minor boss Philip Solomon feels that MIDEM provides a superb opportunity for everyone to get together and meet

# Canadian Publishing Must Be Experimental

By RICHIE YORKE

Music publishing houses in Canada must be prepared to experiment and take risks if they want to play a major role in the international music scene, says Andrew Twa, president of Berandol Music Ltd., Toronto, Canada.

"In the past, most publishing houses, especially smaller ones, have been reluctant to gamble on some music," says Twa. "They have looked for tried-and-true music that would appeal just to the domestic market and shut the doors on composers who could bring new ideas and music forms to the industry."

Berandol, founded by Twa, recently acquired BMI Canada Ltd.'s Music Publishing Division which was activated in 1967 when there was no market for Canadian composers and no one to publish them.

"Today, both the talent and opportunities available have greatly increased," Twa says. "Canada is playing a more important role in the international music scene, with our artists and their works being recognized both in the U.S. and U.K. The time is right

to break away from old formats and experiment so that this acceptance will increase."

Twa claims that music publishing houses will have to expand to meet this increasing interest by becoming more involved in the mechanics of publishing—printing, warehousing and shipping the materials.

He adds: "Since publishers act as the intermediary between composers and the public, we should be alert to all communication mediums and be more involved with whatever mediums use our product."

"Today's music is vastly superior to what came out in the Thirties and Forties," says Twa, a composer himself who taught at Toronto's Royal Conservatory of Music and played with the Toronto Symphony Orchestra. "With an increasing interest in electronic gimmickery today, older methods of notation might prove to be inadequate and music publishing in the future might take on a mechanical form instead of just being ink on paper."

In summing up his views on (Continued on page 51)

## Brazilian Expansion

Brazilian music publishers must prepare for two new roads of expansion in the Seventies: the international spread of Brazilian music and new means of communication such as video tape for household use, said H. Gandelman, manager, Editora Murdo Musical LTDA, Brazil.

Gandelman sees the spread of bossa nova music as one of the country's great influences—reaching the British youth market, influencing Italian music and making artists like Sergio Mendes top sellers in the U.S.

"This revolution in the Sixties showed that music went far beyond the entertainment field to become part of the social movement," he added.

"It will spread now to even greater masses throughout the Seventies. In Brazil even newsstands have started distributing classical music records which is just one example of the musical explosion which will bring even more development—horizontally and vertically—in the years to come."

with their respective continental affiliates.

Another independent, Apple, will be in Cannes for the first time and will unveil some new product including the new Beatles' album, Tony Bramwell, head of promotion, will attend MIDEM accompanied by label boss Jack Olivet. It is possible that John Lennon and Yoko Ono will also attend.

"MIDEM is a great place to meet people since there are so many people there from the music business all at one time," says Tim Flynn of Beat and Commercial Records. "We shall be there really to show the flag."

## Self Sponsored Radio Show

Chappell and Co., Inc. is the first music publisher in radio history to launch a self-sponsored weekly program. "Chappell's Broadway: Its Music and Its People" premiered in May of 1969, on WQXR AM and FM in New York. The first show featured the music from "Oklahoma!" and in interview with Richard Rodgers who wrote the music. The formats of the subsequent shows have maintained that standard.

The format showcases the musicals of the Chappell catalog which is (of course) quite extensive. Some of the musicals included in the catalog are "On a Clear Day You Can See Forever," "The Fantasticks," "Flower Drum Song," "I Do, I Do," and "Kiss Me Kate."

Each week the score from one Broadway show is featured and discussed by the show's lyricist, composer, or other leading personality. The introduction of a personality who was instrumental in the show adds an extra dimension to appreciation of the show music and also separates this program from other Broadway-oriented radio programs.

Due to the size of its catalog, the Chappell show will be able to program for a year or more without repetition. John Messerschnitt, the program's producer, views the series as a "living record of the evolution of the American musical stage, with each show representing a landmark in the history of Broadway."

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# Coin Machine World

## Jukebox Programmer Uses Oldies on 35% of Machines

By GEORGE KNEMEYER

PEORIA, Ill.—A catalog of at least 8,000 oldies has helped Bill Bush of Montfort Phonograph Service here build up a large response from jukebox locations for older material.

"We refer to our library continually for favorite artists such as Guy Lombardo, Glenn Miller and Wayne King," Bush said. "About 35 percent of our locations have two rows of oldies which we change regularly. We

have had a tremendous response and the library has been very beneficial."

The oldies are filed by artist and each of the six route programmers can go into the file and choose whichever record he wishes. "This way we do not have to have a special person handle the library for us. After the route man takes the songs off the jukebox, they refill the record," Bush said. As more recent releases are taken off the jukeboxes about eight to ten of each titles is put into the library.

### Requests

"I'd estimate that 90 percent of requests from locations are filled through our library," Bush continued. "This makes the locations very happy, is no cost to us, and we get additional plays out of the records."

Country and western records have been the most profitable oldies for Bush. He said songs such as "I've Got a Love Hard to Die Young," by Patsy Young; "El Paso," by Marty Robbins, and many songs by Johnny Cash, Webb Pierce and Hank Williams do very well. "Even if the oldies only get 10 plays when we put them on, that is still 10 plays we

(Continued on page 42)

## Many Benefits In Home Sales Of Jukeboxes

By EARL PAIGE

ALTON, Ill.—With relatively little additional expenditure in manpower, no additional hours during which the shop is open and with little added expense in newspaper advertising, many operators can add substantially to their income by selling jukeboxes, pool tables and pinball games to the general public. This is the experience of Harry Schaffner here who points out that in addition to more income, selling to the public reduces inventories of old equipment and offers a bonus in improved public relations.

The case with which jukebox

(Continued on page 41)

## LP's Played on Radio Frustrating One-Stops

By RAY BRACK

RICHMOND, Va.—Increasing airplay of album cuts is further complicating the complex role of the one-stop.

Dean Hogue, owner of Dean's One-Stop here:

"I'll get up to 10 calls a day from operators asking for the single version of an album cut they heard on the radio. This happened a lot with 'I'd Zep-pelin II'."

"I explain that the station is playing album cuts, but my customers just don't believe it. I don't believe the stations should play album cuts. Or if they do, they should say so, especially if they're charting them. Actually, they should never chart an LP cut, but many stations do."

Hogue is one of the breed of record men who has taken a

lively interest in the art and craft of jukebox programming. For nine years he worked for Pat Cohen at Pat's One Stop here before launching his own operation two years ago.

"I feel the jukebox operator is the backbone of the one-stop," he said. "You can always count on the operator, even when retail business is off. He'll always buy his 300 records or so."

Hogue observes that the best jukebox programmers are getting the edge and the extra luck by special ordering.

"We're getting a lot more requests now. A lot of operators are going back to old Hank Williams records and getting great response. They keep them on as steady money-makers."

"And it's at this point the one-stop can be invaluable to operators. We can tip them off on what oldies other operators are

(Continued on page 41)



BILL BUSH

## West German Arcades Grow

By WALTER MALLIN

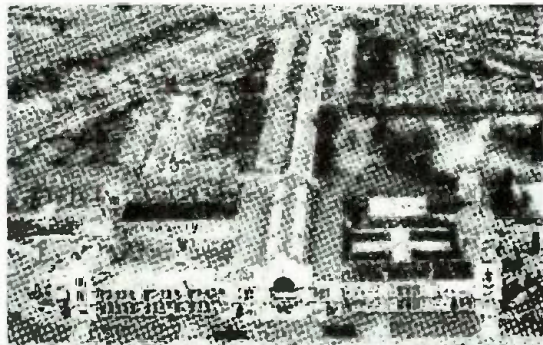
FRANKFURT, W. Ger.—Coin machine businessmen are hoping that the limit of two payout machines per arcade can be expanded to three. This was pointed out by Lais K. Skriver who claims that there are now more than 1,000 amusement arcades in West Germany. Skriver is chairman of the arcade division of the North German Coin Machine Association.

Addressing the convention of the Z.O.A., the federal association of the 11-district coin associations in Germany, Skriver said that one million marks were being invested in these arcades which, in the years ahead, would become more and more prosperous as the demand for leisure facilities increased.

Skriver said the Z.O.A. had not been sufficiently aware of the development of these arcades following the amalgamation of

(Continued on page 40)

## Giant Size ATE Exhibition



The main hall of the huge Alexandra Palace (seen in foreground above) with part of London in background could not contain this year's Amusement Trades Exhibition (ATE). The 26th annual event will find some of the nearly 100 exhibitors located in 22 stands set up in an overflow section. Last year 89 exhibitors participated in the event. John Singleton, secretary of the British Amusement Caterer's Association, described the event as "the biggest exhibition of its kind in the world in terms of the number of exhibitors and the range of machines on display." He expects over 3,000 coin machine world businessmen to converge on the ATE during its Jan. 20-22 run.

## Quiz Units Opening Markets

MILWAUKEE, Wis.—Quiz games are opening the door to entirely new markets for coin machine operators and are allowing for a better percentage of revenue, according to Ward M. Johnson, marketing director for Nutting Industries, Ltd., maker of the IQ Computer Quiz machine.

While discussing plans recently to unveil its new two-player, Dual IQ machine, Johnson said that single player quiz units will continue to have their logical market, too, in such areas as terminals where people are often alone.

"This type of equipment was warmly accepted in locations where many types of games have long been frowned upon. For example, both Michigan and

Tennessee state universities have never permitted pinball games in their student unions. But they have no objection to the IQ Computer Quiz games. And our units have been doing very well in both of these locations plus many other schools."

Also notable, he says, is the big hit that IQ Computer Quiz games are making with the teenage crowd. Parents voice no objections to youngsters playing the quiz machines because they recognize them as teaching devices as well as amusement games.

### New Concept

"The IQ Computer Quiz machine offers operators an opportunity to enhance their public image, the nature of the game

(Continued on page 42)

## Vendors Honor Buffalo Mayor

BUFFALO, N. Y.—Vending operators here recently honored Mayor Frank A. Sedita of Buffalo and 29 other government officials representing New York State, the city of Buffalo and Erie County, at a reception and luncheon and heard a presentation on the role of the vending industry in their area.

This was the third such session held by an eastern state council of the National Automatic Merchandising Association. The events have been organized by Richard W. O'Brien, New York Automatic Canteen Co. manager and secretary of the New York State Automatic Vending Association.

## Rosen Opening Fun Centers; Showcase Home Pool Tables

PHILADELPHIA—The first of what will be a chain of David Rosen Home Amusement Centers is opening here at 1303 Market Street, the site of Allinger's

Billiard Academy originally opened in 1889. In addition to pool tables, the centers will feature a wide variety of jukeboxes, pinball machines, bowlers and other automated leisure devices. The centers will also showcase equipment for the home market. Plans call for centers in North Philadelphia, suburban Willow Grove, Camden and Pennsauken, New Jersey, and in the Delaware area.

Allinger's, a landmark here, will feature a decor and design similar to the Hearst San Simeon Castle in Southern California. In this sense, the new center will feature the nostalgia of the past and all that is new in automated leisure.

David Rosen, a prominent distributor here, dealing in jukeboxes, amusement games, vending machines and records, is a

(Continued on page 42)

## Common Market 'Common Coin'?

BONN—The time is not yet ripe for the introduction of common coinage for the Common Market countries. This was the view of State Secretary of Parliament Gerhard Reisch, in answer to a recent congressman's question.

Reisch agreed that such a coin would be a tangible token of economic collaboration among the six countries, "but the Common Market is not yet ready for it."



UNIFORMS tell much about a jukebox operating company, according to Russell Mawdley, Holyoke, Mass. Shown above are the uniforms worn by Mawdley's maintenance men and record programmers. Mawdley also takes care to select practical gifts for locations and recent examples have included pencils, screwdrivers, tape measure and calendars. The calendars, Mawdley said, feature scenic pictures, rather than the usual kind of art found on many calendars. He also donates jukeboxes to the YMCA and other such organizations. Recently, a teen center in Holyoke told Mawdley that the jukebox he had donated was the main source of entertainment for the young members of the organization.

## Max Feinstein Dead

CHICAGO—Max Feinstein, father of Nate Feinstein, World Wide Dist. Co. here, died New Year's Day in Pittsburgh.

## Executive Turntable

Clint Suckley, a veteran distributor, has been named director of music and games sales for Rowe International, Inc., in an attempt to reorganize the distribution division so it is more operator-oriented. Other changes within the division include: Arnold Cohen assuming duties as director of vending sales, Marty Shinsky handling research functions as director of administrative affairs, and Wally Dietrick becoming director of customer services. Gordon Patton has been named national accounts manager and Vince Francischetti was appointed national accounts service engineer in other appointments at Rowe.

Willi F. Joekel has been appointed vice president and general manager of National Rejectors, Inc. (NRI) at Buxtehude, West Germany. Joekel will continue to maintain overall responsibility for general management of the operations of NRI's Buxtehude facility.



DURING THE two-day service seminar held at the Marriott Motor Hotel in Houston the students above were encouraged to dismantle and reassemble the mechanism of the Wurlitzer Statesman Phonograph. The company sponsored the seminar while the Gulf Coast Distributing Company was host for representatives of its various customers.

## Coinmen In The News

### CHICAGO

Policies for the 1970 National Automatic Merchandising Association (NAMA) Western Convention and Exhibit to be held April 3-5 in Anaheim, Calif., were reviewed recently by the trade show advisory committee. Melvin Asech, Austin Biscuit Co. executive, and 1970 chairman of the committee, presided at the two-day meetings. Other members of the committee are: Robert H. Breiber, the Seeburg Corp.; Arthur J. Brier, Automatic Products Co.; Vito Calabro, National Rejects, Inc.; Hugh Gorman, Rock-Ola Manufacturing Corp.; Joe Kasper, Coffee-Mat

Corp.; James P. Newlands, Rowe International, Inc.; Edwin H. Newman, Dean Foods Co.; Henry Rappas, the Coca-Cola Co.; George Rausch, Mason Candies, Inc.; Ronald I. Rosenbom, Philip Morris U.S.A.; Joe Saggiarico, Continental Coffee Co.; William Shantz, the Vendo Co.; Robert D. Thompson, Cigar Co.; Robert D. Thompson, Pepsi-Cola Co.; J. Kim Tvedt, National Vendors; William T. Williams, Standard Change-Makers, Inc.; John L. Burlington, ex-officio; and Sidney J. Schapiro, secretary.

### PHILADELPHIA

Leroy S. King, former consultant for Automatic Retailers of America, joins Thomas Jefferson University Hospital here as director of dietetics. State of Israel Award from the State of Israel Bonds was presented to Ralph W. Fries, executive vice-president of Berto Vending Co., at a Tribute Dinner Dance held at Main Line Reform Temple-Beth Elolin, of which he is a past president. William Fishman is back from Florida where he recovered from recent surgery. Part of the rest for the ARA Services, Inc. president included golf. He recorded his first hole-in-one on the Palm-Aire Golf Course. He got his ace, using a five-hion out a 150-yard hole.

## West German Arcades Grow

Continued from page 39  
The old German Arcades Association (Deutscher Spielhallenverband), of which he was president, with the Z.O.A. six years ago. Skriver described arcades as the "visiting cards" of amusement operators and he suggested that limiting arcades to a maximum of two payout machines was unsatisfactory. The arcade division wanted to see this number increased to three.

Owner of five arcades in Hamburg, Skriver was promised a full discussion of the arcade situation at the annual meeting of the Z.O.A. this month when, said chairman Weitzer Schmidt, an arcade council would probably be appointed to look into the matter.

## Coming Events

January 20-22 — Amusement Trades Exhibition, Alexandra Palace, London.

February 6-7 — California Automatic Vendors Council Installation meeting, Vacation Village, Mission Bay, San Diego.

February 21-22 — South Carolina Coin Operators Association, Inc., convention, Sheridan Inn, Columbia, S.C.

March 4-8 — National Vendors Association Convention, Sheraton Hotel, Chicago.

March 20-21 — Alabama Automatic Merchandising Council/Mississippi Vending Association joint meeting, Broadwater Beach Hotel, Biloxi, Miss.

April 3-5 — National Automatic Merchandising Association Conference, Anaheim Convention Center, Anaheim, Calif.

April 17-18 — Georgia Automatic Merchandising Council meeting, Callaway Gardens, Pine Mountain, Ga.

April 17-18 — Indiana Vending Council meeting, Holiday Inn, Indianapolis.

April 20, May 1-4 — Illinois Automatic Merchandising Council meeting, Lake Lawn Lodge, Delavan, Wis.

May 8-9 — Automatic Merchandising Council of New Jersey meeting, Holiday Inn, Atlantic City, N.J.

May 15-16 — Ohio Automatic Merchandising Council meeting, site to be announced, Columbus, Ohio.

May 22-27 — National Restaurant-Hotel-Motel Convention, International Amphitheatre, Chicago.

June 12-14 — New York State Automatic Vending Association meeting, Crossings, Crossinget, N. Y.

September 18-20 — 1970 Michigan Tobacco and Candy Distributors and Vendors Association Convention, Boyne Mountain Lodge, Boyne Falls, Mich.

September 18-20 — Illinois Coin Machine Operators Association meeting, Stauffer's Riverfront Inn, St. Louis.

October 6-9 — International Machine Exhibition, Kongresshalle, West Berlin, Germany.

October 16-18 — Music Operators of America Convention, Sherman House, Chicago.

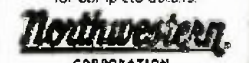
November 7-11 — National Automatic Merchandising Association Convention, International Amphitheatre, Chicago.

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Rein-Bio Ball Gum, 9100 printed per carton	7.85
Rein-Bio Ball Gum, 5550 per ctn.	7.10
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20 Cartons minimum prepaid on all	
Loose Brand Rein-Bio Ball Gum	
Reech-Nut, All Flavors, 100 ct.	.45
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Everything for the operator. One-third Deposit, Balance C.O.D.	

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# Many Benefits in Home Sales of Jukeboxes

• Continued from page 39  
 operators can move into selling to the public was implicit at the 1969 Music Operators of America (MOA) where many pool table exhibitors showed home models. Selling new non-coin operated tables is still another aspect of business that Schaffner is fully aware of, but his success last year in selling used tables is equally significant. He completely depleted his own inventory. "I'm actually out of used tables and will be buying them from other operators," he said.

Schaffner is selling reconditioned seven and eight foot tables for around \$275 and is selling reconditioned jukeboxes for around \$175. He runs newspaper advertisements and handles the resulting retail business during normal shop hours. His maintenance personnel also handle the reconditioning during normal working hours. The success of his home sales is such that he even offers a 90-day warranty on any parts and offers a virtual lifetime service policy on jukeboxes.

"Actually, when the coin mechanism is removed from a jukebox or pool table the biggest percentage of the breakdown possibility is eliminated. We might not get over one trouble call a year on a home sale of a jukebox. The same is true for a pool table."

In the later case, Schaffner pointed out that, after all, a home

pool table doesn't receive even a fraction of the wear and tear generated in a normal location where a table is used by the public. "There just isn't much that can go wrong with equipment in people's homes because you have to realize that coin-operated equipment is built in the first place to withstand tremendous wear and abuse."

"We don't mind offering a warranty on parts or a guarantee on servicing," he said.

### Public Relations

Turning the public relations aspects of selling to the general public, Schaffner related an anecdote that concerned a location owner. "This woman called during the Christmas holidays and said she wanted a used poolball game for her home. When she came down to the shop she said she was amazed at how attractive our place was.

"I always thought jukebox operators were located in alleys or had the front windows all painted over," Schaffner quoted the woman as exclaiming. A director of MOA and past-president of the Illinois Coin Machine Operators Association, Schaffner said that the added advantage of improving the public relations of an operating company definitely had to be considered when planning on setting up a retail sales department.

"You're not only showing people that you are a businessman just like all the others in town but you're offering them a product that they will have in their homes for years. People will come to visit, and the word of mouth alone in improved public relations is worth a trouble call a year or whatever minor followup is involved in a sale to an individual home owner."

# LP's on Radio Is Frustrating For One-Stops

• Continued from page 39

having success with. For example, if I see a pattern of requests for, say, an old Tom Jones, I let the operators know."

One of the trials of being behind the counter, Hogue says, is watching routemen turn down legitimate hits because of "personal prejudice," even though the record has established itself as a money-maker in one or more types of location.

This is one of the big obstacles to good programming. The operator who is making money on jukeboxes is playing a lot of records he doesn't like. And he should see that his routemen understand this simple price plea.

"True we're not always right either. We get a bum steer from promotion men and radio stations. But there are certain giant hits that can't miss."

Because programming prejudice is still endemic to the business, Hogue has an axiom to the effect that "Operators who leave a standing order with the one-stop for say five r&b, five pop and five c&w are getting better programming than those who let their routemen buy the records." The issue is, of course, debatable.

"But what bugs me more than anything else," Hogue exclaimed, "is the route men who walk in and say they've got to change a certain record because it's playing too much and the bartender and waitress are tired of hearing it. Incredible. But it happens all the time."

# What's Playing?

**Kenosha, Wis., Location: Young Adult Lounge**

Gordon W. Larson, programmer, Sam's Amusement Co.



Current releases:

- "Night Jungle," The Animals, Kirsner 5502
- "Leaving on a Jet Plane," Peter, Paul and Mary, Warner Brothers Seven Arts 1340
- "Whole Lotta Love," Led Zepplin, Atlantic 2580

**New London, Conn., Kid Lounge**

Paul Messore, programmer, Frank Marks Music Co.

Current releases:

- "Without Love," Tom Jones, Parlo 4004
- "Early in the Morning," Vanity Fair, Ego One 21-927
- "La La La," Bobby Sherman, Westminster 159
- "Na Na Hey Hey Kiss Him Goodbye," Steam, Fontana 1657

**Indianapolis, Location: Soul Lounge**

Larry Geddes, programmer, Lew Jones Music



Current releases:

- "Thank You," Sly & Family Stone, Epic 10555
- "New Girl," Forget!, Marvin Gaye, Tamla 54160
- "Don't Let Me Know You Mind This Time," Debarrios, Philly Groove 151

Oldies:

- "We Got Some Soul," Dyke & Szotarski
- "See You Love Me," Impressions

**Malta, Mont., Location: C&W Tavern**

Dorothy Christianson, programmer, Christianson & Co.



Current releases:

- "I'm Not Afraid of Losing You," Charley Pride, RCA 74 02E1
  - "She's Got It," Johnny Cash, Columbia 4-43600
  - "Wine Me Up," Forth Young, Mercury 33916
- Oldies:
- "Kansas Waltz," Arlene, Nam and Duo, Mon and Dads Records
  - "I'll Be Skint," Waltz, Queen's Roodle, Mon and Duo, Mon and Dads Records

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10¢ Economy Mix	7.00
10¢ Super Ball Mix	8.00
4.5oz in 45ozs. & 10ozs.	12.00 M
25¢ Jewelry Mix, 100 Bag	10.00
V1 or V2	10.00
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ROWE 121 PASTRY	75
ROWE 147 ALL-PURPOSE (1/2 H.P.)	100
ROWE 14 AMBASSADOR, COINMASTER, 40¢-45¢	40
ROWE 14 AMBASSADOR, ALL COIN	70
ROWE 77 CANDY, COINMASTER	90
ROWE 77 CANDY, 25¢ CHANGER	125
ROWE SK9 Single Cup COFFEE	475

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# Systematic Programming

Continued from page 39

probably wouldn't have had it that song wasn't on." Bush pointed out. He also said that artists such as David Houston and Glen Campbell will probably become top artists for future okies.

In picking the new songs for programming, Bush and routemen go by the Billboard charts, local radio stations, and discussions during their meetings. "On Friday afternoon all seven of us sit down and play all the new releases we have received and then we vote to see if we should put them on the jukeboxes. Then each routeman picks the songs for his own locations. We aim for personalizing the programming for each jukebox on the route," Bush stated.

### Personal Contact

In order to help this, Bush spends about 80 percent of his time visiting the individual locations. "Perhaps we'll have had a location with service problems, so I will go in to see if the owner is satisfied. Sometime I find that by moving the machine to another spot in the lounge, the jukebox will increase its playing potential. Also a visit is very helpful to jar the memory of an

owner who may want to ask us to do something but forget to tell the routeman. We try to do anything we can to help the location," he said.

Bush said the whole operation at Montooth is run systematically. On Mondays, Tuesdays and Wednesdays the routemen change the records on the jukeboxes. "We hit every location at least once every two weeks and some we change every week," he pointed out. "We also use transparent plastic strips tinted blue to indicate that a certain record has been put on recently. This makes it easier for the person operating the machine to find new selections, and thus saves him time." The company will also order custom printed title strips if Sterling Title Strip Co. is unable to supply them. "Typewritten strips are too difficult to read and detract from the overall effect of the colored title strip," Bush said.

Thursdays and Fridays are devoted to moving equipment and making any installations, plus repairing old equipment. "We like to make sure that our jukeboxes are clean and in top condition," Bush said. Montooth Music services several hundred machines within a 50-mile radius of the Peoria area.

# Rosen Opening Fun Centers; Showcase Home Pool Tables

Continued from page 39

pioneer of family fun centers. He was the first to set up "Pennylane" amusement arcades at amusement parks throughout the area and still maintains a number of children amusement ride centers and arcades.

Allinger's billiard fans will now have an opportunity to play on exactly the same kind of table featured at the Star Sineon Castle—custom made 5-foot by 10-foot models. The tables will focus attention on other models Rosen is aiming at home markets. Rosen selected the Allinger's location as a pilot operation because of the proposed Market Street East redevelopment by the city. The center will



HENRY SCHAFFNER

add a major family facility to the amusement and recreation features planned for the revitalization of the center city area.

# Quiz Units Open Markets

Continued from page 39

does it for them. Numerous "custom programmed" IQ Computer Quiz machines are on location in museums, art centers and other tourist attractions. In some places operators are co-operating with Chambers of Commerce in developing special local interest quiz questions for the machines."

Many operators have changed the old 50/50 revenue split and offer locations only a 20-25 percent of the gross receipts by pointing out that quiz machines are an entirely new concept and thus call for a new revenue sharing arrangement.

Our new Dual IQ Computer Quiz unit has been so structured that it doesn't necessarily favor one player's specialized training or skill over another; only general knowledge in a subject is tested. The element of fun has not been overlooked in designing the new Dual IQ Computer Quiz machine, adds Johnson. "After all, it remains basically a game. But in addition, the units appeal to the intellectual qualities in people who are not normally attracted to other games. The machine not only calls for a quick response, it gives players a second chance. And the quiz question films are changeable periodically so that regular patrons in a location can test their knowledge in a variety of subject areas."

Set for straight quarter play, the new Dual IQ Computer Quiz machine, Johnson feels, is a better value for the coin operator than most amusement games.

"It is not a time-sequence device; it advances only when played. Players have full control of the action; it can't 'get away' from them. It is also simple to play, and the score is kept automatically. And no one can deny that it combines good, clean fun with education."

# Nims Holds 'Bahama Bash'



ROBERT E. NIMS (right), owner of A.M.A. Distributors, Inc. in New Orleans, recently took a number of operators for a four-day vacation in the Bahamas. With Nims are (from left) Mr. and Mrs. Andrew P. Monto and Ralph Falsetta.



JIM WOODRUFF (left), Mrs. Robert Nims and Kenny Duff.



RALPH FALSETTA (left) and George Mouton.



JOE EIDT (left), Ivan and Mary Bonaventure.



MR. AND MRS. Boyd (left), Mr. and Mrs. James Corso and Mr. and Mrs. Roy Eberman.

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# Musical Instruments

## 'Small' Instrument Dealer Strikes It Rich

• Continued from page 3

val," Heil said. He pointed out that 108 speakers will be used for the \$200,000 P.A. system alone. Amplifiers for guitars and organ will be available for group if they want to use them.

"I'm pretty sure the groups will want to use more amps than they normally carry around, since they will be fighting 6,000 watts of P.A. power," Heil continued. "I'd estimate that anywhere from 50 to 60 amplifiers will be used for each group." He said that Fender, Sunn, and Gibson Les Paul amps will be available and the groups can choose what they want.

Sunn was the first to contact Heil to use its speakers for the rock festival. Since then many other companies have offered the services of their equipment at no charge. This store is the area's exclusive distributor for 40 name brand amplifiers. As a result, he has dealings with many rock groups.

"I did the sound setup for the Rolling Stones when they recently appeared in Champaign," he said. "I've also dealt with groups like Steppenwolf, the Grateful Dead, the Beckingmans, and Jimi Hendrix.

"One of the reasons I do so well is that I try to identify with the groups," he said. "Most dealers won't go to a rock concert because they can't stand the loud

sounds. But to be successful, you've got to go to the concerts and meet the groups. This is the only way to educate yourself about what is happening with these groups. The first group I worked was the Grateful Dead, and I learned more about amplifiers from them than anywhere else since then."

He opened the store in 1966, but it was originally planned just as a studio to teach the organ, which he has played for 15 years. "Someone came in one day and asked if I could order a guitar for him. I just sort of got caught up in the business at that time."

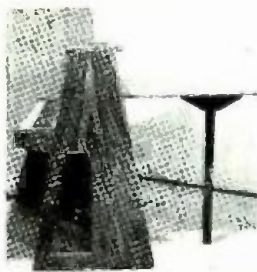
Unofficial figures show that the store will gross at least \$750,000 for 1969. "Part of this total is the result of merchandising the product, which I don't think dealers do enough of. In my store (which is 60 feet by 100 feet) I have many amps and instruments on display. I'm probably the only dealer that has four Hammond B-3's on the floor. I have 20 Sunn bottom amps and 10 Sunn tops on display. The amps are wired up so I can hook any top in any bottom and let the person hear what he is thinking about buying."

"I hear some dealers complaining that business is getting bad. To us business has never been better. In December alone we sold 50 guitars and 30 amplifiers. If dealers would merchandise the material, sit it out in the open for people to play and inspect, they would sell a lot more," he pointed out.

He prides himself in the stock of amplifiers and instruments that are available on the floor in his store. He said he is the largest dealer of Sunn equipment in the country. And with the amount of equipment he has, he modestly states that "I've never seen a store stocked like this one is."

He is excited about the rock festival because it presents a challenge to him to build a system that can be heard by the estimated 100,000 people expected to attend. "We're going to have a revolving circular stage so that equipment can be set up on both sides. While one group is playing, the next group can set up. This will eliminate the delay between acts."

The P.A. system will be 40 ft. off the ground on columns of concrete. All sound will come from the stage area since Heil feels this is the natural way to hear the music. "We've got a festival to produce, and with the equipment we have available, we want to produce it right," he added.



THE Bolin model of the Bolin piano made for use in music schools. A larger nine-foot model is also available.

## Beatles Disks May Spotlight Radical Piano

By KJELL E. GUNBERG

STOCKHOLM—Beatles' producer George Martin may order the revolutionary Bolin upright piano for his London Recording studio. Martin tried the piano here recently and declared that it produced a sound as good as most baby grands.

The piano is the invention of Swedish guitar maker Georg Bolin and it uses a stainless steel frame in place of the traditional cast iron frame. Bolin claims the steel frame is more rigid than an iron one and the piano is less affected by variations of temperature and humidity.

The soundboard of the piano is adjustable and can be tuned to give a dry tone or a more resonant tone. The piano is used extensively in Sweden by Melrose producer Anders Burman. It was also played by the late Jan Johansson.

Bolin has also developed a nine-foot grand using the same techniques and also makes a mini piano for use in schools. The Bolin upright sells for \$1,260 and the nine-foot grand for \$6,975.

## St. Louis Music Drum Promotion

ST. LOUIS—A promotional priced double tom tom outfit, several new German cellos and a new violin outfit have been added to the line of St. Louis Music Supply Co.

The Reville Drum set, retailing at \$199.95, features a special ball and socket tom tom holder. In addition, the bass drum has individual tension lugs plus ergonomic played counter horns. One of the cellos lists for \$150 and has maple back and sides with a high gloss finish. The Deluxe Silver Medallion Violin outfit comes with a fully shop-fitted Karl Knilling violin with adjustable pegs. It lists for \$29.95.

## Coupon Promotion

MINNEAPOLIS—Chester E. Groth Music Co. here used couponed advertisements during the holiday season to boost year-end sales. The store pushed Tak-tell Metronome, a Melodica, and a Holmer harmonica in the two columns by five inch ads.

## NAMM Seminar Program

Here is a schedule of activities at the five regional seminars of the National Association of Music Merchants (NAMM):

Sunday

Noon-5 p.m.—Registration for NAMM members only.

Noon-5 p.m.—Film festival featuring three films: "Second Effort," a sales film; "Football Follies," narrated by Vince Lombardi; and "Miami Beach," a film from the Miami convention bureau committee featuring information about NAMM's 1970 Music Show.

Monday

8-8:30 a.m.—Registration for members only.

8:30-10 a.m.—A film, "The Professionals," featuring Van Johnson and Forrest Tucker; "Finding People Who Can Sell in the 70's," a seminar conducted by Henry Flarshem, sales marketing consultant for Editorial Associates in St. Petersburg, Fla. He will also present the results of the questionnaire distributed to all NAMM retail members as part of his study of music industry sales recurring problems and needs.

10:30-11 a.m.—Break

11 a.m.-12:30 p.m.—"How to Set Up a Profitable Piano Education Program in Your Store," presented by the National Piano Manufacturers Association. The seminar will feature F.D. "Bud" Siroop, president of Streep Music Co., Orlando, Fla., discussing how to develop sales from in-store education programs and Robert Pace, director of National Piano Foundation, in a non-workshop session on how to develop an education program.

12:30 to 2:15 p.m.—Lunch and the film festival.

2:15 to 3 p.m.—"Profit Planning for Music Dealers," a seminar conducted by Morley P. Thompson, president of the National Piano Manufacturers Association and vice-president of the Baldwin Piano and Organ Co. In Atlanta, the seminar will be conducted by Gerald T. Slade, vice president of National Piano Manufacturers Association, and vice-president of marketing for the Chicago Musical Instrument Co.

3 p.m. to conclusion—"Selling the Youth Music Market," a seminar conducted by Charles Suher, publisher of Downbeat Magazine. The discussion format will be a panel consisting of a music dealer with a proven record in the youth music market, a prominent local educator involved with youth music activities and a young musician considered typical of millions of youngsters who constitute the changing market for band, orchestral, keyboard and stringed musical instruments. The panel aims to cover such topics as: why some music store retailers are failing to capture significant youth sales, why school music programs are on the verge of major changes, the importance of kindergarten through grade 12 music programs, and what turns young people on to musical instruments.

## Coming Events

January 18-19—National Association of Music Merchants (NAMM) regional seminar, Marriott Motor Inn, Dallas, Texas.

January 25-28—National Association of School Music Dealers, Gulf Ocean Mile Hotel, Ft. Lauderdale, Fla.

February 15-16—NAMM regional seminar—Regency-Hyatt House, Atlanta, Ga.

March 1-2—NAMM regional seminar, Marriott Motor Inn, Philadelphia.

March 6-10—Music Educators National Conference, Conrad Hilton, Chicago.

March 22-23—NAMM regional seminar, Marriott Motor Inn, Chicago.

## NAMM Alters 1970 Seminars

CHICAGO—The National Association of Music Merchants (NAMM) is radically changing its regional seminar format to include presentations on how to find capable sales people, how to establish a profitable in-store piano education program, and how to derive the most from the youth market.

The theme for all five regional seminars is "Today Was Tomorrow, Just Yesterday." Programs are scheduled for Dallas on Sunday and Monday (18 and 19), Atlanta on Feb. 15-16, Philadelphia on March 1-2, Chicago on March 22-23, and Los Angeles on April 12-14.

The Los Angeles (Western) seminar will feature formal exhibits for the first time since NAMM has sponsored regional programs. Although exhibit space was originally limited to 91 booths and three larger private exhibit booths, NAMM has added four booths. They have been assigned to the following companies: Acousticon, LWF Corp., Fischer Radio, Grand Piano Co., and Sym-Cordian Musical Instrument Corp. For complete list see Jan. 5 Billboard.

The NAMM regional seminars are free to all NAMM retail members. A charge of \$25 per store is made for non-members, with the price being applied to membership dues if desired.



NEW CONDOR. The Inrovox Division of Hammond Corp. has introduced an electric guitar to its product line. The Condor guitar features individual pickups for each string plus dual conventional pickups, volume control for each, hard rock maple replaceable neck, high quality strings selected for tonal clarity, arched top of sitka spruce and maple back and sides. A specialty made case is also available. While designed for use with the Condor guitar sound modulator system, the guitar can be used with any system.

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# Country Music

## New Clubs, Shady Promoters Gypping 140G Yr. From Acts

• *Continued from page 1*

Even so, most indicated the situation was not as bad as in previous years.

One of the biggest problems was cancellations without much notice.

"This happened most of the time with new promoters," a leading booker said, "but more often with new clubs opening."

He cited an incident recently in which he had booked an act from another talent agency (a common practice in Nashville) to play a new club near Chicago. "The guy expected to make a lot of money and didn't, simply because he didn't promote," the booker said. "As a result, he didn't pay the artist at all, and so I wrote him a check for \$1,000 out of my pocket."

The Nashville Talent Directors Assn. has, through exchange of information and other means, quickly spread the word when a promoter does not pay. "Too often, though," the booker explained, "this same promoter will show up in another town under another name, and we get burned again."

### Deposit Set

To guard against this, most of the Nashville bookers now follow the standard practice elsewhere of requiring 50 percent of the money on deposit

in advance, with the rest payable just before the show goes on. In several instances, shows have been called off at the last minute.

Some bookers have gambled, however, and they and the art-

## Williams Shows Gross \$100G

NASHVILLE — The second annual series of Hank Williams Memorial Shows, promoted by Keith Fowler, grossed more than \$100,000 in a five-day tour and set records in several cities.

The tour originated last year on the 15th anniversary of the death of the singer-writer.

The package played to full houses, and to standing-room-only in some cities. The dates were at Greensboro, N.C., Asheville, N.C., Raleigh, N.C., Fayetteville, S.C., and Greenville, S.C. At Greenville, the crowds were so large that two shows had to be given simultaneously in two halls, with the acts bicycling.

The show featured Hank Williams Jr., and the Cheatin' Hearts, the Drifting Cowboys, the Four Gypsies, Merle Kilgore, Foretha Lynn, Wilburn Brothers, the Osborne Brothers and Nat Stuckey.

is, have lost. In some instances, the losses have been substantial.

"There is a problem, though," another booker explains. "Suppose we lose out on as much as a couple thousand dollars. By the time our attorneys here make contact with the attorneys in the state involved, and the required fees are paid, the whole thing probably costs as much as one might have collected in the first place. Besides, the man probably has no money, anyway, so what good is a judgement?"

Still another booker said the situation had improved considerably over the past. "I did a \$750,000 gross booking with an artist through the last year," he said, "and of that we got only \$2,500 worth of bad checks. That's a pretty low percentage."

This booker said there is never trouble with the established promoters. He suggests that anyone without a good reputation should be required to make a deposit. "We try to keep tabs with the blacklist of the A.M.," he noted, "but this is difficult. However, the union is still the first recourse, and it comes before any sort of civil suit can be instigated."

One booker, Buddy Lee, re-

*(Continued on page 58)*

## Unit Formed to Aid Sales Via Education

NASHVILLE — Formation of the Country Record Sales Council, an independent nonprofit organization, has been announced here.

The organization, built around a 19-member permanent board of directors, was formed to "stimulate the sale of recorded country product through an educational process within the entire industry."

The council reportedly has instituted a program of research

into the problems of country music sales and will conduct tests of possible solutions within specific market areas. Ten markets have been selected for in-depth analysis of record sales, box office results and radio-TV rating success.

Richard Franks, an attorney active within the music industry, is drawing up the charter for the group. The council soon plans to open to general membership from within the country music industry.

## Wills Salute on Jan. 18

TULSA, Okla.—A musical tribute to Bob Wills, member of the Country Music Hall of Fame, has been planned by some of the industry leaders and artists Sunday, Jan. 18, at the Fairgrounds Pavilion here.

Wills is critically ill in Ft. Worth, Tex.

Produced and directed by Flap Peckles, former CMA director and manager of Wills, the show will costar three of the living members of the Hall of Fame: Ernest Tubb, Roy Acuff and Tex Ritter. They will be accompanied by their bands, the Texas Troubadours, the Smokey Mountain Boys and the Boll Weevils.

Peo Wee King and Mack

Sanders will emcee the four-hour spectacular.

Talent scheduled to appear on the show includes Minnie Pearl, Molly Bee, Peo Wee King, Reald Stewart, the Collins sisters, the Flammen, Mack Sanders and the Ranch Boys, Hank Thompson and the Brazos Valley Boys, Billy Parker, Curtis Potter and Roy Clark.

Twenty country radio stations in the midlands are helping to promote the Bob Wills tribute. The show will be the largest array of name artists ever to appear on a country music show in the Midwest.

Wills, who recently rounded out 50 years in show business as leader of the famed Texas Playboys, suffered a stroke in June.

# Hot Country Singles

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



# "BROWN EYES

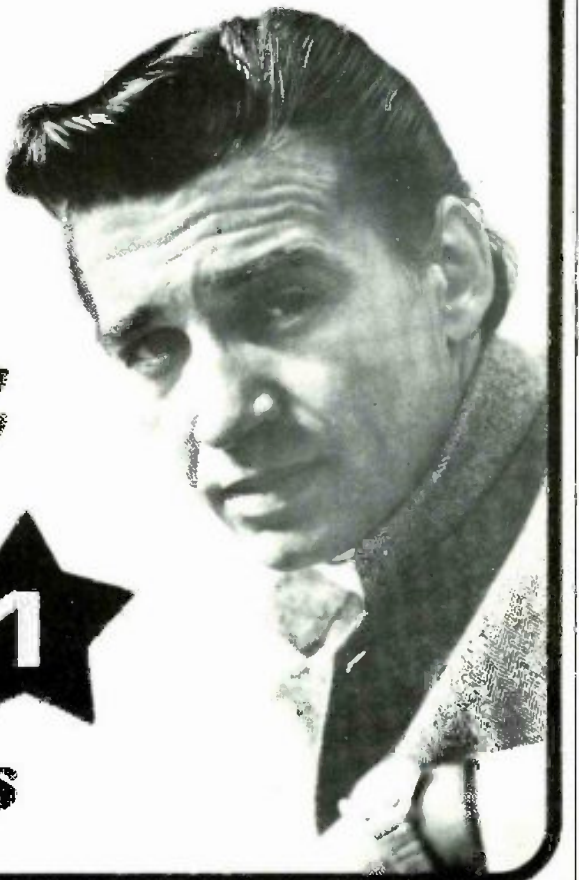
# HANDSOME MAN"

RCA 74 0281

and on the way to No.



# Waylon Jennings

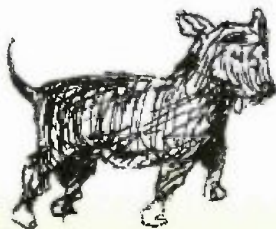




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# Billboard Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 1/17/70

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

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

This Week	Last Week	Title, Artist, Label, No. & Pub.	Weeks on Chart
1	1	BABY BABY (I Know You're a Lady) David Houston, Epic 5-12539 (Reissue, BM)	11
2	4	WISH I DIDN'T HAVE TO MISS YOU Jack Globe & Jimmie Seale, Decca 32560 (Tree, BM)	10
3	2	IF IT'S ALL THE SAME TO YOU Bill Anderson & Jay Howard, Decca 32511 (Voss-Kase, BM)	10
4	3	(I'M SO) AFRAID OF LOSING YOU Gladys Knight, RCA 4-41265 (MCA, RCA/Bluebird, BM)	11
5	12	SIX WHITE HORSES Jimmy Cash, Epic 5-10542 (Practical, BM)	9
6	6	SHE'S MINE/NO BLUES IS GOOD NEWS George Jones, Musicor 1031 (Gala, BM/Raven, SESAC)	10
7	5	BIG IN VEGAS Buck Owens & the Buckaroos, Capitol 2616 (Blue Book/Exclus, Mike Curb, BM)	10
8	7	BLISTERED/SEE RUBY FALL Johnny Cash, Columbia 4-40225 (Quarterly, Beech, ASCAP/Phase of Cash, BM)	9
9	5	BROWN EYED HANDSOME MAN Waylon Jennings, RCA 74-028 (ARC, BM)	8
10	13	THERE'S A STORY (Goin' Round) Don Gibson & Donnie West, RCA 74-0291 (Acad, BM)	6
11	19	A WEEK IN A COUNTY JAIL Tom T. Hall, Mercury 79999 (In-walk, BM)	5
12	10	CAMELIA Marty Robbins, Columbia 4-45224 (Wood, BM)	9
13	8	ONE MINUTE PAST ETERNITY Jerry Lee Lewis, Sun 1107 (J&R, BM)	8
14	11	YOU AND YOUR SWEET LOVE Connie Smith, RCA 74-0258 (Stallor, BM)	11
15	14	WINGS UPON YOUR HORNS Loretta Lynn, RCA 74-0265 (Shirley, BM)	8
16	15	HED STILL LOVE ME Lynn Anderson, Chart 5040 (Bell Co, BM)	9
17	22	APRIL'S FOOL Roy Price, Columbia 4-45005 (Tree, BM)	9
18	18	NOBODY'S FOOL/WHY DO I LOVE YOU 7 Jim Reeves, RCA 74-0286 (Lickness, BM/Stanley-Berstein, ASCAP)	7
19	20	THINKING ABOUT YOU BABY Billy Walker, Monument 1174 (Wilderness, BM)	7
20	24	I'M A LOVER (Not a Fighter) Skeeter Davis, RCA 74-0292 (Crestmore, BM)	6
21	17	YOUR TIME'S COMING Fern Young, Mercury 72783 (Gon-Bin, BM)	12
22	35	THAT'S WHEN SHE STARTED TO STOP LOVING YOU Conway Twitty, Decca 32579 (Tree, BM)	3
23	21	RIGHT OR LEFT AT OAK STREET Roy Clark, Dot 17324 (A-Touch, BM)	7
24	25	JUST SOMEONE I USED TO KNOW Betty Faron & Pat Walker, RCA 74-0247 (Rayline, SESAC)	1
25	31	DON'T CRY DADDY Elvis Presley, RCA 4-45168 (Globe, BM/ASCAP)	5
26	23	A WORLD CALLED YOU David Rogers, Columbia 4-45607 (Lester, BM)	9
27	26	TRY A LITTLE KINDNESS Eleni Terenzi, Capitol 2659 (Artie of Campbell, ASCAP)	13
28	28	RAINBOW GIRL Bobbi Lord, Decca 32578 (Contention, SESAC)	9
29	29	DOWN IN THE BOONDOCKS Freddy Fender, Columbia 4-45026 (Tummy, BM)	9
30	27	GOD BLESS AMERICA AGAIN Bobby Bare, RCA 74-0264 (Recurr, BM)	10
31	39	WALK UNASHAMED Tompall & the Gasser Bros., MGM 14296 (Glover, BM)	4
32	30	EVERY STEP OF THE WAY Felli Russell, Capitol 2656 (Green Grass, BM)	9
33	25	ONE FROM MUSKOGEE Marie McGarry & the Strangers, Capitol 2656 (Blue Book, BM)	15
34	32	WHEN YOU'RE HOT YOU'RE HOT Porter Wagoner, RCA 74-0267 (Green Grass, BM)	10
35	36	HEARTBREAK AVENUE Carl Smith, Lone Star 4-6321 (Suff-Ross, BM)	7
36	41	THE WHOLE WORLD HOLDING HANDS Freddie Hart, Leibel 2692 (Blue Book, BM)	3
37	42	THEN HE TOUCHED ME Jean Shepard, Capitol 2694 (Suff-Ross, BM)	3
38	40	JOHNNY'S CASH AND CHARLEY'S PRIDE Mac Wiseman, RCA 74-0283 (Linda, ASCAP)	7
38	57	TAKE A LETTER MARIA Arletty, Arletty's, Chess 5045 (Four Star Television, BM)	2
40	34	LITTLE BOY SAD Bill Phillips, Decca 32565 (Cedarwood, BM)	14
41	45	I HOPE SO Willie Nelson, Liberty 55143 (Tree, BM)	5
42	43	FANCY Bobbie Gentry, Capitol 2654 (Shayne, ASCAP)	6
43	44	WILLIE AND THE HAND JIVE Johnny Lerner, Imperial 64422 (Gerada, BM)	6
44	33	BEFORE THE NEXT TEARDROP FALLS Linda Martin, Plantation 36 (Sirelton, BM)	6
45	51	DADDY I LOVE YOU Willie Jo Spivey, Imperial 2591 (Suff-Ross, BM)	5
46	69	SITTING IN ATLANTA STATION Nat Stuckey, RCA 47-9796 (Atlantic, ASCAP)	2
47	38	LOVE AIN'T NEVER GONNA BE NO BETTER Webb Pierce, Decca 32577 (Madness, BM)	8
48	48	GINGER IS GENTLE AND WAITING FOR ME/DRINK BOYS DRINK Jim Ed Brown, RCA 74-0279 (Gib, BM/Clavin, BM)	6
49	54	PARTLY BILL Leonard Lindzey, Chart 5042 (Suff-Ross, ASCAP)	5
50	50	HELLO I'M A JUKEBOX George Kiri, Mercury 72985 (Newkirk, BM)	6
51	—	IT'S JUST A MATTER OF TIME Sonny James, Capitol 2600 (Linda, BM)	1
52	46	DOWN IN THE BOONDOCKS Penny Colman, Imperial 64421 (Lowery, BM)	10
53	53	TWO SEPARATE BAR STOOLS Wanda Jackson, Capitol 2693 (Andy Tom, BM)	3
54	58	SUN'S GOTTA SHINE Wilma Burgess, Decca 32593 (Carmichael, SESAC)	4
55	74	SHE CHEATS ON ME Glenn Burser, Hickory 1557 (Mack-Hess, BM)	2
56	56	MORNING MORNIN' Dolly Parton, United Artists 50614 (Combin, BM)	5
57	59	WEAREST KIND OF MAN John Henry Hayes, Columbia 4-45018 (Kop, BM)	6
58	62	SOMETHING TO THINK ABOUT Loretta Lynn, J&R, MGM 14395 (Hank Williams, BM)	3
59	—	SHE'LL BE HANGING AROUND SOMEWHERE Mel Tillis, Kapp 2077 (Sun-Epic, BM)	1
60	64	THE GUN Bob Luman, Epic 5-10555 (Gallie, BM)	8
61	61	DREAM BABY Bob Kline & Loretta Lynn, Dot 17527 (Combin, BM)	3
62	60	DRIFTING TOO FAR Jane Starnes, Columbia 4-45042 (Seaton, BM)	4
63	75	WELFARE CADILLAC Emyr Weke, Royal American 1 (Dull Lighter, BM)	2
64	66	JIM, JACK & ROSE/I'LL GO TO A STRANGER Johnny Cash, Stop 854 (Wreckon, BM/Tree, BM)	3
65	67	WINDOW NUMBER FIVE Johnny Duncan, Columbia 4-45006 (Cedarwood, BM)	5
66	—	GET TOGETHER Sweet & Jeff Collins, Capitol 2670 (Travis, BM)	4
67	—	HERE'S A TOAST TO MAMA Fannie Louvin, Capitol 2670 (Suff-Ross, BM)	1
68	70	PLEASE HELP ME I'M FALLING Hank Locklin & Jimmy Davis & the Nashville Brass, RCA 74-0287 (Rock/Jungblut, ASCAP)	3
69	—	RUBY, ARE YOU MAD? Debrae Brothers, Decca 32568 (Shirley, BM)	1
70	71	THE GOLDEN ROCKET Jay & Jessi, Epic 5-10560 (Mitt & Sanger, BM)	2
71	72	ROLL OVER BEETHOVEN Freda Call Lewis & Jerry Lee Lewis, Smash 2934 (Arc, BM)	2
72	—	I'LL MAKE AMENDS Roy Driscoll, Mercury 75002 (Lowery, BM)	1
73	73	PUT A LITTLE LOVE IN YOUR HEART Sugar Ray, Capitol 2701 (Unort, BM)	2
74	—	I'M GOING HOME Bobby Lewis, United Artists 30620 (Duff, BM)	1
75	—	EVERYTHING I LOVE Mac Wiseman, Columbia 4-45017 (Gibson, BM)	1

Everybody says it's a hit!



# Liz Anderson 'HUSBAND HUNTING'

RCA 47-9796



Written by LIZ ANDERSON  
Published by GREENBACK MUSIC INC.  
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# Country Music

## Nashville Scene

By BILL WILLIAMS

More youngsters are moving up, following in the footsteps of their respective fathers in the field of country music. Two relatively recent additions are Karen Wheeler (daughter of Ome), who is under contract to Starday, and Leda Frizzell, daughter of veteran performer Lefty Frizzell. Miss Frizzell appeared with others in New York City on New Year's eve. Nashville keeps getting more of an international flavor. Tokyo Matsui, now living in Norfolk, Va., plans to move here in the spring. She currently is working lunch dates with her manager, Charley Wiggs (Carolina Charlie), who also books her through World International Talent. The Japanese Miss has just recorded "The Dad of Charley Pride" on Plantation. Another international newcomer is Mona Vary, a promising native of Quebec, who is traveling with the Audrey Williams show. Miss Williams, by the way, has collected some outstanding talent in her package, and the show is getting steady bookings.

Charlie Walker joins the list of artists touring the Hawaiian Islands as part of a most successful venture. The tortures of accidents linger on. It was in '64 when Warner Mack had his auto wrecked at Princeton, Ind., and suffered internal injuries. He is back in the hospital for another round of major surgery, his fifth such visit to the hospital since the wreck. This time doctors hope to repair the injuries once and for all, and let him lead some sort of normal life. Billy Walker, one of the great professionals of the business, is back with Buddy Lee Attractions after a year's absence. Billy, who records for Monument, and long has been a member of the "Grand Ole Opry," will be booked along with his Tennessee Walkers. Buddy Cagle has signed a new contract with Imperial. He has spent recent months in club and personal appearances both in the Far East and in Europe as well as this country. Danny Davis & the Nashville Brass will entertain at the annual Nashville Chamber of Commerce banquet next week.

The Homeleaders play a 10-day engagement (Jan. 30-Feb. 8) at the Fort Worth Fat Stock Show and Rodeo, largest indoor show of its kind, at the Will Rogers Coliseum. Tommy Cash goes north to Alaska the 13-15 of March. Melba Montgomery has taken time off for the stock, and Jean Shepard

plans to be back to work soon following the arrival of her child. Darrell McCall of Wayside Records has joined the Buddy Lee roster. Jack Barlow is co-host of the WSM "Morning Show" one week this month. Dillo Peggy Little and Tommy Overstreet. Donita & Buford Dickerson have set a new promotion and public relations firm, with emphasis on the music industry. She is the daughter of the late Francis Craig, long-time orchestra leader and author of such hits as "Near You." Wil Bang has come in again for a session. He has just signed with Bride Star promotions for coverage.

Three more artists have been signed to booking contracts by Buddy Lee Attractions. Those signed were Columbia's David Rogers, and Peggy Little & Tommy Overstreet, of Dot Buddy Lee, by the way, tossed a huge holiday bash with top-notch entertainment by Danny Davis & the Nashville Brass and Mel Tillis & the Statesiders. Conway Twitty and Don Davis have jointly announced the appointment of L.L. White to the position of general manager of Twitty Bird Music Publishing Co. White, a leading composer, now will write exclusively for Twitty Bird. Additionally he will screen material, search for new writing talent and place the company's material for recording. Peggy Little returns to Philadelphia this week for another appearance on the "Mike Douglas Show." Jimmy Key, president of Key Talent and New Keys Music, has announced the appointment of Rudy Hickman to the post of national promotion director for the Nashville-based company. Hickman, a veteran radio personality, was most recently program director at WAMB, Charlotte.

Chart artist Dave Peel has opened his act at the Palmino Club in North Hollywood, and will do a return performance later this month. He's represented by Hubert Long. Bob Jenkins has signed an exclusive writing contract with Cedarwood Publishing Co. He's a discjockey of Cecil Miller. Junior Samples will entertain at the National Cash Register Convention in Dayton, Jan. 28, booked by Joe Taylor. Ronnie Self is the author of the new Pozo Seco release "Tigh on Life." Grandpa Jones has cut his first live LP (Monument) while performing at the Black Stallion in Cincinnati. Bride Star promotion is moving into a new Nashville office, at 728 16th Ave. S., and Tex Clark will make the move here as manager. El Sinatra will replace Clark at the Newbury, Ohio, office. Also located in the same building will be Jimmie Skinner, who will operate a publishing firm with which Clark will be affiliated. Smiley Wilson, president of the Wil-Helm agency, has announced a two week tour of Europe for the Lorena Lynn Show. Scheduled for May 13-27 under the auspices of MCA Records International, the tour will take the troupe to Norway, Denmark, Sweden, Germany, Holland, Ireland and England. Show Biz artist Blake Burtons played the new million-dollar Fleetwood Club in Halifax, N.S. for two weeks beginning Jan. 1. Tompall Glaser returned to New York and Los Angeles where he negotiated a new recording contract for Tompall & the Glaser Brothers, and assisted in the book-securing of a forthcoming movie which will contain songs by Glaser. Publication writers John Hartford, Hoover, Jim Glaser & Jimmy Payne. After 10 years of hard rock, the Band Book's Lounge in downtown Pensacola, Fla., has swung over to country music and is packing in crowds. One of the first country artists to appear was Jimmy Newman who, according to club owner Clyde Johnson "Did everything I asked him to do, and more."



DON GIBSON, right, signs an exclusive recording contract with Hickory Records. The signing marks the start of the labels massive expansion program. The contract was worked out with Wesley Rose, left, his manager for 15 years and Lester Rose, national sales manager of Hickory.

**B**  
The SIGN of great reading

# Hot Country LP's

Billboard SPECIAL SURVEY  
For Week Ending 1/17/70

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

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	THE BEST OF CHARLEY PRIDE RCA Victor LSP 4223	12
2	2	TALL DARK STRANGER Epic/Casablanca, Capitol ST 279	11
3	4	JOHNNY CASH AT SAN QUENTIN Columbia CS 9927	29
4	3	A PORTRAIT OF MERLE HAGGARD Capitol ST 379	16
5	5	THE ASTRODOME PRESENTS SONNY JAMES IN PERSON Capitol ST 320	15
6	6	HANK WILLIAMS JR. LIVE AT COBO HALL, DETROIT MGM ST 4644	15
7	10	GLEN CAMPBELL "LIVE" Capitol STCC 268	18
8	8	STORY SONGS OF THE TRAINS & RIVERS Johnny Cash & the Tennessee Two, Sun SUN 104	6
9	12	TAMMY WYNETTE'S GREATEST HITS Epic ST 26462	20
10	7	MY BLUE RIDGE MOUNTAIN BOY Decca Records, RCA Victor LSP 4189	15
11	9	SONGS THAT MADE COUNTRY GIRLS FAMOUS Linn Anderson, Epic CS 1599	7
12	11	JOHNNY CASH'S GOLDEN HITS, VOL. I Sun SUN 102	17
13	15	THE SENSATIONAL CHARLEY PRIDE RCA Victor LSP 4153	32
14	13	WINE ME UP Featuring Young, Mercury SP 61741	6
15	14	JOHNNY CASH'S GOLDEN HITS, VOL. II Sun SUN 103	17
16	18	JERRY LEE LEWIS' GOLDEN HITS, VOL. I Sun SUN 104	16
17	17	TOGETHER Bobby Lee Lewis/Booker T. & the M.G.'s, Smash SAS 67126	16
18	16	THE WARMTH OF EDDY Eddy Arnold, RCA Victor LSP 4201	11
19	20	MOVING ON Boyz n' the City & the Nashville Brass, RCA Victor LSP 4232	6
20	19	JERRY LEE LEWIS' GOLDEN HITS, VOL. II Sun SUN 105	16
21	21	FLOYD CRAMER PLAYS MORE COUNTRY CLASSICS RCA Victor LSP 4230	10
22	22	JIM REEVES' GREATEST HITS, VOL. 3 RCA Victor LSP 4188	25
23	24	BACK IN BABY'S ARMS Cathy Smith, RCA Victor LSP 4229	17
24	25	THE EVERLOVIN' SOUL OF ROY CLARK Decca DL 25772	4
25	28	SHOWTIME Johnny Cash & the Tennessee Two, Sun SUN 106	8
26	26	BEST OF NORMA JEAN RCA Victor LSP 4227	5
27	30	FROM VEGAS TO MEMPHIS/FROM MEMPHIS TO VEGAS Flora Presley, RCA Victor LSP 4030	7
28	29	WOMAN OF THE WORLD/TO MAKE A MAN Loretta Lynn, Decca DL 25113	25
29	23	DAVID D. HOUSTON Capitol BN 25482	20
30	32	NASHVILLE MOOD/SWITCHED ON NASHVILLE Gil Teshabi, Alliance 6003	4
31	27	ALWAYS, ALWAYS Patsy Cline & the Jordanaires, RCA Victor LSP 4186	25
32	39	WILL STILL BE MISSING YOU Warren Mack, Decca DL 25186	2
33	33	SOLID GOLD '69 Cher & the Sonnets, RCA Victor LSP 4226	5
34	34	WHERE GRASS WON'T GROW George Jones, Musicor 37	3
35	35	THE ESSENTIAL HANK WILLIAMS MGM ST 4651	11
36	40	JOHNNY CASH AT FOLSOM PRISON Columbia CS 9620	84
37	37	FROM ELVIS IN MEMPHIS Elvis Presley, RCA Victor LSP 4155	31
38	44	HANK THOMPSON SALUTES OKLAHOMA Dot D. 2 46527	3
39		GOLDEN CREAM OF THE COUNTRY Jerry Lee Lewis, Sun SUN 108	1
40		DYNAMITE Peggy Sue, Decca DL 25133	7
41	43	MISS SINCERITY Billie Jo Spears, Capitol ST 399	2
42	31	NEW COUNTRY ROADS New Strokes, RCA Victor LSP 4225	6
43	36	IT'S A SIN Marty Robbins, Columbia CS 9911	28
44		COUNTRY SPECIAL Various Artists, Capitol STMS 402	1
45	45	JESUS IS A SOUL MAN Lawrence Keyfield, Warner Bros. Seven Arts WS 1825	2





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## Davis & Brass Cut LP's in RCA CARtridge Drive

NASHVILLE — RCA is creating a special Stereo 8 product to help the automobile industry sell the advantage of having a cartridge unit in the car as standard equipment. Danny Davis and the Nashville Brass has been selected to put the product together.

This extra burst of activity necessitates the cutting of three Nashville Brass albums in January. A check of the RCA schedule here shows that sessions are scheduled for the fourth regular album of the Nashville Brass, another using the group in conjunction with an LP by Hank Locklin, and the third for the automotive industry. Davis was attending the Country Music Assn. quarterly meeting out of the city and was not available for comment.

Davis earlier had planned his

fourth consecutive Brass album and the LP with Locklin, the latter because of their successful single release. Each of the three previously LP's has been high in the charts and consistent sellers.

From what could be learned, the auto industry plans to do a hard sell on the Stereo 8, and RCA has been given the assignment of the special product for demonstration in the 1971 model cars.

The Nashville Brass has featured Davis playing lead trumpet, with strong backing from other brass instruments, a rhythm section and Curtis McPeak on the banjo. Arrangements have been done by Bill McElhiney. The group won the CMA award last October, voted by members of the association as the top instrumental group in the country field.

## Artists Gypped For 140G Yr.

• Continued from page 44

cently took matters into his own hands in an incident in a northern state. A promoter cancelled Hank Williams Jr. out of a show to avoid paying him, and then announced to the crowd that Williams had cancelled out. When he heard this, Lee's contingent cornered the hooker in a nearby town and, through persuasion, received the money Williams was scheduled to have received, and let the buying public know it was not the young MGM artist who had done the cancelling.

"Sometimes cancelled shows are worse than bad checks," said United Artist singer Del Reeves, who said he lost money on many occasions by promoters calling off large portions of a tour after he and his band had committed themselves to long-distance travel. "It ended up costing us more than we made," he said.

### Crawford Office

SAN ANTONIO, Tex.—Bill C. Crawford has announced the opening of a new office here to handle the management and booking of his talent.

Crawford, personal manager of Jimmie Peters of Metro-media, also will book Randy's Rodeo Club here and the Wag-on Wheel of New Braunfels, Tex., on an exclusive basis. Crawford will make his headquarters here, but will continue to have representation in Nashville and Hollywood.

The mailing address is P.O. Box 32048.

### PICKED EVERYWHERE

THE THREE BIGGEST SINGLES OF THE YEAR

"CHICAGO STORY"

Jimmy Snyder

"TENNESSEE BIRD WALK"

Jack & Misty

"THE ARMS OF MY WEAKNESS"

Darrell McCall

WAYSIDE RECORDS

Dist. by Mercury-Smash  
DJs Needing Copies write  
Little Richie Johnson  
Belen, New Mexico 87002

**B**  
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## Guitar, Organ Are Making Country Sheet Music Sing

NASHVILLE—The popularity of both the guitar and organ are credited to a great extent with being responsible for the upsurge of sheet music in the country field.

Buddy Friedlander, of Hansen Publications, said that country music has become a vital part of the sheet music business, and that many artists today are making more money on published song-folio albums than on their records.

"We are signing new contracts with country artists every day," Friedlander said. More and more of the artists realize the potential of the song books."

He said that Christmas-giving of instruments will lead to even more printed work.

Friedlander noted that most country artists sign as individuals, and average about 25 cents a copy for their songbooks.

While here on a recent trip, he signed Charley Pride and Loretta Lynn to contracts. Other country artists already under agreement with Hansen include Glen Campbell, Merle Haggard, Buck Owens and Cecil Null. Null's instructional songbook has been a best-seller.

Friedlander feels the popularity of the song sheets, particularly the books, will continue to grow in the country field, and that more artists will involve themselves with this once almost forgotten facet of the business. Publishers, of course, long have availed themselves of the printed music.

## Adpro to Produce Film, Starts Talks on TV Series

NASHVILLE — Adpro Productions, Inc., a firm geared to many facets of the industry, will produce a feature film and has begun early negotiations for a television series.

Jim Reesor, Adpro president, also announced the appointment of Skip Rogers as vice president in charge of publicity and promotion for the company. He also will coordinate production of the full-length feature film.

This film, titled "Function," is written by Reesor and Monument recording artist Chris Gantry. It is to be filmed here, depicting a contemporary country music scene. Casting for the film is expected to be announced shortly.

Rogers said another TV show would go into production almost immediately, and its proposed hosts would be Linda Martel and Ray Pillow, both Plantation Artists.

"We will do a 'demonstration promo' for the TV show first

within the next week or two," Rogers said. Then it all goes well, the firm will move quickly into production.

Rogers recently produced "Holiday Country," the industry's first country talk show.



**REWARD**  
For information as to the whereabouts of  
**JIMMY WEST**  
Last seen and heard singing  
"Good-bye Cruel World...  
I'm Leaving For The MOON"

### Brite Star's Pick Hits . . . Brite Star's Pick Hits . . .

Some One, Some Where— Sylvia Prevat (Advance)  
The Whole World's Holding Hands—Freddie Hart (Capitol)  
Would You Believe—Mike Boyd (Blast Off)  
What I Really Want for Christmas—Joyce Street (Reena)  
David—Sunlight Seven (Entra)  
Where Are You Now—Lon Ritchie (Riparia-D Oro)  
Sandy Castle's—The Clouds (Northland)  
Whistle for Happiness—Peggy Lee (Capitol)  
She's Still With Me—Dale Robertson (Liberty)  
In the Land of Make Believe—Dusty Springfield (Atlantic)  
Tall Oak Tree—Tommy Redd (Cherryline)  
For the Love of a Lady—Jay & the Americans (United Artists)

For Promotion, Distribution, Deejay Coverage, Press Release Service, Major Label Contacts, Movie Promotion see Brite-Star's Ad in Billboard's Class. Mail Today! SEND YOUR RECORDS FOR REVIEW TO: Brite Star Promotions, 728 16th Avenue South, Nashville, Tenn. 37203. 615 244-4064.

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TWO DIFFERENT COUNTRY SOUNDS  
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Folk & Old Time  
1. Overton Hanging  
2. One Little Thing at a Time

Modern  
1. Forever Is Such a Long, Long Time  
2. Will It Mean a Broken Heart

211 North Church St.  
Livingston, Tennessee 38570 **LONNIE HOLT**

# SPECIAL MERIT PICKS

## POP

**MAGNIFICENT MEN**—Better Than A Ten Cent Movie. Mercury SR 61252 (S) In their debut LP for Mercury, the Men confirm their mastery of soul and their exciting arrangements. The 13 cuts demonstrate their tremendous appeal as live performers. Among the outstanding selections are their current single, "Holly Go Solly," Dylan's "Lay Lady Lay," "Loud Nine," and their own "No Salvation" and "Whatever It Takes."

**ESTHER & ABI OFARIM**—Ofarim Concert Live. Philips PHS 600-330 (S) The delightful folk-oriented duo have been captured in concert, and this performance is one of their finest. They sparkle in their unique interpretations of "Go Tell It on the Mountain," "In the Morning," and, of course, their hit single "Candere!a Rockefeller." The audience's enthusiasm enhances the appeal of the recording, and it should prove a steady seller among their many fans.

## JAZZ

**GEORGE LEWIS MEMORIAL ALBUM**—Delmark 203 (D) This is for traditional jazz buffs. Lewis before he passed away had already become a living legend. He played in the pure New Orleans tradition, these sides contain some of his choice recordings, such as "Jerusalem Blues," "In Roof Blues" and others. With Lewis are many of his noted sidemen.

## BLUES

**MISSISSIPPI FRED McDOWELL**—I Do Not Play No Rock 'n' Roll. Capitol ST 409 (S) Bottleneck guitarist Fred McDowell joins the blues revival with this fine, up-to-date production by Tommy Couch. A master of Southern rural blues, McDowell rocks in a more traditional vein, adding beautifully integrated vocals and stirring on his version of "Good Morning Little School Girl," "Kokomo Me Baby" and "61 Highway." A strong revival item from a legitimate blues master.

**LUTHER ALLISON & THE BLUE MEBULAE**—Love Me Mama. Delmark DS 625 (S) Allison, a guitar player and singer firmly

malded in the B. B. King style, is here shown in a collection of hard driving urban blues, which, while not being exactly original, shows the kind of "second line" blues strata being heard today all over the U.S. And very heavy it is, too, with all the rock-rite sounds being ditched in favor of black blues. "Dust My Broom" (the James classic) is here given another lease on life and comes up just as strong and vital. A taste of the real blues scene in the U.S. today.

## GOSEL

**WEDGWOOD**—Revival. Creative Sound CSS 1529 (S)

This is an attempt to reach the youth market with religious material. The music is folk-oriented rather than progressive rock, although the group—the Wedgwood—is counter-establishment. All tunes are traditional, ranging from "Lily of the Valley" to "Nobody Knows," and "Abide With Me" to "In the Garden."

## INTERNATIONAL

**MIREILLE MATHIEU**—Magnifique! Capitol ST 417 (S)

The Gallic charmer is showcased in a beautiful collection of pop tunes, in this, her latest Capitol release, and it should prove another steady seller among her many fans. She's in perfect form as she offers her own special treatments of "The World We Knew," "The Look of Love" and "The Last Waltz." Other gems in the program are "All of a Sudden (My Heart Sings)" and "Alone in the World."

**JANE BIRKIN AND SERGE GAINSBOURG**—Je T'Aime. Fantasy SR 6261 (S) The sensual and provocative recording that rocked the Continent, and made a minor dent on the sales charts here, is now the focal point of a new album that should prove a good seller, especially in French speaking areas. Along with the hit "Je T'Aime" are "Moi, Moi Plus," there are equally intriguing tunes such as "Les Scaques," "Maman" and "Sous le Soleil Enactement."

## SPOKEN WORD

**BRONTE: JANE EVRE**—Blom / Quayle / Various Artists. Ceedman TC 3003 (S) Claire Blom is magnificent as Charlotte Bronte's "Jane Eyre" in this first record set. Miss Bloom, who possesses one of the finest of English speaking voices, handles the between-scenes narratives as well as the dialogue of the title role. Anthony Quayle is splendid as Rochester. Also shining in this abridged version of the novel are Catherin Nesbitt and George Rose.

More Album  
Reviews on  
Page 61

# Letters To The Editor

• Continued from page 36

by phone and correspondence only, but he always treated the smaller stations just like we were the heavies, and I can't forget that.

Ed Arnold  
Operations Manager  
KOCM-FM  
Newport Beach, Calif.

# Bell to Release 'Georgy' Caster

NEW YORK — Bell Records will release the original cast album — its first — of "Georgy" which is scheduled to open in February on Broadway. The stage adaptation of the movie "Georgy Girl" features Mellissa Hart, Dilys Watling, and John Castle. Tunes were written by Screen Gems-Columbia Music writers George Fischeff and Carle Bayer, whose credits include "A Groovy Kind of Love" and "98.6."

# Clapton, Delaney Tour

• Continued from page 22

more East the weekend of Feb. 6-7. There is talk that George Harrison of the Beatles will also appear with Delaney, Bonnie & Friends. Harrison appeared with Clapton and the group at several concerts in England and Scandinavia. Clapton will travel to Muscle Shoals, Ala., while in the U.S. to complete his first solo album, which Delaney Bramlett will produce.

# From The Music Capitals of the World

(DOMESTIC)

• Continued from page 28

of "Bewitched." . . . Mitch Leigh will produce and supervise all musical aspects of "Man of La Mancha" for United Artists Pictures. . . . Quadrell Records has been formed here with Willis Schaefer named president. He has primarily been involved in commercials and music for Walt Disney films.

## MEMPHIS

Sam Philips of Sun Record Co., who has been rebuilding and re-decorating his studios, will open his second studio in the 639 Madison location. In addition he is opening another studio Thursday (15). . . . Atlantic Records is expected to release an album Thursday (15) on the Memphis Horns, produced by Wayne Jackson and Andrews Love. The album will be presented during Atlantic's conference in Palm Springs, Calif., Jan. 15-18. . . . Stan Kesler, producer and general manager of Sounds of Memphis Studios, has leased a single on singer Louis Paul, for January release. . . . Larry Rogers, manager of Lynx Studios has completed his second album on the Hill Black Combo of 1969. It will be released on Columbia this month.

Stax's David Porter, the song-writing team of Isaac Hayes and David Porter, has completed his first album for Stax. . . . Elvis Presley, who opens a four-week stay at the Internationale Show-room of the International Hotel in Las Vegas, Jan. 26, rented TJ's restaurant-lounge at 92 North Avalon, for his annual New Year's Eve Party. Elvis for a number of years has leased a lounge for the annual bash. Alan Fortas and Richard Davis, former employees of Elvis' work at TJ's. The lounge was also the scene Dec. 18 for the Christmas party of American Recording Studios.

Earl Cage, manager of Fame Record's Memphis operation, is expected to open the studio for recording this month. . . . Bettye Berger, president of Continental Artists is expected to expand her operations in early January. . . . Ray Brown, president of National Artists Attractions, is moving away from the rock and pop field, gaining aspects in the country business. Brown handles Jerry Lee Lewis with Ace Cannon, who recently recorded a country flavored album for early release this month. JAMES KINGSLEY

## NASHVILLE

Janis Joplin and the Rotary Connection appeared at the Fairgrounds Coliseum Dec. 16. . . . Kris Kristofferson, one of Nashville's fine young writers ("Me and Bobby McGee" and "Sunday Mornin' Comin' Down") will join the writers staff for "The Johnny Cash Show," which starts again in January on ABC. Kris also will be going to Peru where he will have a part in the new Dennis Hopper movie entitled "The Last Movie." . . . Speaking of the Cash show, Jim Malloy will be in charge of the sound systems for the show. Tracy Nelson and Mother Earth are back in town working on a new album. They just completed a concert with The Band at Suffolk Community College in Selden, N.Y. Billy Swann is back from Memphis where he finished up six sides on Tony Joe White. Tony Joe will be heading for Miami for the Miami Pop Festival and is also scheduled for "The Andy Williams Show" to be aired Jan. 18. Ray Stevens will also be on the show. . . . Bobby Sherman made an appearance at the War Memorial Coliseum on New Year's Eve along with The Yellow Pages. . . . Dennis Linde makes his debut on the Intrepid label with his own "Good Things Begin With Rock 'n' Roll." . . . Lawrence Reynolds, of "Jesus is a Soul Man" fame, was in town last week working on his next release for Warner Brothers. Vikki Carr was also in town finish-

ing up a new album for Liberty at the new Jack Clement Studio. . . . Down in Muscle Shoals, Fame Studios had some unexpected guests come through town as The Rolling Stones spent a few days looking over the Rick Hall Complex. . . . Also from Muscle Shoals, Bobbie Gentry is scheduled to begin her album "Fancy," with Rick Hall producing about the first of February.

## SAN FRANCISCO

Bill Graham's right hand man, Paul Baratta, left Fillmore West to handle bookings for a new Mexico City rock music establishment called Los Globos. Baratta's first show will be Thursday (15) with Chuck Berry. Patrick Hanks will replace Baratta at Fillmore West. . . . Jazzman John Handy will teach a course in the music of black Americans at California State College at Hayward. . . . Jefferson Airplane crewmen Jorina Kaukonen and Jack Casady have completed an album for RCA that will be out late this month. . . . The Symphony Association is holding auditions to locate an associate concertmaster for the 1970-71 season. . . . Buddah Records has signed the Syndicate of Sound, a local rock group that had a hit in 1966 with "Little Girl." The contract calls for the band to issue a minimum of three singles during the first part of 1970. The first disk is "Brown Paper Bag." The group currently is house band at the Old Library in the city. GEOFFREY LINK

## The Swinging 70's

• Continued from page 22

combination of Aretha Franklin, Janis Joplin, and Ten Wheel Drive's, Genya Raven. She stole the spotlight with a very well-rehearsed act which included the old gospel standard, "I Wish I Knew How it Feels To Be Free," and the Rolling Stones hit, "I Want to Make Love to You."

The evening's piece de resistance came from Grateful Dead. No strangers to New York audiences, the Warner Bros. artists were their usual professional selves, serving up a dish of cool and groovy fare that was in sharp contrast to their fore-runners. Basically a folk-rock outfit, the seven-member band, with Ron McKernan on vocals, is versatile and original without being theatrical. Its evening's repertoire included many tunes from its recently released album, "Live/Dead."

## Fair Crowds in Vegas

• Continued from page 24

presentation, augmented by her carefully controlled hand and eye movements. The pattern was alternating between slow and up-tempo songs, such as Randy Newman's unique "Johnny" and Neil Diamond's gospelly "Brother Love's Travelling Salvation Show."

Host Cosby was uproarious in his stories about his family and his experiences playing various sports. ELIOT TIEGEL

## Canadian Publishing

• Continued from page 37

the music publishing industry in Canada. Two states: "We still have a long way to go to become an international giant, but this goal can be reached quickly through a willingness by the industry to keep abreast with music trends and experiment with new ideas."

# BEST SELLING Jazz LP's

Artist and/or Selection featured on "The Music Scene," ABC-TV Network

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	HOT BUTTERED SOUL Isaac Hayes, Enterprise ENS 1001	27
2	4	SWISS MOVEMENT Les McCann & Eddie Harris, Atlantic SD 1537	7
3	2	WALKING IN SPACE Quincy Jones, A&M SP 3023	9
4	3	MEMPHIS UNDERGROUND Herbie Mann, Atlantic SD 1522	37
5	5	HERBIE MANN LIVE AT THE WHISKEY A GO GO Atlantic SD 1536	7
6	6	YE ME LE Sergio Mendes & Brasil '66, A&M SP 4236	3
7	7	CRYSTAL ILLUSIONS Sergio Mendes & Brasil '66, A&M SP 4197	22
8	12	IN A SILENT WAY Miles Davis, Columbia CS 9857	19
9	10	HOT DOG Lou Donaldson, Blue Note BST 84318	18
10	11	CONCERTO GROSSO IN D BLUES Herbie Mann, Atlantic SD 1540	2
11	13	LIGHTHOUSE '69 Jazz Crusaders, World Pacific, BST 20165	7
12	14	MOOG: THE ELECTRIC ECLECTICS OF Dick Hyman, Command 938	26
13	9	BUDDY & SOUL Buddy Rich Big Band, World Pacific BST 20158	20
14	8	HIGH VOLTAGE Eddie Harris, Atlantic SD 1529	23
15	15	INSIDE Paul Horn, Epic BNX 26466	2
16	20	FANCY FREE Donald Byrd, Blue Note BST 84319	3
17	18	DIDN'T WE Stan Getz, Verve V6-8780	4
18	16	AQUARIUS Charlie Byrd, Columbia CS 9841	28
19	—	SPRING FEVER Souffel Springs, Cadet LPS 83a	1
20	17	SPACE Modern Jazz Quartet, Apple SFAO 3300	6

Billboard SPECIAL SURVEY For Week Ending 1/17/70

# Action Records

## Singles

### ★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK

### ★ REGIONAL BREAKOUTS

THERE ARE NO REGIONAL BREAKOUTS THIS WEEK

## Albums

### ★ NATIONAL BREAKOUTS

THERE ARE NO NATIONAL BREAKOUTS THIS WEEK

### ★ NEW ACTION LP's

TIM BUCKLEY . . .  
Blue Afternoon, Straight STS 1060

AL KOOPER & SHUGGIE OTIS . . .  
Kooper Session, Columbia CS 9951

## 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.

# Classical Music

## 5 More 'Greatest Hits' On Columbia This Month

### Billboard SPECIAL SURVEY For Week Ending 1/17/70

# BEST SELLING Classical LP's

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 Falkman, Columbia MS 7194	60
2	2	TRANS-ELECTRONIC MUSIC PRODUCTIONS, INC. PRESENTS THE WELL-TEMPERED SYNTHESIZER Walter Carlos, Columbia MS 7286	9
3	5	TEBALDI FESTIVAL (2 LP's) Renata Tebaldi, London OSA 1282	7
4	6	MOZART: CONCERTOS 17 & 21 (Elvira Madigan) Ando/Camerata of the Salzburg Mozarteum Academic (Ando), DGG 136783	102
5	4	SCENES AND ARIAS FROM FRENCH OPERA Beverly Sills, Westminster WST 17143	15
6	6	MY FAVORITE CHOPIN Van Cliburn, RCA Red Seal LM 2575 (M); ISC 2575 (S)	198
7	3	SOUNDTRACK: 2001: A SPACE ODYSSEY MGM SIE 5T 13	75
8	10	R. STRAUSS: SALOME (2 LP's) Cobulle/Various Artists/London Symphony (Telasco), RCA LSC 7053	11
9	7	SONART PRODUCTIONS PRESENTS MOOC STRIKES BACH Hans Werner, RCA LSC 8125	11
10	12	E. POWER BIGGS' GREATEST HITS Columbia MS 7267	30
11	9	A KARAJAN FESTIVAL Berlin Philharmonic (Karajan), DGG 643212	11
12	14	BACH'S GREATEST HITS Various Artists, Columbia MS 7501	32
13	18	STRAUSS: ALSO SPRACH ZARATHUSTRA Berlin Philharmonic (Bach), DGG 136001	26
14	11	MASSENET: WERTHER (3 LP's) De Los Angeles/Goddard/Various Artists/Orchestre De Paris (Preter), Argo SCL 3736	7
15	13	MISSA LUBA Troubadours du Roi Batavain, Philips PCC 606	23
16	19	VAUGHAN WILLIAMS: SEA SYMPHONY Sheila Armstrong/John Carol Case/London Philharmonic Choir/London Philharmonic Orch. (Bault), Angel SB 3739	22
17	21	BELLINI & DONIZETTI HEROINES Beverly Sills/Vienna Volksoper (Julas), Westminster WST 17142	58
18	16	CHOPIN'S GREATEST HITS Various Artists, Columbia MS 7506	31
19	15	MOONDOG Columbia MS 7335	13
20	27	SELECTIONS FROM 2001: A SPACE ODYSSEY Philadelphia Orch., Ormandy/New York Philharmonic (Bernstein), Columbia MS 7176	75
21	22	BERIO: SINFONIA Svingle Singers/New York Philharmonic (Berio), Columbia MS 7268	12
22	17	STRAUSS: ALSO SPRACH ZARATHUSTRA Chicago Symphony (Reiner), RCA LM 2609 (M); LSC 2609 (S)	68
23	33	DONIZETTI: ROBERTO DEVEREUX (3 LP's) Beverly Sills/Various Artists/Royal Philharmonic (MacKerrell), Westminster WST 323 (S)	2
24	23	ORGAN IN SIGHT AND SOUND E. Power Biggs, Columbia KS 7253	7
25	37	STRAUSS: DER ROSENKAVALEER (4 LP's) Crispin/Various Artists/Vienna Philharmonic (Salti), London OSA 143	2
26	26	LEONTYNE PRICE SINGS MOZART ARIAS RCA LSC 3115	13
27	28	STRAUSS' GREATEST HITS Philadelphia Orch. (Ormandy), Columbia MS 7502	29
28	29	DEBUT Henry Mancini/Philadelphia Orchestra Pops, RCA LSC 3106	12
29	32	CHAIKOVSKY: PIANO CONCERTO NO. 1 Van Cliburn, Symphony Orch. (Kondrachine), RCA LSC 2252	33
30	30	BEETHOVEN: THE NINE SYMPHONIES (8 LP's) New York Philharmonic (Bernstein), Columbia DBS 815	3
31	31	STRAUSS: ALSO SPRACH ZARATHUSTRA Los Angeles Philharmonic (Meltos), London CSA 6609	30
32	20	BEETHOVEN: THE NINE SYMPHONIES (8 LP's) Berlin Philharmonic (Karajan), DGG SKL 101/8	23
33	24	BERNSTEIN'S GREATEST HITS New York Philharmonic (Bernstein), Columbia ML 6388 (M); MS 6988 (S)	135
34	75	STRAUSS: ALSO SPRACH ZARATHUSTRA Philadelphia Orch. (Ormandy), Columbia ML 5947 (M); MS 6547 (S)	27
35	35	J. S. BACH: BRANDENBURG CONCERTI (2 LP's) Munich Bach Orch. (Richter), DGG ARC 178438/9	2
36	40	WAGNER: GREAT ORCHESTRAL HIGHLIGHTS FROM THE RING OF THE NIBELUNGS Cleveland Orch. (Szell), Columbia MS 7291	8
37	34	CHAIKOVSKY: 1812 OVERTURE New Philharmonic Orch. (Buketoff), RCA Red Seal LSC 3051	55
38	38	BEETHOVEN: SYMPHONY NO. 9 (2 LP's) Berlin Philharmonic (Karajan), DGG 136807/08	2
39	39	GREIG: PEER GYNT (Complete Incidental Music) Halle Orch. (Barbaillet), Angel S 36531	2
40	35	BERLIOZ: TE DEUM London Symphony Orch. & Chorus (Davis), Philips 3724	7

NEW YORK — Columbia Records is issuing five more albums this month in its successful "Greatest Hits" series with sets on Bizet, Gershwin, Handel, Mendelssohn and Ravel. All 10 previous albums in the series hit the Classical Chart.

Also slated this month is a specially priced three record set

### RICHMOND'S SERIES \$ UP

NEW YORK — London Records has increased the price of its Richmond Opera Treasury Series to \$2.98 a record, both monaural and stereo, from \$2.49 an LP. The company's London Stereo Treasury Series, however, remains at \$2.49 a disk.

New releases in the Richmond line are expected early this year. The series contains many historic recordings, including early opera sets of soprano Renata Tebaldi.

### 5 Operas in Houston Set

HOUSTON—The director of the Houston Grand Opera has approved a five opera season for 1970-71, with Beethoven's "Fidelio" in October and Johann Strauss' "Die Fledermaus" in November. Already announced are stagings of Leoncavallo's "I Pagliacci" on a bill with Karl Orff's "The Moon" in January, 1971; Verdi's "Aida" and, to end the season, Donizetti's "Lucia di Lammermoor" in March.

A proposal to do Gian Carlo Menotti's "The Medium" and his new work, "Help! Help! The Globolinks" has been brought to talks with the city parks and recreation department, hopefully to give free performances of "Globolinks" this summer in Miller Theatre in Hermann Park.

The HGO directors' executive committee also extended the upcoming Offenbach "Tales of Hoffmann" to visiting members of the International Cancer Congress meeting May 22-29, may see it. A production of Hindemith's "Jitni and Zurich" in English will be given May 24 in the Coliseum.

### Baccaloni, Met Singer, Is Dead

NEW YORK — Salvatore Baccaloni, who was a leading basso buffo at the Metropolitan Opera for 22 years, died Dec. 31 at St. Clare's hospital here. He was 69. He also sang for 13 years at La Scala, Milan, on recommendation of Arturo Toscanini, with whom he recorded for RCA Records.

He made his Metropolitan Opera debut in Rossini's "The Barber of Seville," Dec. 3, 1940. He appeared with the company until 1962, when his last appearance was in Verdi's "La Forza del Destino." Baccaloni also made several films.

of Dvorak's last three symphonies with George Szell and the Cleveland Orchestra. Pierre Boulez conducts the same orchestra in Shostakovich.

A bonus record is included with Mahler's "Des Knaben Wunderhorn." The regular performance features mezzo-soprano Christa Ludwig, baritone Walter Berry, and the New York Philharmonic, Leonard Bernstein conducting. The bonus is a live recording of the work from Vienna with Bernstein on piano accompanying Miss Ludwig and Berry.

Conductor John Williams plays Vivaldi and Grieg with the English Chamber Orchestra. Pianist Nelson Freire is featured in a pairing of Tchaikovsky and Grieg concertos with Rudolf Kempe and the Munich Philharmonic. Also being issued is a first recording of "Touch" by Morton Subotnick with CBS/Bicella Synthesizer.

The Mendelssohn "Greatest Hits" disk includes performances by violinist Isaac Stern, pianist Rudolf Serkin, Ormandy and the Philadelphia Orchestra. Music from Marlboro, conducted by Andre Kostelanetz, and Bern-

stein and the New York Philharmonic.

The Bizet set has the Mormon Tabernacle Choir, Ormandy and the Philadelphia, Kostelanetz, and Bernstein and the Philadelphia Ravel is performed by Bernstein and the Philadelphia and Ormandy and the Philadelphia.

Organist E. Power Biggs plays Handel with the New England Brass Ensemble. London Philharmonic, and Royal Philharmonic in that "Greatest Hits" disk which also features harpsichordist Igor Kipnis, the Mormon Tabernacle Choir, and Ormandy and the Philadelphia. The Gershwin LP has pianist Andre Previn with Kostelanetz, Bernstein and the New York Philharmonic, pianist Oscar Levant, and Ormandy and the Philadelphia.

The low-price Odyssey series includes three monaural-only "Legendary Performances," including soprano Biele Sayao in Villa Lobos, Mozart, Verdi and Massenet. This set also includes cellist Leonard Rose, and conductors Erich Leinsdorf, Paul Breisach, Tamas Cleon, Piolo

(Continued on page 59)

### 'Aida' Reopens Met — Miss Price Superb

NEW YORK — Verdi's "Aida" with soprano Leonie Price in the title role belatedly reopened the Metropolitan Opera to solid critical acclaim Dec. 29 and in the work's first repeat, at the Jan. 3 matinee, was a truly grand operatic experience as it launched the company's broadcast season.

Miss Price early added "Aida" to her Met Repertoire and has always sparkled in the role. On Jan. 3, she was in superb voice with the "O patria mia" a special joy. Her success should aid her recording of the

opera, which has been reissued on London Records in conjunction with the season. Most of her recordings are on RCA Records, her label.

Also on the recording is baritone Robert Merrill, whose intonation Amateau was excellent. He has recorded extensively, especially on RCA, London and Angel Records. After singing somewhat slowly, tenor Jas Thomas, whose labels include Deutsche Grammophon, Angel and RCA, was a strong Radames, a role he originally sang at the Met opposite Miss Price.

Mezzo-soprano Inma Dals was in good dramatic form as Amneris, while fine singing also was turned in by basses John Macurdy as Ramfis and Raymond Michalski as the King. Francesco Molinari - Pradelli, one of the best conductors of Italian opera, handled his cheres amabile. The Met's return should cause signs of relief from those record companies and artists. And, with such outstanding performances as the Jan. 3 matinee, the Met is indeed welcome.

FRED KIRBY

### Douglas St. Leger, Met Aide, Dies

BLOOMINGTON, Ind. — Douglas (Frank) St. Leger, former conductor and assistant manager of the Metropolitan Opera, died Dec. 26. He was 79.

St. Leger, who joined the Met in 1939 as assistant conductor, left in 1950 on the retirement of Edward Johnson as general manager. He became professor of music at Indiana University in 1953 and professor emeritus in 1963. He continued as a part-time voice and opera coach.

### BOOK REVIEW

### The Boston In The Right Key

Gentlemen, More Dolce Please! By Harry Ellis Dickson. Beacon Press, Boston. 162 pages. \$7.50 list.

NEW YORK—The subtitle of this charming book tells the story: "An Irreverent Memoir of Thirty Years in the Boston Symphony." But this volume, titled after an expression of the late Serge Koussevitsky, is more than reminiscences by this musician-conductor.

It's an affectionate history of the organization of one of the world's great orchestras and the many outstanding names associated with it as soloists, members and conductors.

Major attractions are the drawing of outstanding conductors and other artists by Mrs. Olga Koussevitsky, the wife of the late music director and still an important force in classical music. The result is an engaging informative book.

FRED KIRBY

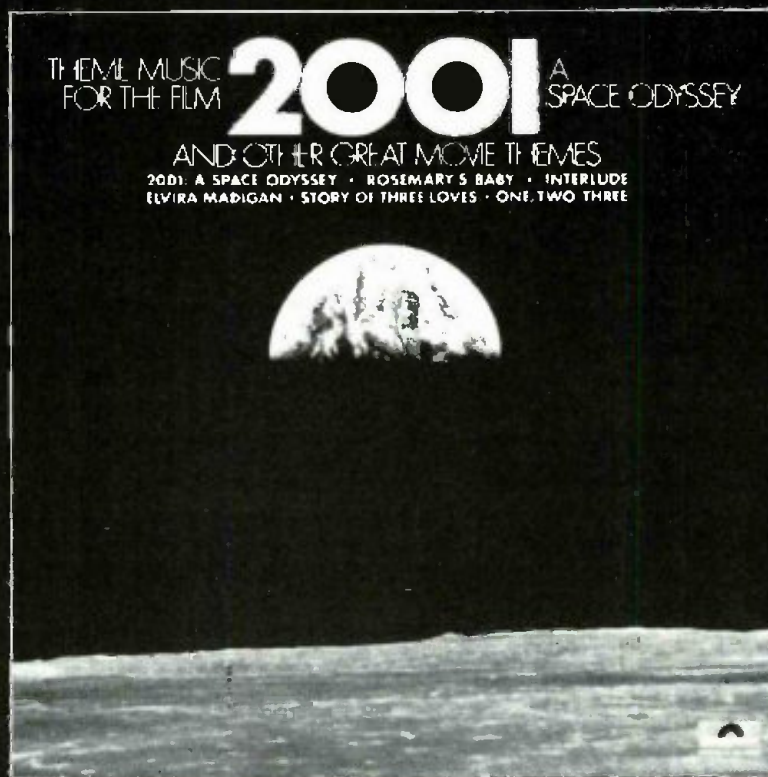
# Polyd makes record turn.

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# Canadian News Report

## Good Rock Exposure as Toronto Club Opens

TORONTO — Record companies regained a valuable exposure medium for contemporary rock product when Toronto's Rock Pile club reopened with two nights of BluesWay recording artist, B. B. King. Located on the same site as the old Rock Pile (which closed down

in August last year because of financial difficulties), the new club has been tentatively called Club Foot.

The new club has nothing to do with the former Rock Pile management. The new principals include John Gibb, a Toronto boutique owner and former English musician, and Howard Tyner, a Detroit promoter. Russ Gibb (no relation to John) of Detroit is connected also.

The group has not taken any lengthy lease on the site (the auditorium belongs to the Masonic Temple), and initially intends to book it week by week. Tyner claims that many acts have been signed for future appearances, including Savoy Brown, Steve Miller, Led Zeppelin, Blodwyn Pig, Ten Years After, Jethro Tull, Joe Cocker, the Who, John Mayall and the Nice.

"We want to have a fairly strict British blues band policy," said Gibb.

The Club Foot team is not anxious to change much of the Rock Pile's image. Already, they've hired the same emcee and light show (Catharsis) used by the former operators.

## Disk Artists Aid Satirical Revue

TORONTO—"Spring Thaw," the annual Canadian satirical revue, will take on a new look this year with specially commissioned musical material by the country's recording artists.

Already signed to contribute musical selections to the 23d edition of the revue are Gordon Lightfoot, Joni Mitchell, The Band, Andy Kim, Ronnie Hawkins, Galt MacDermott, the Guess Who, Leonard Cohen, Carmen Lombardo, Oscar Peterson, Paul Anka, Robert Charlebois and Boris Brodt. Peter Mann and the Sugar Shoppe have composed the title theme "Spring Thaw '70."

Previews of the show begin Jan. 27 with opening date set for Feb. 16 at the Playhouse Theater.

## LOCAL CLASSIC LP'S RELEASED

MONTREAL—London Records has released three classical albums by Canadian talent. "Reger's Sonatas" spotlights Montreal pianist John Newmark; "Prokofiev's Violin and Piano Sonatas" features violinist Stephen Starik and pianist Mario Bernardi. The third album by contralto Maureen Forrester and pianist Newmark is a joint production effort between the CBC and London Records.

## Cap Launches LP With No Single or AM Play

TORONTO — Capitol Records of Canada launched a locally made rock album, without the help of either a single or AM play.

The album is "Bearings," the initial entry by Toronto trio, Edward Bear. Paul White, the label's a&r director, said it has sold close to 5,000 copies since its release a month ago.

"Bearings" is one of the very few Canadian rock albums to ever make the local charts. It

was recorded in Toronto, and also mixed here.

White figures that the spectacular success of "Bearings" can be attributed to the label's new policy of producing all local product for the international market. "We didn't cut back on costs in making this album. For example, it was the first locally produced album to ever utilize a double sleeve," he stated.

Capitol prepared promotional aids to assist the launching of the album, including 50,000 circular stickers reading "Edward Bear is the End," special browser boxes, large and small posters and a radio spot campaign.

White said that solid play on three stations — Toronto's CHUM-FM, CKLG-FM in Vancouver, and Montreal's CFGM-FM — had forced Capitol to rush out a single from "Bearings"—"You Me And Mexico." White said that "Bearings" will be released by Capitol in the U.S. early next month, and is slated for an early British release by EMI. The single will be rush-released in the U.S. and U.K.

French disks currently being aired at CFOX, Montreal, are "Le Tour de La Terre" by Renee Claude; "Si Tu Dois Partir" by Fairport (Continued on page 57)

## From The Music Capitals of the World

### TORONTO

RCA readying the first single with newly signed Hamilton group, Tranquillity Base. Despite having no product in release, the band was featured in a recent "This Saturday" special on CHCH-TV. Hamilton, recorded the soundtrack for "Lucky Day," a new Danny Goldberg film, and appeared at a pop festival at Plattsburgh State University in New York. Group is set for a U.S. tour with the Association and Sly & the Family Stone shortly with a U.K. tour slated for the spring. . . . Capitol's Edward Bear and Mother Tuckers Yellow Duck signed to appear at the Ryerson Institute of Technology Jan. 23. The Duck group will also perform at the school, Jan. 30. . . . Vocalist-composer, Joe Mendelson left McKenna Mendelson Mainline. He plans to cut an album of his songs tentatively titled "O Canada, My Home and Native Land." . . . Capitol kicking off a promotional campaign on all Disneyland disks, with a specially designed revolving rack which holds 320 LP's. . . . Top three songs of 1969 at CKRC, Winnipeg were "Hair" by the Cowbills followed by two records by Canadian groups—"Laughing" by the Guess Who and "Cruel War" by Sugar 'N' Spice. Locally, CIUM places "Aquarius/Let the Sunshine In," "Sugar, Sugar," and "Get Back" at the top with "These Eyes" by the Guess Who in the 10th spot. . . . Quality's acid/folk singer, Hyde, set for a concert at the Global Village Theater, Jan. 31.

Brenda Lee, in town for one week at the Seaway Beverly Hills Motor Hotel, Dec. 29-Jan. 3, help-

## Peace Tape Used By 100 Stations

TORONTO — A John and Yoko Lennon peace message, taped into North America via CBC cable feed from London, wound up being broadcast by more than 100 key AM and FM outlets throughout the continent last week. The seven minute welcome to Year One A.P. (John and Yoko's personal identification of 1970) was taped at the Lennons' Ascot home during the weekend before New Year's Day.

It was fed to the CBC Toronto head offices early on Monday morning, and a copy tape was made. This was rushed to New York by special courier, where Atlantic Records assigned staff members to transmitting the message by phone to as many stations as was possible before New Year's Day.

The label's Jerry Greenberg reported that station reaction to the tape had been "incredible."

ing to drum up interest in the Mayor's annual Red Cross Blood Drive. . . . Two Gordon Lightfoot compositions, "Softly" and "Last Time I Saw Her," plus Leonard Cohen's "Suzanne" are included in Harry Belafonte's "Homeward Bound" LP. Lightfoot songs also included in RCA's "Best of George Hamilton IV" album which was just released here. . . . Gamma out with "To Love Means to Be Free" by Anthony Green and Barry Stagg, two Montreal teachers. The company plans to bring both singers here for a promotional stint shortly. . . . Three

## Canada's Top Singles

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	DON'T CRY DADDY/RUBBERNECKIN' Elvis Presley, RCA 9768	5
2	3	WHOLE LOTTA LOVE Led Zeppelin, Atlantic 2690	4
3	2	HOLLY HOLY Neil Diamond, UNI 55175	8
4	4	RAINDROPS KEEP FALLIN' ON MY HEAD B. J. Thomas, Scepter 13365	5
5	5	JAM UP JELLY TIGHT Tommy Roe, ABC 11247	6
6	10	VENUS Shocking Blue, Colossus 108	2
7	8	NO TIME Guess Who, Nimbus 9-74-0300	2
8	6	SOMEDAY WE'LL BE TOGETHER Diana Ross & the Supremes, Tamla Motown 1156	7
9	7	DOWN ON THE CORNER/FORTUNATE SON Creedence Clearwater Revival, Fantasy 634	8
10	15	THAT'S WHERE I WENT WRONG Poppy Family, London M17375	2
11	11	JINGLE JANGLE Archie, Kirshner 5002-N	3
12	19	MIDNIGHT COWBOY Ferrante & Teicher, United Artists 50554-J	3
13	9	LEAVING ON A JET PLANE Peter, Paul & Mary, Warner Bros. 7340	8
14	—	WONDERFUL WORLD BEAUTIFUL PEOPLE Jimmy Cliff, A&M 1146	1
15	—	ARIZONA Mark Lindsay, Columbia 45037	1
16	13	ONE TIN SOLDIER Original Cast, TA 186	5
17	—	SHE Tommy James & Shondells, Roulette 7066	1
18	12	LA LA LA (If I Had You) Bobby Sherman, Metromedia 150	5
19	14	ELP'S COMING Three Dog Night, RCA 4215	8
20	—	I WANT YOU BACK Jackson 5, Tamla Motown 1157	1

BILLBOARD SPECIAL SURVEY For Week Ending 1/17/70

## Canada's Top Albums

This Week	Last Week	TITLE, Artist, Label & Number	Weeks on Chart
1	1	ABBEY ROAD Beatles, Apple 50 383	13
2	2	LED ZEPPELIN II Atlantic SD-8236	8
3	4	THE BAND Capitol SFAO 132	12
4	5	LET IT BLOOD Rolling Stones, London NPS 4	4
5	11	WILLIE & THE POOR BOYS Creedence Clearwater Revival, Fantasy 8397	3
6	6	TOM JONES LIVE IN LAS VEGAS Parrot PAS-71031	8
7	8	EASY RIDER Soundtrack, Reprise 2026	7
8	3	FROM MEMPHIS TO VEGAS/FROM VEGAS TO MEMPHIS Elvis Presley, RCA LSP 6020	5
9	9	GREEN RIVER Creedence Clearwater Revival, Fantasy 8393	17
10	7	MONSTER Steppenwolf, Dunhill DS 50066	6
11	10	LITTLE WOMAN Bobby Sherman, Metromedia MD-1014	6
12	13	TOUCHING YOU, TOUCHING ME Neil Diamond, UNI 73071	2
13	12	JOHNNY CASH AT SAN QUENTIN Columbia CS 9827	26
14	15	WAS CAPTURED LIVE AT THE FORUM Three Dog Night, Dunhill DS 50066-N	3
15	—	ENGELBERT HUMPERDINCK Parrot PAS-71030	1
16	14	SANTANA Columbia CS 9781	9
17	16	BLOOD, SWEAT & TEARS Columbia CS 9720	35
18	—	MASKED MARAUDERS Dolly RS 6378	1
19	19	GLEN CAMPBELL "LIVE" Capitol, STOB 268	4
20	20	THE BRASS ARE COMING Herb Alpert & the Tijuana Brass, A&M SP 4228	2

BILLBOARD SPECIAL SURVEY For Week Ending 1/17/70

# International News Reports

## Court Battle Puts 15% of Foundation Take in Escrow

LONDON — Fifteen percent of the Foundations' earnings from contracts made before the end of last November are to be paid into a special bank account until a court battle over the group's management is decided. James Dolan, otherwise known as Jim Dawson, Michael Dolan, otherwise known as Marquee-Martin and Marquee-Martin agency agreed in the High Court to make the payments. They are being sued by Barry Class and his management com-

pany which claims to have a five-year management contract with the group. Ronald Shulman, for the plaintiffs, told Mr. Justice McGarry that the defendants undertook until further order to pay into a special account of Class' solicitors 15 percent of the group's royalties, earnings or monies from any source of entertainment received by them. The undertaking was limited to money earned by the group from any contract or engagements arranged prior to Nov. 28, 1969.

Shulman said the defendants would also give the following interim undertakings: (1) not to act on behalf of the plaintiffs or receive any monies on their behalf or sign contracts or purport to act as their agents; (2) not to dispose other than to the plaintiffs or any money received by them and due to the plaintiffs in respect of the management of the group or the group's contracts; (3) not to represent themselves as having been managers of the group before Nov. 28; (4) not to dispose of documents belonging to the plaintiffs and retained by the defendants from the plaintiffs' premises in Westbourne Grove, London.

Mark Potter for the defendants, said that when his clients gave temporary undertakings, he made it clear they were doing so without acknowledging they had acted in the way alleged and in order to enable evidence to be filed ready for the dispute to be dealt with by the court.

At a previous hearing, the group were said to have sold about 10 million records including their two big hits "Build Me Up Buttercup" and "Baby, Now That I've Found You" and had in the past 18 months earned about \$300,000.

The case comes before the judge on Wednesday (13).

## Ekseption's 'Air' Heading for U.S.

AMSTERDAM — The Dutch group Ekseption whose recording of "Air" has been in the Dutch top five for nearly three months, have had the single released in all European countries, and U.S. release is being negotiated.

The group's previous Dutch single, an adaptation of Beethoven's Fifth Symphony, will be released as a follow-up disk in other European countries together with a just-completed album.

The group is also preparing a complete musical which will be released by Philips early this year.

Basart, which handles the compositions of Ekseption, has also signed to handle the material of another Dutch group, City and the Blizzards. Basart controls half of the copyrights on the new Cuby album "Appleknockers Flophouse" which will have worldwide release.

New Dutch soul group Soulserenade have recorded their first single for Decca which features the Shadamm copyright "To Face With Heartaches" and the Basart-Novotun original, "You've Lost That Smile."

Ten songs from the Basart catalog will be included in the new album by 15-year-old trumpet virtuoso Marty.

## BEATLES' NEW SINGLE DUE

LONDON — The Beatles' next single, to be released at the end of February, will be "Let It Be," coupled with "You Know My Name," from the forthcoming "Get Back" album.

Apple has now compiled the tracks for a U.S. album of old material, which will be released on Apple through Capitol at normal selling price. The album will not be released here.

Tracks on the album are "Can't Buy Me Love," "I Should Have Known Better," "Paperback Writer," "Rain," "Lady Madonna," "Revolution," "Hey Jude," "Old Brown Shoe," "Don't Let Me Down" and "The Ballad of John and Yoko."

Mary Hopkin's long awaited followup to "Goodbye" will be released at the end of this month and is the Mickie Most production, "Tenma Harbour."

## European Executive Turntable

Robert Oeges named assistant managing director of Polydor Nederland. Oeges joined Philips Baarn 16 years ago at Baarn. In 1955 he joined Decca and was later chief for British Columbia for seven years. Oeges was for seven years an associate of Hans Kellerman, managing director of Ngram Delta Records. He joined Polydor as general sales manager in the middle of 1969.

Jan van Schalkwijk appointed managing director of Ariola Eurodisc Benelux NV.

Mrs. Annie de Koeijer, former Decca producer, has joined CNR Records. Mrs. Marian de Raaff, former Decca publicity and promotion manager, has also joined CNR. Other new staff members with CNR are Bert Schouten from Phonogram and former Ngram Delta label chief Bert Klimmer. Former Ngram managers Willem Duss and Jim Jacobs have started a new record production company, Blue Mouse, at Hilariem.

MFP general manager of Australian company David Riley, has been made a director of the firm. Riley, 31, joined MFP in London in 1956 and was appointed general manager (Continued on page 59)

## Polydor Using Cassette at Meet

LONDON — Details of monthly album supplements are being circulated to Polydor's sales force in pre-recorded form on tape cassette. The company's 22 representatives have playback units fitted in their cars. The system is being used as an alternative to the traditional monthly sales meetings in London, which apart from the expense of travel, also meant that some staff were away from their areas for as long as 36 hours.

Polydor has enlisted the help of Thames-TV announcer David Hamilton as linkman, while marketing chief Alan Bates and coordinator Peter Knight comment on the releases and play selected tracks from each album. It is possible that the tape "programs" will be adapted in the future and made available to some of the larger retail outlets.

## Conn Will Bow 2d Label, Nashville

LONDON — Agent Merwyn Conn, who already has his Carnaby label distributed by Pye, will launch a second label, Nashville, in March. Nashville will provide an outlet for U.K. and U.S. country music and Conn is currently negotiating with a major for distribution facilities.

The labels bow will coincide with Conn's second Country Music Festival which is being held at Wembley on March 28.

One of Conn's objectives will be to boost local country music talent. He claims that English groups are restricted to low price album releases which militates against their having singles on the market.

He also plans to focus attention on U.S. country-rock groups in both the vocal and instrumental fields. Conn has already signed Nashville singer Durward Erwin for release in this country and is negotiating for a number of other American artists with no British outlet.

Conn is confident that this year's Wembley event will surpass the success of the 1968 festival.

"We have already sold all but three of the 31 stands—and at this time last year we had only just started on this part of the project," he said.

With 16 acts confirmed to appear at the concert—likely to be a five-hour affair—the bill includes Roy Acuff, Lynn Anderson, Skeeter Davis, Roy Drusky, George Hamilton IV, David

## Polydor's New Sales Drive

LONDON — Polydor has launched a new sales campaign, "Way Into the 70's," keyed to U.K. progressive albums and the first release of LP's from the company's recently instituted American subsidiary.

The eight releases involved in the campaign will be further spotlighted by the issue of a specially compiled sampler featuring tracks from each of the albums. This will retail at a recommended price of \$2.39.

The "Way In" product includes LP's by Ten Wheel Drive, Area Code 615, Terry Corbett, Jake Holmes and Tony Williams, a double album of electronic music, selling at normal single album price. These are all U.S. recordings.

The locally produced disks are by Taste, Audience and Ferris Wheel.

## Merc Product

PARIS — Mercury's Chicago director Robin MacBride and his European counterpart, Hermae Cats, from the Philips Baarn headquarters, presented new Mercury product at a special Paris promotion meeting which was attended by Philips London international coordinator Ralph Mace and national repertoire managers Jack van der Voorn (Amsterdam), Misc Everett (London), Paul Moons (Brussels), Bruno Wendel and Peter Steyer (Hamburg), Dorus Strum (Baarn) and Patrick Laton (Paris).

Houston, Loretta Lynn and her show, Carl Perkins, Orange Blossum Sound, Tex Riser, John Wesley Ryles, Tom Pall and the Glaser Brothers, Charlie Walker, Hank Williams Jr., Tommy Cash (brother of Johnny Cash) and Durward Erwin.

Also in Conn's future planning is a British visit by Rod McKuen.

## Swedish Television A Sales Booster

STOCKHOLM — A pop artist or group featured on Swedish television can almost be guaranteed to benefit enormously in terms of record sales. Latest example here is the new Rolling Stones album, "Let It Bleed," which jumped high into the Swedish chart, Dvalstoppen, after the first Swedish TV channel featured the Granada film of the free Rolling Stones concert in Hyde Park, London. In the last week of 1969, "Let It Bleed" reached No. 5. Two months ago, the album "Johnny Cash at San Quentin" was in the Swedish charts. After it had dropped out, Swedish TV showed the film of Cash's San Quentin appearance and the album jumped back into the charts at No. 8.



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## Marks Named Manager of U.K. Philips

LONDON — Fred Marks, 45, managing director, Festival Records, Australia, has been named managing director of Philips Records U.K., succeeding Leslie Gould, who resigned in December last year after 17 years with the company.

Marks takes up his post on May 1.

Born in Sydney, Marks spent 20 years with the Hoyt Theatre Group becoming South Australian manager.

Before joining newspaper chief Rupert Murdoch as personal assistant, Marks became head of Festival in 1960 since when Company's turnover has increased 1,000 percent, to make it second largest disk company in Australia after EMI.

## CBS Blues Promo

PARIS — CBS France has launched a big promotion for blues recordings centered on the British Blue Horizon repertoire.

The company is releasing a special sampler album, "Super Duper Blues," retailing at \$1.80 and featuring tracks by Fleetwood Mac, Chicken Shack, Duster Bennett, Champion Jack Dupree and Bukka White, plus a double album "Blues Jam at Chess," by the Fleetwood Mac and Otis Spann.

## Rock Finding Home In Japan's 'Snacks'

By ELSON IRWIN

TOKYO — Progressive rock and underground product in Japan are finding an additional promotional outlet in the city's "snacks" coffee shops that also serve alcohol after high priced cabarets and nightclubs close.

Snacks have a jukebox or full stereo outfit for entertainment and have no restrictions regarding a playlist imposed, on like government-controlled radio and TV stations which have a history of banning disks and certain artists. The stations also screen product for "objectionable material."

A promotion man from a local record company said: "Snacks provide an equivalent of the U.S. underground radio for the Japanese teenager. They hear all records and get an idea of what to buy because most record stores in Japan do not allow playing of the record before purchase."

Each "snack" establishment is labeled on the outside de-

tailing the music played—"jazz snacks," "rock snacks" and even a more specific "Beatle snacks" where only Beatles product is played.

In the Shinjuku ward of Tokyo a number of "snacks" cater to Japan's hippie community—new to the Japanese scene and only a couple of years old—where progressive rock is played, often to the accompaniment of mini light shows.

## Polyphen in Exec Revamp

COPENHAGEN — Because of continued expansion and an increase range of products including cassettes and record players, Nordisk Polyphen Aktieselskab has restructured its administration.

On the top level will be W. Hamburger, managing director, with N. Bornhoj as financial director and J. Fritsch as sales director.

The same top echelon will form the board of directors of a newly launched sister company, Polydor Music AS, located in the same building and managed by C. Lawrence.

Three product managers have been appointed to handle the various groups of labels represented by Nordisk Polyphen. H. Rosenloev Jensen will be in charge of the Decca group; O. Wisstholm will be in charge of the Philips group; and A. Arfman will handle the Polydor group. J. Fritsch will be product manager for Lenco record players.

## Transatlantic's 'Road Shows'

LONDON — In an attempt to break away from the traditional type of annual sales convention, Transatlantic Records has devised a new form of audiovisual presentation for its London and provincial conferences.

Under the title "The Transatlantic Traveling Circus," the show will be presented at the London Hotel, Jan. 27, will then visit Glasgow Feb. 9, Manchester Feb. 10 and Coventry Feb. 13.

The presentation has been put together by Lawrence Aston of Transatlantic's special projects department. He said it will involve the use of stereo tape accompanied by slides.

## SOME DISK \$\$ UP IN NORWAY

OSLO — With the advent of the added value tax system in Norway on Jan. 1, the price of a single record has increased from nine crowns (\$1.26) to 9.50 crowns (\$1.33). Medium price LP's have gone up from 37.50 crowns (\$5.24) to 39.50 crowns (\$5.52), but budget line albums remain at 20 crowns (\$2.80) by virtue of an adjustment in the wholesale price.

A further retail price increase on some records has been imposed by the A/S Nera Co. because of German revaluation. A/S Nera has much of its product pressed in Germany.

## Kasnetz-Katz Co. in London

LONDON — U.S. producers Jerry Kasnetz and Jerry Katz will open up an independent record production company in London and have moved producer Ritchie Cordell to head up the U.K. company with business manager Hy Gold.

Cordell is currently working out of the Strawberry studios in Stockport, Cheshire, with writer-singer Graham Gouldman, who has been responsible for several Hollies, Herman's Hermits hits. Cordell is producing U.K. group Freddie and the Dreamers for Kasnetz-Katz' Super K company. The group's Cordell-produced single "Bingo Bingo" will be released in the U.S. before a U.K. release. The group's EMI contract recently expired.

Also signed to Super K on a non-exclusive basis are writers John Carter and Ken Lewis. The pair will produce 33 sides a year over a three year period for Super K through their Sunny Records production company. They will continue to publish material through their own music publishing company, Carter-Lewis Music, administered through Southern.

## Farthing-Brown

LONDON — Larry Page's Penny Farthing label has signed Joe Brown to a three-year contract for the world. The deal was set between Page, Brown and his manager George Cooper. Larry Page will produce the singer for the label and his debut single is expected to be issued in February when Brown begins a 13-week series for ITV.

## HITS OF SPAIN

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## CBS, Ster Take Push on Road

JOHANNESBURG — CBS Records and Ster Films staged a joint promotion here on the back of a 10-ten track.

Go-Go girls, recorded music and announcements, plus an impromptu appearance by the Bats (one of South Africa's top groups) all helped to cause traffic jams.

Albums by Santana, Chicago and O. C. Smith were featured to headline the CBS "Rock Machine" campaign, for which CBS has lined up a month of promotions in all major cinemas of the Ster Theatre group.

## DUTCH CNR GETS RIGHTS TO ARIOLA-EURODISC

AMSTERDAM — Effective Jan. 1, CNR has acquired representation of the German Ariola-Eurodisc catalog for Holland.

Ariola, formerly represented in Holland by Negram-Delta, has created its own Benelux company, under the direction of Jan van Schellewijk who is also handling the record operation of the Benelux-owned Dutch Europaclub Book and Record Club in Utrecht. Ariola Eurodisc Benelux NV will handle its own promotion but will leave merchandising to CNR.

The new arrangement will help CNR in marketing the Rossini Melodia catalog which is represented in Germany by Ariola thus permitting a more economic pressing policy.

CR, which last year acquired Dutch representation for Barclay, MPS and Buddha, will split its staff into two divisions, one handling the CNR, Telefunken, Barclay and Buddha labels and the other dealing with the Ariola, Erato, Melodia, MPS and Riviera labels.

To handle these new possibilities, CNR has enlarged its staff to 80 almost double the establishment of two years ago. The company's turnover is currently running at 350 percent higher than that of 1957.



## From The Music Capitals of the World

• Continued from page 54

Convention: "Que Je T'aime" by Johnny Holiday. Tom Northcott's "The Rainmaker" starting to pick up airplay in southern Ontario. Polydor releasing the theme music for the film "2001: A Space Odyssey" by the Berlin Philharmonic as a single. The flip side is the "Elvira Madigan Theme" by Geza Anda. All-disc distributors' sales increased by 50 percent in 1969. Cassette and 8-track tapes have accounted for the bulk of the increase, says the company. The Bar-Kays appeared at the Coq D'Or, Dec. 29-Jan. 3. Billy Charie has moved to Nashville to work at RCA's Sunbury Publishing Co. His new record will be released simultaneously in the U.S. and Canada soon. New York's "Hain" star Allan Nichols guested on the Edward Glover CBC-TV show Dec. 29 along with Brenda Lee.

Canadian Radio-Television Commission turned down CHUM's bid to buy CKGM in Montreal. The CRTC felt that the station should be operated by a licensee with more direct involvement in the social, cultural and economic life of Montreal. CHUM did acquire the remaining 50 percent of the stock plus complete control of CKH, Halifax. Recently, CHUM offered about \$15,000 to establish a station on the Arctic coast, trade news, and help keep it broadcasting at about \$10,000 a year. Information is to be exchanged by telephone, shorewise radio and tape if the CRTC approves. Idea was initiated by lawyer Richard Mohr who founded the Mid-Canada Development Foundation

to bridge Canada's north-south gap. Lundor releasing Orson Welles' "War of the Worlds," a two-record set on the Series Dimensional label. RCA's Scott Richards produced the radio promotions for Elvis Presley's "From Vegas to Memphis" double set. U.K.'s Love Sculpture gave three concerts at the Hawks Nest, Jan. 2-4. "Plastic Ono Band Live Peace in Toronto 1969" LP, recorded at the city's rock 'n' roll revival in September, a runaway best seller for Capitol. Rich Simons of Taylor, Pearson & Carson Record Division in Vancouver reports that their current best sellers in that city are "One Tin Soldier" by the Original Cast, "Venus" by the Shocking Blue and "Wonderful World, Beautiful People" by Jimmy Cliff.

RITCHIE YORKE

### STOCKHOLM

Delaney, Bonnie and Friends (including George Harrison, P. P. Arnold, Eric Clapton and Billy Preston) made a big impact on Stockholm audiences drawing two full houses here to concerts promoted by the Sonet Konsertbyrå. EMI led in by releasing the Sax single "Hard to Say Goodbye." Hagstram Industries at Aelvedalen in the center of Sweden has ceased manufacture of accordeons. The company has been one of Europe's biggest producers of accordeons for nearly a century. Production is now concentrated on electric guitars. Immediate artist P. P. Arnold will be in Sweden for a summer tour this year with Sonet's Jerry Williams and the Polydor band, Lasse Samuelson's Dynamic Brass.

Copor producer: Gerhard Lantqvist is relaunching the folk trio Gänge-Flickorna with a more beauty sound. Metronome artist Siv Malmqvist has received a gold medal from the city of Landskrona.

The Arthur Birgin Foundation prizes for musical distinction have been awarded to Columbia's Robert Benkert and lyricists Britt Lindehorn, Eric Sandstrom and Tor Bernstrom. Charlotte Gunnar (Själdegg) Nilsson, a Columbia recording artist, is to tour Sweden with a new sextet which includes American jazz tenorist Dexter Gordon.

Polmar, Kausell producer Bill Oloström has a part in a German production of "Hair."

Folkparks music manager Mats-Ake Persberg has signed a new contract with Telstar Production enabling the Folkparks to negotiate appearances for Steu and Stanley, the Telstars, the Beatles-makers, Thore Carlmar and Nilsson. Torstein Bergman has left Columbia to join CBS. Other new CBS artists include Susanne Astrom, Kure Sundelin, Lise-Beth and Asta Jaeder. Sylvia Vrethammar, Sonet artist, was in London to appear on the "Opportunity Knocks" television show.

Sonnet artist Ray Adams completed a tour of Germany and the Sonet group Jackpots has a successful tour of Holland. Sonet has released the first Metromedia recordings in Sweden and has also launched a new label, Flop, with a first release by Ture Wolf. EMI is doing powerful promotion for the Unical Artists recording of the soundtrack of "On Her Majesty's Secret Service," the latest James Bond film. Metronome's Folje Wadinius has won excellent reviews for his pop song album for children, "Goda, Goda."

KJELL F. GENSBERG

### AMSTERDAM

The Dutch Ministry of Culture has given a subsidy to the Theo Loevendie Consort for special concerts in Holland. The

group, founded in 1968, specializes in avant-garde jazz. The Philips Sweetnick Prize, awarded every four years to a Dutch composer, has been presented for 1969 to Kees van Baaren in recognition of his complete works.

Intermedia a Holland has acquired the rights of Action Records for Holland. Action product will be distributed by Polydor. Rein Maasen, managing director of Ba-clay in Holland, was in Paris to record the Dutch version of the David Alexander Winter single "Vole Schivoie." Hugo Gordijn Productions, located at Rindveen 6, The Hague, has launched a new record label, Blossom. CNR is launching a sales campaign for the Buddha catalog with heavy emphasis on the recordings of Lou Christie, the Edwin Hawkins Singers, Captain Beefheart, and the 1910 Fruitgum Company. CNR has acquired Dutch rights to the Israeli Hedi Arzi label. FPS studio manager Frans Peters has launched his own record label 40 which will be distributed by Negrando.

The third album by Dutch group the Cats has sold 35,000 copies in six weeks. Borema has acquired the recording rights of the Dutch production of the musical "Hair." Samantha Jones appeared on VARA-TV Dec. 31.

BAS HAGEMAN

### PARIS

Three groups, the Moody Blues, Tenover, East of Eden and Keef Hartley, are appearing at four "Underground Music Operation" concerts at the Par's Olympia from Thursday (8) to Jan. 11. Les Compagnons de la Chanson (CBS) will make a 20-concert Canadian tour in February, taking in Montreal, Quebec, Toronto and other major cities. Independent record company Byg has released a 10 album set, "History of Jazz" covering the 50 years from King Oliver to Archie Shepp. This is the company's third jazz package.

the other series being "Archive of 1977" (30 albums) and "Actuel" (27 albums). France Gall has recorded for La Compagnie a French version of "Gutenmorgen Plesse," entitled "Les Amnes Colles." The song is published by SEMI SEMI-Meridian also publishes the two new titles of Disc-AZ artist Michel Polnareff, "Dans la Maison Vide" and "La Michele Rousseau." Patrice-Marconi has issued a double album by jazz guitarist Django Reinhardt featuring recordings made between 1935 and 1946. Other artists featured with Reinhardt are violinist Stephane Grappelli, singer Charles Trenet, harmonica player Larry Adler and the Quintet of the Hot Club of France. Jacques Brel, who starred in the French production of "Man of La Mancha," has recorded for Barclay Prokofiev's "Peter and the Wolf" and "The Story of Babar," with music by Poulenc.

Ettore Strauta, Crona Music director, visited Paris for talks with Jean-Jacques Hache, head of Editions Tritri. Crona is the U.S. subpublishers of the copyright "Love is Blue." New Verve jazz releases from Polydor include volume five of "The Definitive Charlie Parker" and Stan Getz's "Didn't We."

MICHAEL WAY

### OSLO

John Mayall and his group gave a fairly successful concert performance in Oslo. Anne Klugevland, the Norwegian folk singer who records for Polydor, is starting at the Kar de Murma revue theater in Stockholm. Tris-a singer Kirsti Sparhus has been awarded a gold disk for her recording of "Hjem" Norwegian version of "Home on the Range." The first Norwegian championship for discotheque disk jockeys will be staged aboard the vessel Kronprins Harald Friday (23) during a return trip from Oslo to Kiel.

ESPEN FRIKSEN

(Continued on page 59)

# In any language EMI means record business



EMI Norsk is one year old this month. EMI's newest infant was born in the cold winter days of January 1969 in Oslo. By April 1st it had leaved to walk and opened for business. And by November it had grown to such a lusty infant that it had to move to a bigger home (pictured left at the housewarming celebrations are J. G. Stanford, head of EMI's overseas operations, with EMI Norsk Managing Director John Bush and General Manager Hans Rol).

EMI has a very large family: its worldwide record marketing network comprises manufacturing and distribution centres in 30 different countries (plus licensee arrangements in nearly 20 more).

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ELECTRIC AND MUSICAL INDUSTRIES LIMITED (EMI) LONDON, ENGLAND

# Background on Background Music

By EARL PAIGE, GEORGE KNEMLER

Background music systems expose thousands of recorded songs to millions of people every day in nearly every type of public environment from department stores and hotels to hospitals and factories.

The annual gross of the background music system is estimated anywhere from 75 to nearly 100 million dollars. One company has paid over 2 million dollars in royalties during the past five years.

The American Society of Composers, Authors and Publishers (ASCAP) recently changed the durational credit for songs performed as background music from 25 percent to 27 1/2 percent.

Every type of music is now available on background systems and one company will soon produce modified progressive rock tapes as the industry reflects the need to serve the contemporary musical tastes of the world's youth-oriented population.

Muzak, the largest supplier of background music, with branches in every country except behind the Iron Curtain, has been in business for 35 years, "but we are just beginning to learn about the scientific aspect of it," according to Bill Boyd, Chicago regional manager. "All of our material is scientifically programmed," he said. "We play our uptempo music at a time when people are normally at a low point during their day. We play slow music, or none at all, when people are at a high point, such as around noon."

The music is piped in through a multiplex system from the New York office or through telephone wires if multiplex will not work, such as in large urban areas. The company, a division of Wrather Corp., considers itself more than a background music maker. "We like to believe that we are specialists in the psycho-logical uses of music," Boyd said.

The company does its own recording in New York. "We get the best studio musicians and record about 15 songs each week," he said. "The program is changed daily, and the tapes from the previous day are destroyed so they won't be used again. There is a constant updating of material."

Three types of programming are offered: office, light industry and heavy industry. The office type is generally slow to medium tempo, light industry is uptempo and big industry is the big band sound. There is also a public area type available which is a combination of the other three.

The firm is expanding its base, working with the Ford Motor Co. on the safety of music in cars, with hospitals in therapy work, and also making music for advertisements. "We aren't in the music field just to supply background sounds," Boyd said.

## Steady Sophistication

The steady sophistication of background music systems was pointed up by Joe Hards, Seeburg Corp., who said his firm will for the first time offer a tape system in 1970. For the past 10 years the Seeburg system has been using 16 1/2 rpm disks. "Many studios have tape equipment and we're making it available," said Hards, a veteran in the field. "I predict much more use of contemporary music in background systems, too."

The Seeburg library offers over 9,000 selections in its current library which is broken into three categories. A new automated system designed for studio

use features three Seeburg 1000 units in sequence, each offering 1,000 selections and playing 120 songs without repeating. The music is transmitted over FM radio. Hards thinks that many radio stations will ultimately offer background music services.

Typical of the sophistication of background music systems is that offered by Tape-A-Hon through its Programmer unit. Designed for FM stations, studios, cable antenna television stations (CATV) and wired music operations, the unit incorporates computer type controls. During a given programming period, the machine can offer the following example of varied automated programming: 8 a.m.-10 a.m., general background; 10 a.m.-10:30 a.m., bright background; 10:30 a.m.-noon, general; noon-2:30 p.m., luncheon and dinner music; 2:30-3 p.m., general; and so on through the day.

## 3M Company

In the nearly five years in which 3M Company has been involved in background music it has paid over 3 million dollars in royalties to ASCAP, BMI, SESAC and other licensors overseas. "The background music industry not only is an important exposure medium for publishers and an important user of songs both from a mechanical and performance royalty standpoint—the background music industry has also created much work for musicians," said R. E. Lindgren, head of 3M's background music division in St. Paul. "We have produced much of our own music primarily in Rome and London and have spent well in excess of two million dollars on production alone."

Lindgren explained that it attempts to produce music that fits any requirement from plush cocktail lounges and high class stores to funeral parlors and teenage patronized locations. As an example, in early 1970 3M will produce a background music tape of modified progressive rock dance music. It already has one tape of dance music that has proven very popular, he said. Basically, 3M's library of thousands of titles breaks down into a melodic category featuring smooth string music, a rhythmic category of more lively music for factories, supermarkets and offices and a series of specialty categories. The latter include a Hawaiian tape, Latin, Religious, country, dance and symphonic. A Christmas tape, for instance, also has regular music blended in.

Up to 1,200 selections are available per tape. The firm markets two machines, the 3M700 Chantata and the more recently introduced Cantata Mark II which uses the 1,200-selection tapes and is leased from 3M's over 200 dealers throughout the U.S. The firm also markets its background music in all the major countries of the world.

## Ditchburn Inc.

The Ditchburn Organization, Inc., has over 12,400 titles in its active list of background music tapes and this constitutes no more than 35 percent of Ditchburn's total music library, according to Richard Cole, executive vice-president. Cole's firm is the U.S. subsidiary of Ditchburn of England, which has subsidiary firms in West Germany, Australia and South Africa. In all, Ditchburn background music is available in over 25 countries around the world.

The parent Ditchburn firm has

been involved in background music for 10 years while Cole's firm in the U.S. started in the field two years ago. The firm offers the service both through a flareless setup and through leasing. Ditchburn has 8- and 4-hour cartridges of music which are non-compatible with any but Ditchburn's equipment.

"The bulk of our music is categorized as 'B and B,' which means balanced and blended. This constitutes music that is general, medium speed, fast and bright. Our specialty music breaks down into many categories including Chinese, films and shows, cocktail, Hawaiian, Latin, dance, light classics, industrial march type music, funeral, rinky tink, piano and Christmas."

Cole explained that a typical 8-hour tape might have 4 tracks. B & B, general, dinner and cocktail. This would consist of over 240 selections and would not re-

peat any song during the eight hours the machine automatically switches from track to track. Ditchburn's machines are made in England but all music is cut in New York where Ditchburn uses ASCAP and BMI licensed songs.

## Rowe International

Rowe International Inc. will expand its types of music offered and market country and western tapes beginning in April, according to James P. Newlander, vice-president of services operations. This will be in addition to the three specialty libraries containing rhythm and blues, quiet and mid-pop music plus the three libraries offered for atmosphere, commercial and general areas.

Rowe currently manufactures its own unit which plays its tapes exclusively. The units hold six 10-inch reels of 4-track tapes. The unit plays 60 hours of music without repeating. When the tapes do come back to the be-

ginning, the song will not be played in the same order as before. "A mathematician told us that with our system of changing the order of songs, it would take seven years before a tape repeated itself in the same form as before," Newlander said.

The tape playing units, which are available from 200 distributors in all 50 states, are built with solid state equipment which is expected to last 10 years. A fail safe device is built in which allows the machine to bypass a tape if it is broken. A device allows the person operating the machine to either play all the tapes or just play one continually, such as during the Christmas season, Newlander said.

The equipment is either sold or leased to locations, but tapes are always rented. The tape program is refreshed completely every 90 days, with one tape changed an average of every 10 days.

## West German Publishers Have Little Fear of Disk Infiltration

By MIKE HENNESSEY

Part four of a series: Europe '70

While the prosperity of music publishers in West Germany is naturally linked to the prosperity of the record market, they are rather less dependent for their survival on mechanical royalties than are publishers in some other European countries.

Hans Gerig, head of one of the leading publishers representing such catalogs as Lesdis, MCA, Essex, Screen Gems, Curb, Goodman, KPM and Robbins, Peil Miller, says: "We are in a strong position as far as performing rights are concerned. We have a rich catalog of standard copyrights and for this material, two thirds of our revenue comes from public performance royalties. Whereas with the new material half comes from mechanicals and half from performing rights."

"With 10,000 bands and orchestras in Germany, we naturally get a lot of money from performers. And again, being strong in standards, we benefit because 80 percent of the bands' repertoire is evergreen material."

West Germany has half a dozen powerful independent publishers, some of which have been active for two centuries, and they are so well entrenched that their chief executives have no apprehension about record company infiltration into publishing or possible take-over bids.

"All the big music publishing firms here are independent," says Gerig, "with the exception of Acherbach, which is not a German company. I'm aware, of course, of the trend for record companies to enter publishing either by starting their own companies or by buying existing ones, but I don't think there is any threat to the major German publishers in the foreseeable future."

Although extremely strong in foreign catalogs, Gerig is equally active in promoting domestic product, from which it derives about half of its turnover. Much of the foreign product is British beat music.

Publishers and composers in Germany benefit from the vigor

and efficiency of the German performing and mechanical right society, GEMA, which has secured good contracts from music users and has countered the budget record explosion by establishing the concept of a minimum license for low price records. Normal mechanical royalty for a record is 8 percent of the retail price, but with albums now selling for as little as five marks, GEMA has fixed the minimum for a 12-track album at 86.5 pfennigs.

The budget price war has encouraged some companies to use non-copyright material, but even in these cases GEMA has successfully claimed a mechanical royalty for arrangements.

In common with most other countries, Germany has a very small sheet music market with a hit selling something between one and two thousand copies. "There are exceptions," says Gerig, "like 'Dr. Zhivago' which sold a fantastic 70,000 and 'Strangers in the Night,' which sold 8,000. But there is more profit today in producing folios of hits."

Today the large publishers in Germany pool their resources to bring out hit folios containing 10 or 12 songs and a good sale would be something between 10 and 20,000 copies.

August Seith, who heads the Chappell company in Germany, which was founded in November 1953 as a 100 percent German company covering Germany, Austria, East Germany and the other east European countries, says that for his company the most significant developments have been the advent of the stage musical, and the development of the LP market.

"For a company like Chappell, with a vast catalog of standards and musical comedy scores, these two developments have been of paramount importance."

Seith says that the breakthrough came in 1961 with the advent of "My Fair Lady" which "broke the ice for musicals in Germany." In May this year "My Fair Lady" was being performed on 12 different stages in Germany and the German production album was a

million seller. "Hello Dolly" and "Fiddler on the Roof" have also enjoyed tremendous success.

Says Seith, "Business is progressing each year," and he adds that for Chappell only 25 percent of income comes from records.

Chappell publishes only foreign material, but Seith's own company handles domestic songs and recently had a million seller with Roy Black's "Ganz in Weiss." Seith says he is trying to get more recognition for German songwriters and feels that the public are beginning to show more interest in German product.

Seith also operates a wholesale music service for southern Germany and reports good sales of music in the educational field.

The bulk of the revenue of Francis Day and Hunter comes from foreign copyrights, but, again, this company is constantly trying to place more German compositions. "We think" says Mrs. Liselotte Bornemann, "that we should do more for local writers. But it is just a question of whether their work can become popular enough. Young people in Germany are very much conditioned to Anglo-American pop."

FD&H has had two worldwide successes with James Last's "Games That Lovers Play" and "Happy Heart" and aims to find more German originals with international potential.

Regarding competition from the publishing offshoots of record companies, Mrs. Bornemann says "This could become a problem if writers start showing a preference for record company publishing houses which can guarantee them a record. But there is no problem for an independent publisher to get records if he has good songs."

Because of the large amount of live entertainment in Germany, publishers with good standard catalogs benefit considerably and, as Hans Gerig says, "Whereas a hit song today lasts for only six months at the most, standards can go on earning money year after year from performances."

This is certainly one reason  
(Continued on page 70)

# HITS OF THE WORLD

Billboard

## BRITAIN

This Week	Last Week	Title	Artist	Label
1	1	TWO LITTLE BOYS—(Red Harris) (Columbia) —Dorelli (C. M. Clarke)	Dorelli	Columbia
2	2	RUBY DON'T TARR YOUR LOVE TO TOWN—(Kenner) (Decca) —Southern	Ruby	Decca
3	3	MEETING POT—(Blue Mink) (Phyllis) —Crescaw (Blue Mink)	Blue Mink	Phyllis
4	4	TRACY—Off Line (RCA) —Van Lee & Emily M.	Van Lee & Emily M.	RCA
5	5	ALL I HAVE TO DO IS DREAM—(Sibbie Gentry) (Glen Campbell) (Columbia) —Aquila (Kitty Gordon) (Decca)	Glen Campbell	Columbia
6	6	SUGAR SUGAR—(Aubrey) (RCA) —Don Kirshner Music	Don Kirshner Music	RCA
7	4	SUSPICIOUS MINDS—(Eric Preley) (RCA) —London (Decca)	Eric Preley	RCA
8	10	GOOD OLD ROCK 'N' ROLL—(Dave Clark Five) (Columbia) —Various (Decca)	Dave Clark Five	Columbia
9	6	YES! WE YESTER-YOU YESTERDAY—(Savie Wunder) (Tama Motown) —Jones (Columbia) —Futura	Savie Wunder	Tama Motown
10	7	THE LIQUATOR—(Harry J. All Star) (Decca) —H and C (Harry J. All Star) (Decca) —Gaye (Tama) —Terrill (Tama)	Harry J. All Star	Decca
11	11	ONION SONG—(Marty) (Gaye) (Tama) —Terrill (Tama)	Marty	Gaye
12	13	TALKING TO MY TOWN—(Roger Whitaker) (Columbia) —Melvick (Decca)	Roger Whitaker	Columbia
13	10	WITHOUT LOVE—(Tom Jones) (Decca) —Vally (Decca)	Tom Jones	Decca
14	8	WINDY WORLD OF LOVE—(Doris Day) (Decca) —Decca	Doris Day	Decca
15	14	(CALL ME) NUMBER ONE—(Tina Turner) (CBS) —Gale (Decca)	Tina Turner	CBS
16	16	REBELIONS OF MY LIFE—(Marty) (Decca) —Decca	Marty	Decca
17	17	ROT YOU LOVE ME—(Doris Day) (Decca) —Decca	Doris Day	Decca
18	21	SOMETHING COME TOGETHER—(Decca) —Decca	Decca	Decca
19	47	COMIN' HOME—(Decca) —Decca	Decca	Decca
20	19	IF I THOUGHT YOU'D EVER CHANGE YOUR MIND—(Decca) —Decca	Decca	Decca
21	26	HIGHWAY BONDS—(Nancy Sinatra) (RCA) —Nancy Sinatra	Nancy Sinatra	RCA
22	22	WITH THE EYES OF A CHILD—(Rita) (Columbia) —Decca	Rita	Columbia
23	19	GREEN RIVER—(Creedence Clearwater Revival) (Mercury) —Mercury	Creedence Clearwater Revival	Mercury
24	27	SOMEDAY WE'LL BE TOGETHER—(Diana Ross & The Supremes) (Tama Motown) —Decca	Diana Ross & The Supremes	Tama Motown
25	35	S'VEN'TH SON—(George Fame) (CBS) —Jewel (A&M)	George Fame	CBS
26	15	LOVE IS ALL—(Melton) (Decca) —Decca	Melton	Decca
27	32	SHZ SODI—(Tony Christie) (Decca) —Decca	Tony Christie	Decca
28	20	NORODY'S CHILD—(Barry) (Decca) —Decca	Barry	Decca
29	25	GOOD MORNING—(Lee) (A&M)	Lee	A&M
30	18	LONGS—(Decca) —Decca	Decca	Decca
31	1	THE MAN—(Chicago) (CBS) —Decca	Chicago	CBS
32	27	BLUING A KID—(Vicky) (Decca) —Decca	Vicky	Decca
33	1	COME AND GET IT—(Badfinger) (Decca) —Decca	Badfinger	Decca
34	11	OH WELL—(Blue Mink) (Decca) —Decca	Blue Mink	Decca
35	24	WONDERFUL WORLD OF DECORATIVE PEOPLE—(Savie Wunder) (Decca) —Decca	Savie Wunder	Decca
36	1	LET IT ALL BE—(Tom Jones) (Decca) —Decca	Tom Jones	Decca
37	42	MY WAY—(Frank Sinatra) (Decca) —Decca	Frank Sinatra	Decca
38	23	SWEET DREAM—(John) (Decca) —Decca	John	Decca
39	15	TOY TOY—(Decca) —Decca	Decca	Decca
40	1	THE BICKLE—(Decca) —Decca	Decca	Decca
41	1	SMILE SENSATION—(Decca) —Decca	Decca	Decca
42	1	PECKNEY GAIL—(Decca) —Decca	Decca	Decca
43	28	RITMO DI BIANCO—(Decca) —Decca	Decca	Decca
44	38	GIN CAN GO—(Decca) —Decca	Decca	Decca
45	1	FRIENDS—(Decca) —Decca	Decca	Decca
46	47	RUB A DUB DUB—(Decca) —Decca	Decca	Decca
47	36	A BOY NAMED SUE—(Decca) —Decca	Decca	Decca

48	VICTORIA—(Kicks) (Pye)	Davey	Carlin (R. & D. Davies)
49	44	HE AIN'T HEAVY, HE'S MY BROTHER—(Hollis) (Parlophone) —Crest (Sire)	Hollis
50	—	RAINDROPS KEEP FALLIN' ON MY HEAD—(Sasha) (Decca) —Warner Bros (Sire)	Sasha

## FRANCE

(Courtesy Centre d'Informations et de Documentation du Disque)

### National

This Week	Title	Artist	Label
1	ADJEU JOLIE CANDY—(Jean-François) (Mitsou) —Decca	Jean-François	Mitsou
2	WIGHT IS WIGHT—(Michel) (Decca) —Decca	Michel	Decca
3	DANS LA MAISON VIDE—(Mireille) (Columbia) —Decca	Mireille	Columbia
4	LES CHAMPS-ELYSEES—(Boris) (CBS) —Mercury	Boris	CBS
5	L'HOSTESSE DE L'AIR—(Jacques) (Columbia) —Decca	Jacques	Columbia
6	LE METEOLE—(George) (Mitsou) —Decca	George	Mitsou
7	PETIT BONHEUR—(Jean) (Vivir) (Columbia) —Decca	Jean	Vivir
8	N'EST-CE PAS—(Sasha) (Decca) —Decca	Sasha	Decca
9	CHIMEN—(S. Jay) (Decca) —Decca	S. Jay	Decca
10	TOUT ECLATE (TOUT EXPLOSE)—(Claude) (Fleche) (Phyllis) —Decca	Claude	Fleche

### International

This Week	Title	Artist	Label
1	VENUS—(Socobac) (CBS) —Decca	Socobac	CBS
2	ONCE UPON A TIME IN THE WEST—(Socobac) (RCA) —Decca	Socobac	RCA
3	SOMETHING—(Beatles) (Apple) —Decca	Beatles	Apple
4	LOOKY, LOOKY—(Decca) —Decca	Decca	Decca
5	JE T'ADMIRE—(Moi Noun) (Decca) —Decca	Moi Noun	Decca
6	IN THIS YEAR 2025—(Zappa) (Decca) —Decca	Zappa	Decca
7	5th SYMPHONY—(Trio) —Decca	Trio	Decca
8	LET ME LIVE, LET ME LOVE—(Alphonsine) (Mitsou) —Decca	Alphonsine	Mitsou
9	MAIL—(Socobac) (RCA) —Decca	Socobac	RCA
10	LE PARTISAN—(Léonard) (CBS) —Decca	Léonard	CBS

## HOLLAND

(Courtesy Radio Veronica and Platencover)

### Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	MARAN—(Cah) (Imperial) —Decca	Cah	Imperial
2	4	MIGHTY JOE—(Shocking) (Decca) —Decca	Shocking	Decca
3	2	OH, WIT! (Part 3)—(Frank) (CBS) —Decca	Frank	CBS
4	3	STAY AWAY FROM ME—(Sax) (CBS) —Decca	Sax	CBS
5	5	AND THERE HE COMES—(Golden) (CBS) —Decca	Golden	CBS
6	10	ONE MILLION YEARS—(Rosa) (CBS) —Decca	Rosa	CBS
7	7	THE FLOOD—(Enzo) (A&M) —Decca	Enzo	A&M
8	5	MANSIE—(Marty) (Decca) —Decca	Marty	Decca
9	6	YESTER-YOU YESTER-YOU—(Wanda) (CBS) —Decca	Wanda	CBS
10	—	WIKKI—(Mick & Ick) (Decca) —Decca	Mick & Ick	Decca

## JAPAN

(Courtesy Original Confidence Co.)

### Denotes local origin

This Week	Last Week	Title	Artist	Label
1	1	KURONTO NO TANGO—(Mitsou) (CBS) —Decca	Mitsou	CBS
2	3	DRIF NO ZINDORO—(Drift) (Decca) —Decca	Drift	Decca
3	2	SHERIDAN WA KOIBITO NO UTO—(Bella) (CBS) —Decca	Bella	CBS
4	7	IKERU TO NO YU—(Aki) (Decca) —Decca	Aki	Decca
5	5	HANA NO NAMIDA—(Mitsou) (CBS) —Decca	Mitsou	CBS
6	6	MAYONAKA NO GUITAR—(Aki) (Decca) —Decca	Aki	Decca
7	4	EARLY IN THE MORNING—(Rich) (Decca) —Decca	Rich	Decca
8	11	COME TOGETHER—(Socobac) (CBS) —Decca	Socobac	CBS
9	12	STAY WITH A KISS—(Socobac) (CBS) —Decca	Socobac	CBS
10	10	YOKO TO ASA—(Aki) (Decca) —Decca	Aki	Decca
11	19	WAKARE NO SAKI—(Socobac) (CBS) —Decca	Socobac	CBS
12	8	ANAKA NO KOKORO—(Socobac) (CBS) —Decca	Socobac	CBS
13	15	SIMPLE NO ONNA—(Eiji) (CBS) —Decca	Eiji	CBS
14	9	AI NO KASEKI—(Socobac) (CBS) —Decca	Socobac	CBS
15	17	HIGURE NO KOMORIUTA—(Kane) (Decca) —Decca	Kane	Decca
16	16	KUNO TO AO TO DE—(Kunozuki) (Decca) —Decca	Kunozuki	Decca

17	13	KOI DORORO—(Shinji) (CBS) —Decca	Shinji
18	26	THE TRAIN—(1949) (Futura) (CBS) —Decca	1949
19	—	AZURA NO YUKI—(Yuko) (CBS) —Decca	Yuko
20	14	NINGYO NO IF—(Shirai) (CBS) —Decca	Shirai

## MALAYSIA

This Week

1	HE AIN'T HEAVY, HE'S MY BROTHER—(Hollis) (Decca)	Hollis
2	RAINDROPS KEEP FALLING ON MY HEAD—(Sasha) (Decca)	Sasha
3	HERE COMES THE STAR—(Socobac) (CBS) —Decca	Socobac
4	AND WITH A DIE—(Blond) (Decca)	Blond
5	OH ME, OH MY—(Lulu) (Decca)	Lulu
6	WHILE THE EYES OF A CHILD—(Socobac) (CBS) —Decca	Socobac
7	COLD TURKEY—(Socobac) (CBS) —Decca	Socobac
8	NORODY'S CHILD—(Barry) (Decca)	Barry
9	I GUESS THE LORD MUST BE IN NEW YORK CITY—(Nelson) (Decca)	Nelson
10	TARTY IN THE MORNING—(Marty) (Decca)	Marty

## MEXICO

(Courtesy Radio MHI)

This Week	Title	Artist	Label
1	AZUCAR, AZUCAR—(Socobac) (CBS) —Decca	Socobac	CBS
2	EL AMOR ES PARA LOS DOS—(Socobac) (CBS) —Decca	Socobac	CBS
3	HERIDO—(Socobac) (CBS) —Decca	Socobac	CBS
4	TRITANDRO—(Socobac) (CBS) —Decca	Socobac	CBS
5	NO CAMINAS EN LA LUNA—(Socobac) (CBS) —Decca	Socobac	CBS
6	ORFELONA MARLA—(Socobac) (CBS) —Decca	Socobac	CBS
7	VENGAON JUNTO—(Socobac) (CBS) —Decca	Socobac	CBS
8	QUE VERDE—(Socobac) (CBS) —Decca	Socobac	CBS
9	AMOR DE ESTUDIANTE—(Socobac) (CBS) —Decca	Socobac	CBS
10	TE VI ELGRANDE—(Socobac) (CBS) —Decca	Socobac	CBS

## POLAND

(Courtesy Fan Club's Coordination)

### Denotes local origin

This Week	Title	Artist	Label
1	OH, WELL!—(Socobac) (CBS) —Decca	Socobac	CBS
2	SWEET DREAMS—(Socobac) (CBS) —Decca	Socobac	CBS
3	GUZIE JEST CZLOWIEK—(Kane) (Decca)	Kane	
4	OH, DARTIN—(Socobac) (CBS) —Decca	Socobac	CBS
5	ZA MNIE—(Socobac) (CBS) —Decca	Socobac	CBS
6	COME TOGETHER—(Socobac) (CBS) —Decca	Socobac	CBS
7	I WANT YOU, SHE'S SO HEAVY—(Socobac) (CBS) —Decca	Socobac	CBS
8	SOMETHING—(Socobac) (CBS) —Decca	Socobac	CBS
9	TYLKO WY WAK—(Socobac) (CBS) —Decca	Socobac	CBS
10	ZOBOWIENIE—(Socobac) (CBS) —Decca	Socobac	CBS

## SINGAPORE

This Week

1	1	SOMETHING—(Socobac) (CBS) —Decca	Socobac
2	3	IF I LEAVE YOU NOW—(Socobac) (CBS) —Decca	Socobac
3	4	WINDY WORLD OF LOVE—(Socobac) (CBS) —Decca	Socobac
4	6	RAIN—(Socobac) (CBS) —Decca	Socobac
5	2	HE AIN'T HEAVY, HE'S MY BROTHER—(Socobac) (CBS) —Decca	Socobac
6	7	GIN COMING—(Socobac) (CBS) —Decca	Socobac
7	4	OH ME, OH MY—(Socobac) (CBS) —Decca	Socobac
8	—	SAY ON FOR THE GOOD—(Socobac) (CBS) —Decca	Socobac
9	5	HERE COMES THE STAR—(Socobac) (CBS) —Decca	Socobac
10	9	IT'S NEVER FALL IN LOVE AGAIN—(Socobac) (CBS) —Decca	Socobac

## SPAIN

(Courtesy El Musical)

### Denotes local origin

This Week	Last Week	Title	Artist	Label
1	2	PANARINDEL ABRURO—(Socobac) (CBS) —Decca	Socobac	CBS
2	1	SUGAR, SUGAR—(Socobac) (CBS) —Decca	Socobac	CBS
3	1	EL BALL DE LOS RECREOS—(Socobac) (CBS) —Decca	Socobac	CBS
4	4	ESPERO A LA ALFONSO—(Socobac) (CBS) —Decca	Socobac	CBS
5	8	COME TOGETHER—(Socobac) (CBS) —Decca	Socobac	CBS
6	7	MI PROBLEMA ANITA—(Socobac) (CBS) —Decca	Socobac	CBS

3	5	SUSPICIOUS MINDS—(Socobac) (CBS) —Decca	Socobac
4	8	VENUS—(Socobac) (CBS) —Decca	Socobac
5	—	YO, CARO—(Socobac) (CBS) —Decca	Socobac
6	—	ORFELONA—(Socobac) (CBS) —Decca	Socobac

## SWITZERLAND

(Courtesy Radio Basel)

This Week	Last Week	Title	Artist	Label
1	1	GRIEZEI WOH!—(Socobac) (CBS) —Decca	Socobac	CBS
2	—	SILVIA—(Socobac) (CBS) —Decca	Socobac	CBS

## From The Music Capitals of the World

Continued from page 57

### MANILA

The second season of "This Is Tom Jones" opened in color on ABS-CBN Channel 4. The series is the most successful foreign television show... William Leary, general manager of Wilco's Records, announced the company's move to expand this year. It is opening a subsidiary—a promotion and booking office. The company will concentrate in producing more standards records and will soon start operations as a major independent outfit. Its latest LP productions are "My Pledge of Love" by Edgar Mortz and Philippine Brass Band... Filip artist Manny de Leon recorded on Alpha. Wilco's Records has plans to contract two film stars, Rani Aragon and Esperanza Fahn... The LP "Tico Cruz III" is a debut for the RCA artist... Songwriter Robert Medina is now servicing Wilco's Records. He has composed for Nora Aunon, Tico Cruz III, Norma Ledesma and Pauline Sevilla of Pioneer Record Sales and Alpha Recording System.

### VIENNA

Austria artist Udo Jurgens made a successful Austrian tour... Centrocord brought German singer-composer Reinhard Mey to Vienna for a concert and television recording... Philips has released Markie Lichter's German version of the winning song in the 1969 Rio Pop Festival, "Luzifer... Polydor released a new album by Die comedy group Three Spitzbuben whose previous 15 albums have each sold 25,000 copies... Philips has recorded an album of Viennese songs by opera singer Erich Kunz... Jazz pianist Theodorius Monk gave a concert in Vienna... The direction of the Vienna State Opera has engaged for the fall of this year Renate Scotta and Piero Cappuccilli. Reni Gris starts work with the company on Dec. 11 and on Dec. 30 Gwyneth Jones will appear.

## European Executive Turntable

Continued from page 55

manager of the Australian division soon after its opened in October 1968... David Sandison is leaving Leslie Pacific Associates to become press officer for Island Records. He will take up his appointment during February. Sandison, a former Philips press officer, has been working with I.P.A. for the past 15 months... Terry Burlman, head of public relations for Music for Pleasure and the Hamlyn Publishing group since 1966, has left to form his own press relations and marketing organization. He was responsible for setting up the Hamlyn group's public relations department as well as being concerned with the marketing policies for both books and records.

2	2	VENUS—(Socobac) (CBS) —Decca	Socobac
3	3	SUGAR, SUGAR—(Socobac) (CBS) —Decca	Socobac
4	4	OH, WELL!—(Socobac) (CBS) —Decca	Socobac
5	5	WE'VE MET, WE'VE MET—(Socobac) (CBS) —Decca	Socobac
6	6	OH, WELL!—(Socobac) (CBS) —Decca	Socobac
7	7	LOOKY, LOOKY—(Socobac) (CBS) —Decca	Socobac
8	8	HE AIN'T HEAVY, HE'S MY BROTHER—(Socobac) (CBS) —Decca	Socobac
9	9	(CALL ME) NUMBER ONE—(Socobac) (CBS) —Decca	Socobac
10	10	COME TOGETHER—(Socobac) (CBS) —Decca	Socobac



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AUSTRALIAN RECORDS  
THE BRASS HATS—THE MERTENS BROTHERS  
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THE BRASS HATS—THE MERTENS BROTHERS

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CBS  
MAJOR MINOR  
POLYDOR

THE BRASS HATS—THE WAIKIKIS  
WILL TURA—COLOR IN DANCE LP  
LOS MAYAS—DIGNO GARCIA

**RELEASED ON THE  
CONTINENT**

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AZ (France)  
DURIUM (Italy)  
DUCALE (Italy)  
POLYDOR (Germany)

POLYDOR (France)  
BARCLAY (France)  
PHONOGRAM (Italy)  
BELTER (Spain)  
SUPRAPHON  
(Czechoslovakia)  
SONET (Scandinavia)

JESS & JAMES  
LUIGI  
LUIGI—LOS MAYAS—WILL TURA  
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# PRODUCT POTENTIAL LISTING

### **Attention: All Record Manufacturers**

Billboard proudly announces the inauguration of its "Product Potential Listing." Beginning February 7, each record company will have the opportunity to list the three **NEW** records (those not yet on **any** chart) it considers to be its top prospects each and every week. Here is the procedure to obtain the listings for your label: All the information must originate from the office of the chief executive. Call or write Billboard's Chart Department each Tuesday by 3:00 p.m. Give the titles of your three top new records, based on airplay, distributor orders or re-orders or station picks, and they will be listed in the following Monday's issue of Billboard. For the first issue, call or write the Chart Department by Tuesday, January 27. The Product Potential Listing will provide valuable information to programmers, rack jobbers, record dealers and licensees abroad.

**Billboard Chart Department**, 165 West 46th Street, New York, New York 10036. (212) 757-2800

# Spotlight Singles

NUMBER OF  
SINGLES REVIEWED

THIS WEEK  
110

LAST WEEK  
63

\*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

### THERE ARE NO TOP 20 SPOTLIGHTS THIS WEEK

## TOP 20 POP SPOTLIGHT

Spotlights Predicted to reach the top 20 of the HOT 100 Chart

**STEAM—I'VE GOTTA MAKE YOU LOVE ME**  
(Prod. Paul Leck) (Writers: Frashin/Donnenfeld) (Little Network/MARC, BMI)—Their first charting "No No Hey Hey Kiss Kiss (The Reunited)" took him right to the top of the charts. This more infectious swinger offers much of the sales and chart potency of their debut winner. File: Little Network-MARC, Mercury 73028

**\*R. B. GREAVES—  
ALWAYS SOMETHING THERE TO REMIND ME**  
(Prod. Albert Conroy/Jackson Hume) (Writers: Richard-Schmid/Blue Seas/Jackson-Schmid, ASCAP) His "I Take a Letter Maria" which took him high on the Hot 100 and Easy Listening Charts. This first single off his album "Workin' for the Man" should prove a powerful follow up that will soon be breaking "The Right" back up the charts. File: "High When I Was a Boy" (Greenway/Conittor, BMI), A&M 6726

**CLARENCE CARTER—  
TAKE IT OFF HIM AND PUT IT ON ME**  
(Prod. Rick Hall) (Writers: Jackson-Jones-Penn-Downs) (Same, BMI)—With equal talent for the soul and soul charts, Carter follows up his "Don't Stop Thinkin' with a powerful blues singer with a wild vocal workout. File: "The New Includes 'The Heat'" (Same, BMI), Atlantic 3702

**ISLEY BROTHERS—KEEP ON GOIN'**  
(Prod. R. Dale) (Writers: Isley-Joleys) (Triple Three, BMI)—The Brothers kick off the new year with a bluesy-swinging rocker loaded with sales and chart potential. Will prove a big first. File: "No Information Available," Tower 814

**\*VAGUE—GOD ONLY KNOWS**  
(Prod. Dick Clark) (Writers: Wilson-Singer) (Hawaii, BMI)—The Vagues receive the Dean's Royal seal in a proper reading that should take them high on the Hot 100 and Easy Listening charts. First rate. Dick Clark producer work. File: "Society" (Lambert, BMI), Reprise 8087

## SPECIAL MERIT SPOTLIGHT

Spotlighting new singles deserving special attention of programmers and dealers.

**\*LESLEY GORE—Why Doesn't Love Make Me Happy** (Prod. Bob Crowl) (Writers: Crowl-David) (Saturday, BMI) Stylist moves to the Crown label with a ballad beauty that will bring her back to the charts. Hot 100 and Easy Listening. Fine performance. Crown 333

**NEIL DIAMOND—Shine** (Prod. Jerry Berry/Dick Green) (Writers: Diamond) (Rialto, BMI)—Rising high on the Hot 100 label. Bang comes up with one of Diamond's former top performances that offers much for sales and chart action. Bang 575

**ABAC DREAM—Another Night of Love** (Prod. Ted Chasen) (Writers: Miller) (Packer Full of Tunes, BMI)—Four time charting "Life and Death in the G. & A." brought them to the chart and this strong, very beat rhythm ballad offers still more potential. Fine lyric line, arrangement and vocal workout. A&M 1160

**TRONIE DAVIS—You Can't Keep a Good Man Down** (Prod. Willie Hernandez) (Writers: Brown/Becker) (Sokal, BMI)—Driving soul singer with a powerful vocal workout and equal sales potential for the soul and pop charts. Dakar 613

**DEL SHANNON—Sister Isabelle** (Prod. Steve Bernstein) (Writers: Shann-Hyland) (Troubadour, BMI)—Penning by Shannon and Billy Wyland, this timely lyric line and rocking rhythm from should bring Shannon back to the charts. Watch this one. Ouchell 4234

**ROBY HARRIS—Love Is Like a Hot Date** (Prod. M. Clark) (Writers: Medley-Morley-Burton) (Bronze, Day & Murray, ASCAP) "The No. 1 kick up the R&B chart now released here is a top vocal performance an immediate belted effort that should be heard. MGM 11103

**\*PEGGY LEE—LOVE STORY**  
(Prod. Phil Spector) (Writer: Newman) (Ampex, BMI)—Her offbeat "Is That All There Is?" took her to the Top 20, and this equally offbeat and clever Randy Newman material offers much the same to AMPLEX. Her style the record will prove another hit. File: Chart. Pop performance. File: "My Old Flame" (Joyous Music, ASCAP), Capitol 2721

**SANTANA—EVIL WAYS**  
(Prod. Billy Bongiorno) (Writers: Zarka) (Jolea, BMI)—Culled from their LP chart smash, STAZ comes up with a winner in this infectious, easy beat from ceded with chart potential. Top arrangement and a worthy follow up to their "Jinap" chart rider. File: "No Information Available." Columbia 4-43089

**BUCKINGHAMS—I GOT A FEELIN'**  
(Prod. Jerry Miller) (Writers: Hills) (Blackwood, BMI)—Folk flavored rocker with a heavy production has all the ingredients to bring the group back to the Hot 100 with solid sales impact. File: "It Took Forever" (Birkings-E, BMI), Columbia 4-45064

**\*FLORENCE HENDERSON—CONVERSATIONS**  
(Prod. John Walsh) (Writers: Cook-Creeley-Lordan) (Mariusus, BMI) Producer John Walsh puts the TV and Broadway star right in today's selling bag with this powerful rock production item. Top Richard Rome arrangement and vocal performance. Fresh, new contemporary sound for her. File: "I'll Never Fall in Love Again" (Blue Seas/DeWatts, ASCAP), Decca 732619

**BLUES MAGOOS—  
NEVER GOIN' BACK TO GEORGIA**  
(Prod. Bob Wald) (Writers: Sauter/Cuba) (Cordon, BMI)—The LP title swinger proves a solid single leader with discographic appeal. 1977 singles action. It's the swing rock vocal workout that'll be hit sin on the sales charts. File: "Gonna" (The I Can Feel It), Foreign Songs, BMI, ABC 11230

**KING CRIMSON—The Court of the Crimson King (Part 3)** (Prod. King Crimson) (Writers: McBeath) (Libel, The Total, BMI) Culled from the current LP, "In the Court of the Crimson King," this is a top vocal workout that offers much for sales and chart potential. Atlantic 7203

**\*BILLY VAUGHN—Coco** (Prod. Billy Vaughn) (Writers: Lerner-Frucht) (Luggell, ASCAP)—The first single from the Kingston Brothers Broadway hit is a strong easy listening program with sales sure to follow. Dot 17327

**BONNIE HAWKINS—Down in the Alley** (Prod. Jerry Taylor-Lam Dowd) (Writers: Burke-Bert-Nelson-Max) (Progressive, BMI) Punky teen sensation Duke blues material that could easily prove a hit. File: "Heavy vocal work. Certilian 4669

**HARRY BYRDS—Wheels** (Prod. Bill Trout & Jim Sinden) (Writers: Turner & Sinden) (New Yorker, BMI)—The TV star comes up with a solid beat rocker with much for play and sales appeal. RCA 47-9793

**BLOSSOMS—Stoney End** (Prod. Lou Adler) (Writers: NY20) (The First, BMI)—The Laura Nyro inspired material gets a strong delivery from the group that has much chart potential. Ode 125

**\*GUY MARKS—Blossom Dear** (Prod. Peter DeNoia) (Writers: Caperton/Terrant) (The "Loving You Has Made Me Angry" theme moves to the Top 40 label with more affection, air time rhythm material. Watch this one. It's a national program. Redner 310

## TOP 20 COUNTRY

### COUNTRY

Spotlights Predicted to reach the top 20 of the HOT COUNTRY SINGLES Chart

#### TAMMY WYNETTE—I'LL SEE HIM THROUGH

(Prod. Billy Sherrill) (Writers: Sherrill-Walton) (Gallice, BMI)—The top country winner starts the year off with a bang via the Doveille and counselling hailed of last year. Think up another No. 1 chart item. File: "Thought of a Woman" (Aces, BMI), Epic 5-10574

#### STONEWALL JACKSON—BETTER DAYS FOR MAMA

(Prod. Frank Jost) (Writers: King) (Continental, SESAC)—Following up his top charting "The Ballin'" (Jaxson) has record potential in this strong, rhythmic ballad with meaningful lyrics. File: "The Hair Your Don't" (Top Tones, BMI), Columbia 4-45075

### CHART SPOTLIGHTS Predicted to reach the HOT COUNTRY SINGLES Chart

- RAY SANDOZS—Nelly Would** (Metric, BMI), IMPERIAL 66433
- CHARLIE WATNER—Honky-Tonk Woman** (Sidan, BMI), EPIC 5-10566
- THE STONEMANS—Get Together** (A&M, BMI), RCA 47-9793
- JOHNNY DOLLAR—Truck Driver's Lament** (Yonah, BMI), CHART 5049
- JOHN WARELY—Through Her Eyes** (Riverside, ASCAP), DECCA 32415
- LOIS WILLIAMS—You Low-Down Son of a Gun** (Mostly, BMI), STARBOY 886
- CLARK BENTLEY—The Ballad of Archie** (Who?) (Hi-Fi, BMJ/Monroe, BMI), PLANTATION 43

## TOP 20 SOUL

### SOUL

Spotlights Predicted to reach the TOP 20 of the TOP SELLING R&B SINGLES Chart

#### EITA JAMES—TIGHTEN UP YOUR OWN THINGS

(Prod. Natui) (Writers: Gore-Burg) (Writers: Meads/Late/Freese, BMI)—The one chart hit with potential for pop as well as soul, the stylist comes on strong in his wild swinger with meaningful and lively lyrics. Top performance. File: "What You Want" (MCA/Moders/Bla Bee, BMI), Capitol 3664

#### LORRAINE ELISON—STAY WITH ME

(Prod. Larry Rowan) (Writers: Ragnow/Weiss) (Raynor/Cremshaw, BMI)—From the LP of the same name, the STAYL 56003 proves a solid soul chart item and sure winner for a top hit as well. A blockbuster vocal workout that'll be a little bit harder. (Reginal, BMI), Warner Bros-Seven Arts 7361

### CHART SPOTLIGHTS Predicted to reach the SOUL SINGLES Chart

NO SOUL SPOTLIGHTS THIS WEEK

All records submitted for review should be addressed to Record Review Department, Billboard, 165 W. 46th Street, New York, N. Y. 10036.

## Grants Permission to Create New 'Rhapsody' Arrangement

LOS ANGELES — The estate of George Gershwin has granted permission to arranger Allyn Ferguson to create a new arrangement for "Rhapsody in Blue."  
The eight-minute arrangement appears as the lead selection in a forthcoming album by jazz pianist 15-year-old Craig Hundley on World Pacific. The arrangement marks the first time in about 16 years

that anyone has touched the classic piece of popular music, according to Liberty/UA officials.  
Hundley was granted permission to use a new version of the song for his album by Ira Gershwin, the late composer's brother. The Gershwin estate also granted Hundley permission to use George Gershwin's face on a specially prepared sweatshirt for the jacket cover.

## DOUGLAS HOST OF NARM FETE

NEW YORK — Hosting the NARM banquet, which will be held March 24 in Bal Harbour, Fla., and will climax the NARM convention which starts on March 20, will be Mike Douglas, television personality and Decca recording artist. Also performing will be Chet Atkins, Boots Randolph, Floyd Cramer, David Frye and Vikki Carr.

## Amos Productions & Vector Music in Representative Deal

NASHVILLE — Jimmy Bowen's Amos Productions and Jerry Reed's Vector Music will represent each other in their respective home office locations. Ray Willis, a key executive in Vector Music, will have charge of Amos' office at 806 Sixteenth Ave. South here, while Russell (Red) Steagall, head of Amos' West Coast publishing division and West Coast Publishers Association, will have similar duties for Reed and Vector Music, while headquartered at 6595 Sunset Blvd.  
Richard Burns, a key coordinator for Amos Productions, will serve as liaison between Nashville and the West Coast. The deal includes a record production agreement with George M. Jones, the first artist to be produced here for Amos.

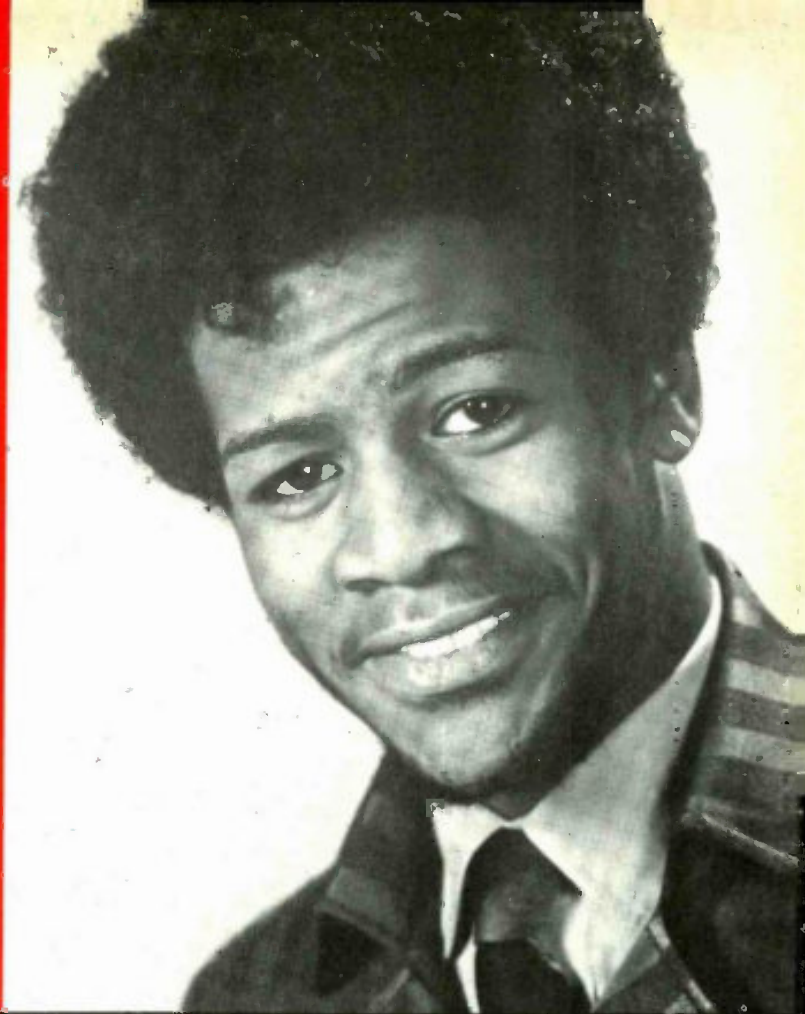
MANY STATIONS ALREADY REPORT IT'S A HIT!  
AFTER YOU LISTEN,  
"YOU SAY IT!"

# Al Green YOU SAY IT

2588



PRODUCED BY WILLIE MITCHELL



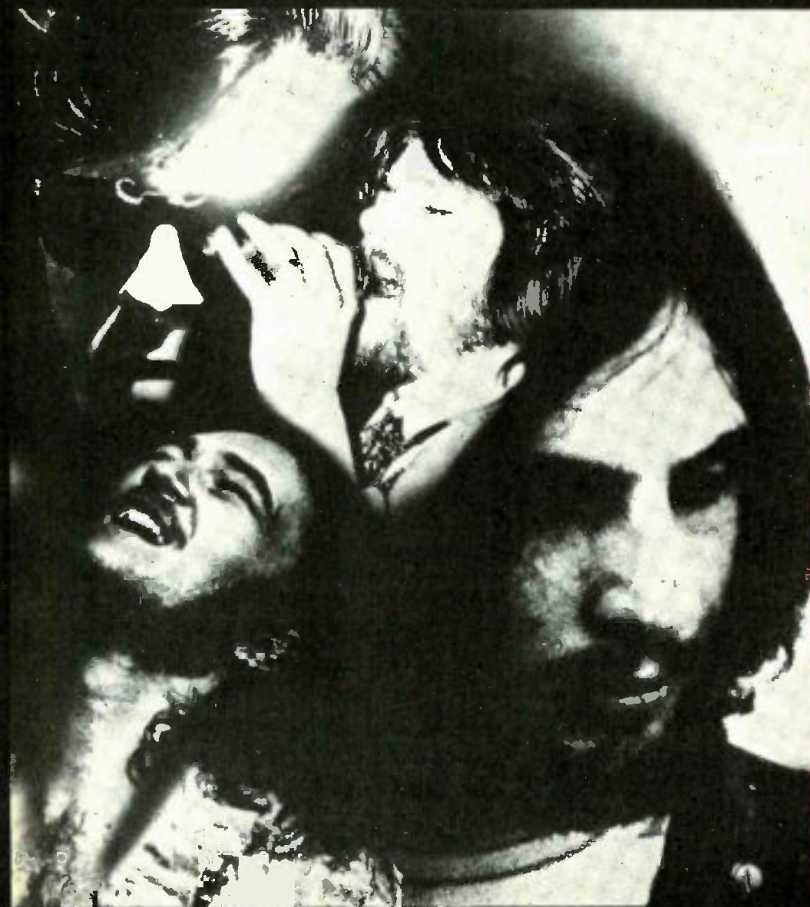
*Most powerful version ever!*

# Friid Pink HOUSE OF THE RISING SUN

341



Also featured in their new LP "FRIID PINK" PMS 71003





A "Hot 100" Selection featured on "The Music Source" this week, ABC-TV Network. Titles in black were featured on past editions.

★ STAR PERFORMER—Sides registering greatest proportionate sales progress this week. Record Industry Association of America seal of certification as million selling single.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, and Weeks at Peak. Includes entries like 'RAINBOWS KEEP FALLING ON MY HEAD' and 'VENUS'.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, and Weeks at Peak. Includes entries like 'WALK A MILE IN MY SHOES', 'THESE EYES', and 'HEY THERE LONELY GIRL'.

Table with columns: Rank, Weeks on Chart, Title, Artist (Producer), Label & Number, and Weeks at Peak. Includes entries like 'SHE LETS HER HAIR DOWN', 'MY HONEY AND ME', and 'IS IT BECAUSE I'M BLACK'.

HOT 100—A TO Z—(Publisher-licensee)

SUBSILING UNDER THE HOT 100

Large alphabetical list of songs and artists, including '01 YOU GOT ME HUNGRY', '02 OH WHAT A DAY', '03 OH LOVE YOU', etc.

HOT 100


HOT 100



...a paramount idea!

**FREDERICK BRISSON**  
presents

**KATHARINE HEPBURN**  
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**ALAN JAY LERNER** Book & Lyrics by      **ANDRÉ PREVIN** Music by

**GEORGE ROSE** with

**GALE DIXON**      **DAVID HOLLIDAY**      **RENE ALBER**      **JEANNE ARNOUD**

**CECIL BEATON** Set & Costumes by

Production Designer: **FRED HEBERT**      Production Supervisor: **SITONE WIDNEY**      Choreographed by: **HERSHY KAY**      Lighting by: **THOMAS SKELTON**      Decorative Committee by: **HAROLD WHEELER**      Production Stage Manager: **JERRY ADLER**

Stage Director: **ROBERT EMMETT DOLAN**

Art and Property & Dressing Room Supervisor by: **MICHAEL BENNETT**

Directed by: **MICHAEL BENTHALL**

Produced by Frederick Brisson for Brisson Productions, Inc., and by Manhattan Productions, Inc.

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A GULF + WESTERN COMPANY

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PMS-1002 ALBUM; PM-29508 CASSETTE; PM-89008 8-TRACK CARTRIDGE

The Original Cast Recording

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On Records & Tapes



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A G + W Company.

# TOP LIPS

FOR WEEK ENDING JANUARY 17, 1970

★ STAR PERFORMER - 10% on chart 23 weeks or less registering greatest proportional upward progress this week.  
NA Not Available

TAPE PACKAGES AVAILABLE

After similar selection, volume of this week's 100 top vinyl hits (ABC-17) selected. Items in black were featured in past programs.

TAPE PACKAGES AVAILABLE

Approved RIAA seal for sale of 1 Million dollars of manufacturer's level. RIAA seal may be available and optional to all manufacturers.

TAPE PACKAGES AVAILABLE

Weeks on Chart	THIS WEEK	ARTIST		Label & Number	Tape Packages Available					
		Artist	Label & Number		5 TRACK	4 TRACK	2-CASSETTE	REEL TO REEL		
11	2	1	<b>LED ZEPPELIN II</b> At Home 87 0236	Atlantic CS 2536						
14	1	2	<b>BEATLES</b> Abbey Road Apple SW 384	Apple SW 384						
6	3	3	<b>CREDENCE CLEARWATER REVIVAL</b> Willie and the Four Boys Fantasy 4597	Fantasy 4597						
10	5	4	<b>TOM JONES</b> Luck of the Virgin Epic 345 031	Epic 345 031						
7	4	5	<b>ROLLING STONES</b> Let It Be London NS 4	London NS 4						
8	6	6	<b>THREE DOG NIGHT</b> Was Captured Live at the Forum Parade 65 0005	Parade 65 0005						
51	7	7	<b>BLOOD, SWEAT &amp; TEARS</b> Soulmate 65 0743	Soulmate 65 0743						
3	11	★	<b>ENGELBERT HUMPERDINCK</b> Parade 65 7100	Parade 65 7100						
14	9	9	<b>SANTANA</b> Talisman 65 0781	Talisman 65 0781	NA					
15	10	10	<b>TEMPTATIONS</b> Puzzle Piece Gordy 45 249	Gordy 45 249						
30	8	11	<b>CROSBY/STILLS/MASH</b> Crosby 51 251A	Crosby 51 251A						
8	12	12	<b>ELVIS PRESLEY</b> From Memphis to Memphis RCA Victor 65 4022	RCA Victor 65 4022	NA					
79	14	13	<b>IRON BENTLEY</b> In A Good-La-Vica A&M 51 33420	A&M 51 33420						
29	19	14	<b>JOHNNY CASH AT SAN QUENTIN</b> Capitol 65 0687	Capitol 65 0687						
11	16	15	<b>BOBBY SHERMAN</b> Little Woman Mercury 65 1510	Mercury 65 1510						
9	15	16	<b>JOE COCAER!</b> A&M 51 4224	A&M 51 4224						
20	18	17	<b>SOUNDTRACK</b> Easy Rider Parade 65 5003 Three Dog Night 65 2936	Parade 65 5003 Three Dog Night 65 2936						
51	23	18	<b>PETER, PAUL &amp; MARY</b> Album 1700 Swanwick/Swan Arts 65 170C	Swanwick/Swan Arts 65 170C						
9	21	★	<b>JEFFERSON AIRPLANE</b> Four Years Columbia 65 4235	Columbia 65 4235						
14	20	20	<b>THE BAND</b> Capital 65 02	Capital 65 02						
28	24	21	<b>ISAAC HAYES</b> Hot B Throat Soul Enterprise 65 1071	Enterprise 65 1071						
6	25	22	<b>TOMMY JAMES &amp; THE SHONEDDS</b> Red e Roulet 58 4233	Roulet 58 4233	NA					
10	17	23	<b>STEPHEN WOLF</b> Mercury Capitol 65 5066	Mercury Capitol 65 5066						
28	33	24	<b>THREE DOG NIGHT</b> Suitable For Framing Parade 65 5052	Parade 65 5052						
12	34	★	<b>CHARLEY PRIDE</b> The Best of RCA Victor 65 4228	RCA Victor 65 4228						
19	13	26	<b>CREDENCE CLEARWATER REVIVAL</b> Green River Fantasy 4593	Fantasy 4593						
4	28	27	<b>DAVID FRYE</b> I Am the President Parade 65 2566	Parade 65 2566						
49	26	28	<b>LED ZEPPELIN</b> Album 4 50 0216	Atlantic CS 2516						
5	30	29	<b>JOSE FELICIANO</b> Alive Alive B RCA Victor 65 4602	RCA Victor 65 4602						
77	22	30	<b>ORIGINAL CAST</b> Hair RCA Victor 65 1152 (M) Epic 345 031	RCA Victor 65 1152 (M) Epic 345 031						
5	52	★	<b>MILL DIAMOND</b> Tumbling Ya, Tumbling Me Capitol 65 2307	Capitol 65 2307						
8	40	★	<b>BURT BACHARACH/SOUNDTRACK</b> Burt Bacharach & The Sanderson Kid A&M 51 4227	A&M 51 4227						
8	36	33	<b>DIANA ROSS &amp; THE SUPREMES</b> Cream of the Crop Motown 65 654	Motown 65 654						
4	85	★	<b>TOMMY ROE</b> Twice In A 200 ABC 65 873-700	ABC 65 873-700						
85	27	35	<b>ARLO GUTHRIE</b> Alice's Restaurant Capitol 65 4237	Capitol 65 4237						
6	37	36	<b>BYRDS</b> The Byrds of Easy Rider Columbia CS 9642	Columbia CS 9642						
15	35	37	<b>JANIS JOPLIN</b> Live Got Dem O' Kneec Bell 65 0494, Manna 65 0494, XLG 4419	Bell 65 0494, Manna 65 0494, XLG 4419						
8	39	38	<b>STEVE MILLER BAND</b> Yearning Groove Parade 65 2513	Parade 65 2513						
7	38	39	<b>GROSS ROOTS</b> Leaving It All Behind Capitol 65 5003	Capitol 65 5003						
24	29	40	<b>SOUNDTRACK</b> Walk on the Beach Atlantic 65 1234	Atlantic 65 1234						
13	14	41	<b>SOUNDTRACK</b> Paint Your Wagon Mercury 65 0881	Mercury 65 0881						
12	46	42	<b>TOM JONES</b> This Is Mercury 65 3708	Mercury 65 3708						
23	45	43	<b>BLIND FAITH</b> Atlantic 65 33-004 4/4	Atlantic 65 33-004 4/4						
11	58	★	<b>MICHAEL PARKS</b> Cleaning the Gop Capitol 65 0648	Capitol 65 0648						
6	53	★	<b>LES McCANN &amp; EDDIE HANNIS</b> Satin Movement Atlantic 65 1237	Atlantic 65 1237						
34	51	46	<b>FIFTH DIMENSION</b> Age of Aquarius A&M 51 33420	A&M 51 33420						
9	42	47	<b>HERB ALPERT &amp; THE TIJUANA BRASS</b> Ten Brass Are Coming A&M 51 4227	A&M 51 4227						
39	49	48	<b>SLY &amp; THE FAMILY STONE</b> Stand Epic 345 0420	Epic 345 0420						
15	45	49	<b>GRAND FUNK RAILROAD</b> On Time Capitol 65 067	Capitol 65 067						
18	47	50	<b>GLEN CAMPBELL "LIVE"</b> Capitol 65 2523	Capitol 65 2523						
79	57	51	<b>SOUNDTRACK</b> 2101, A Space Odyssey Mercury 65 31	Mercury 65 31						
15	41	52	<b>JETHRO TULL</b> Stand Up Capitol 65 51	Capitol 65 51						
10	53	53	<b>SOUNDTRACK</b> Hollo Jolly Capitol 65 0687	Capitol 65 0687						
50	31	54	<b>SOUNDTRACK</b> Pencio & Jilley Capitol 65 2473	Capitol 65 2473						
27	55	55	<b>BEST OF THE CREAM</b> After 30 Years Capitol 65 067	Capitol 65 067						
3	85	★	<b>B. J. THOMAS</b> Raindrops Keep Fallin' on My Head Mercury 65 510	Mercury 65 510						
7	50	57	<b>THE NEW GARY PUCKETT &amp; THE UNION GAP ALBUM</b> Columbia CS 9593	Columbia CS 9593						
4	65	58	<b>CHAMBERS BROTHERS</b> Love, Peace & Happiness Capitol 65 067	Capitol 65 067						
50	52	59	<b>CREDENCE CLEARWATER REVIVAL</b> Bayou Country Fantasy 4593	Fantasy 4593						
7	56	60	<b>DENNIS YOST &amp; THE CLASSICS IV</b> Golden Classics, Vol. 1 Capitol 65 1000	Capitol 65 1000						
17	61	61	<b>DIONNE WARWICK</b> Garden Hits, Vol. 2 Mercury 65 510	Mercury 65 510						
24	73	62	<b>JOHNNY CASH AT FOLSOM PRISON</b> Capitol 65 0697	Capitol 65 0697						
26	67	63	<b>BEST OF THE BEE GEES</b> Mercury 65 33294	Mercury 65 33294						
3	63	64	<b>TRAFFIC</b> Best Of United Artists 65 5900	United Artists 65 5900						
25	60	★	<b>OLIVER</b> Good Morning Starshine Capitol 65 1300	Capitol 65 1300						
6	76	65	<b>PERRY LEE</b> Is That A Little Bit Capitol 65 067	Capitol 65 067						
19	43	67	<b>ROLLING STONES</b> Through the Past Darkly Big Hits, Vol. 2 Mercury 65 654	Mercury 65 654						
20	64	68	<b>LETTERMAN</b> Hurt So Bad Capitol 65 249	Capitol 65 249						
16	32	69	<b>A GROUP CALLED SMITH</b> Parade 65 5003	Parade 65 5003						
14	77	70	<b>BILL COSBY</b> ABC 65 2500	ABC 65 2500						
2	138	★	<b>PLASTIC ONO BAND</b> The Peace in Our Lives 1970 Apple SW 2162	Apple SW 2162						
17	80	72	<b>CROY MUSIC</b> Mercury 65 0504	Mercury 65 0504						
6	56	★	<b>SERGIO MENDES &amp; BRASIL '66</b> Yu Me Le A&M 51 4294	A&M 51 4294						
3	75	74	<b>COUNTRY JOE &amp; THE FISH</b> Sweetest Hits Parade 65 2513, 4348	Parade 65 2513, 4348						
2	114	★	<b>DIANA ROSS &amp; THE SUPREMES</b> Greatest Hits, Vol. 1 Motown 65 790	Motown 65 790						
4	79	76	<b>COLD BLOOD</b> Mercury 65 0504	Mercury 65 0504						
15	74	77	<b>STEVE WONDER</b> My Girls About Parade 65 2513	Parade 65 2513						
7	80	78	<b>SMOKEY ROBINSON &amp; THE MIRACLES</b> Four in Blue Mercury 65 2507	Mercury 65 2507						
7	72	79	<b>DIANA ROSS &amp; THE SUPREMES &amp; THE TEMPTATIONS</b> On Broadway Mercury 65 654	Mercury 65 654						
18	68	80	<b>JOHN MAYALL</b> Turning Point Parade 65 067	Parade 65 067						
19	84	81	<b>ARCHES</b> Everything's Gonna Columbia 65 067	Columbia 65 067						
9	92	★	<b>FRANKIE &amp; BOBBER</b> Midnight Cowboy Capitol 65 0687	Capitol 65 0687						
2	114	★	<b>MOODY BLUES</b> To the Children of Children Capitol 65 067	Capitol 65 067						
25	69	84	<b>JIMI HENDRIX EXPERIENCE</b> Smash Hits Mercury 65 067	Mercury 65 067						
3	89	85	<b>R. B. GREAVES</b> A&M 51 4231	A&M 51 4231						
7	59	86	<b>JOHNNY WINTER</b> The Second Mercury 65 067	Mercury 65 067						
3	88	87	<b>CRUETIL DEAD</b> Live Dead Warner Bros. 65 2507	Warner Bros. 65 2507						
38	78	88	<b>BOB DYLAN</b> Neshville Skyline Columbia 65 067	Columbia 65 067						
20	90	89	<b>TAMMY WRETTE</b> Midnight Mercury 65 067	Mercury 65 067						
7	93	90	<b>CANNED HEAT</b> Cookbook Capitol 65 1100	Capitol 65 1100						
9	112	★	<b>QUINCY JONES</b> A King in Space A&M 51 4230	A&M 51 4230						
11	94	92	<b>RAYNY WILSON</b> Hurt So Bad Capitol 65 067	Capitol 65 067						
11	70	93	<b>ANDY WILLIAMS</b> Get Together With Capitol 65 067	Capitol 65 067						
2	179	★	<b>RASCALS</b> Mercury 65 067	Mercury 65 067						
45	66	95	<b>TOM JONES</b> Live Parade 65 2513	Parade 65 2513						
9	96	96	<b>AMITA KERR/ROD McLUEN/ SAM SEBASTIAN STRINGS</b> Far Lovess Mercury 65 067	Mercury 65 067						
11	117	★	<b>B. J. THOMAS</b> Greatest Hits Mercury 65 510	Mercury 65 510						
12	102	98	<b>SPARKY &amp; OUR GANG</b> Greatest Hits Mercury 65 654	Mercury 65 654						
33	108	99	<b>MOODY BLUES</b> On the Threshold of a Dream Mercury 65 18025	Mercury 65 18025						
33	122	100	<b>WBO</b> Doris 65 2507	Doris 65 2507						
56	105	101	<b>SOUNDTRACK</b> Diner Columbia 65 067	Columbia 65 067						
4	119	★	<b>B. B. KING</b> Completely Wal' Mercury 65 654	Mercury 65 654						
5	173	108	<b>ZEPHYR</b> Columbia 65 067	Columbia 65 067						
18	58	104	<b>INDY COLLINS</b> Recollection Mercury 65 2507	Mercury 65 2507						
19	95	105	<b>CREDENCE CLEARWATER REVIVAL</b> Fantasy 4597	Fantasy 4597						
24	91	106	<b>DOORS</b> Shift Parade Epic 345 2500	Epic 345 2500						

**\*We of BnB Music, Inc.**  
(BMI)

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**\*NANCY SINATRA  
BILLY STRANGE  
MAC DAVIS  
SHELBY FLINT  
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FRIEND, LOVER, WOMAN, WIFE  
DADDY'S LITTLE MAN • HOME • YOU ARE  
and more including  
SOMETHING'S BURNING (that's our newest)**

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Beverly Hills,  
California



# TOP LP'S

CONTINUED FROM PAGE 67

Wk. on Chart Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	WEEKS TO PEAK	PEAK POSITION	WEEKS ON CHART
36	56	107 CHICAGO TRANSY AUTHORITY Greatest Hits Columbia GP 8	NA	NA	NA			
38	97	108 JOHNNY CASH Greatest Hits Columbia GP 8	NA	NA	NA			
35	109	109 HERBIE HANZ Memphis Underground Atlantic SF 1322	NA	NA	NA			
131	115	110 ANITA KERE/RUD MCQUEEN/ SAN SEBASTIAN STRINGS The Sea Warner Bros. Seven Arts WS 142-676	NA	NA	NA			
13	87	111 ARLO CUTHRIE Highway From The Road Mercury AS 3249	NA	NA	NA			
29	133	112 JAMES BROWN It's A Mother King 1024	NA	NA	NA			
9	107	113 NINKS Arthur (Or the Decline and Fall of the British Empire) Parade AS 9386	NA	NA	NA			
12	118	114 JAMES GANG Feel Like Mercury AS 3249	NA	NA	NA			
5	103	115 RAY CONNIF SINGERS Jean Columbia AS 3249	NA	NA	NA			
30	134	116 THE SENSATIONAL CHARLEY PRIDE Mercury AS 3249	NA	NA	NA			
57	101	117 BEATLES Apple 9549 101	NA	NA	NA			
6	135	★ KING CRIMSON In the Court of the Crimson King An Ominous Warning Atlantic SF 1322	NA	NA	NA			
15	109	119 NENNY ROBBERS & THE FIRST EDITION Rub: Don't Take Your Love to Town Caprice AS 4832	NA	NA	NA			
28	115	120 BEATLES Sgt. Pepper's Lonely Hearts Club Band Capitol SF 2521	NA	NA	NA			
20	127	121 LEE MICHAELS 4867 SF 4199	NA	NA	NA			
32	110	122 ELVIS PRESLEY From Memphis to Memphis Mercury AS 3249	NA	NA	NA			
63	104	123 SOUNDTRACK Funny Girl Columbia BS 3220	NA	NA	NA			
19	124	124 DONOVAN Barabajabab Mercury AS 3249	NA	NA	NA			
32	125	125 IT'S A BEAUTIFUL DAY Mercury AS 3249	NA	NA	NA			
14	71	126 SOUNDTRACK Alice's Restaurant Mercury AS 3249	NA	NA	NA			
69	123	127 BEATLES Magical Mystery Tour Capitol SF 2521	NA	NA	NA			
6	81	128 VENTURES Swamp Rock Mercury AS 3249	NA	NA	NA			
52	73	129 THREE DOG NIGHT June 63-6048	NA	NA	NA			
1	130	★ I WANT YOU BACK Jackson 5 Mercury AS 3249	NA	NA	NA			
12	136	131 HENRY MANCINI & HIS ORCH. 3 1/2 Hours After 3... Mercury AS 3249	NA	NA	NA			
38	132	132 HENRY MANCINI & HIS ORCH. 7 Hours After 3... Mercury AS 3249	NA	NA	NA			
29	120	133 JOSE FELICIANO Heavenly Canto 21 Mercury AS 3249	NA	NA	NA			
1	134	★ CHARLES Janet 45-154	NA	NA	NA			
13	106	135 DIANA ROSS & THE SUPREMACS & THE TEMPTATIONS Together Mercury AS 3249	NA	NA	NA			

All of 1970's Selection featured on "The Music Times" live week. AIR-TV Network. These in black were featured on past programs.

Wk. on Chart Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	WEEKS TO PEAK	PEAK POSITION	WEEKS ON CHART
1	136	JR. WALKER & ALL STARS What Does It Take Mercury AS 3249	NA	NA	NA			
35	137	137 ENGELBERT HUMPERDINCK A Man Without Love Mercury AS 3249	NA	NA	NA			
75	139	138 TOM JONES Fever 2300 Parade AS 9386	NA	NA	NA			
48	128	139 DONOVAN Greatest Hits Mercury AS 3249	NA	NA	NA			
55	126	140 ASSOCIATION Greatest Hits Mercury AS 3249	NA	NA	NA			
7	140	141 CUFF LINKS Tracy Mercury AS 3249	NA	NA	NA			
16	140	142 JERRY BUTLER The Best Mercury AS 3249	NA	NA	NA			
15	143	143 FERRANTE & TEICHER 10th Anniversary Golden Piano Hits Mercury AS 3249	NA	NA	NA			
1	144	★ BOBBY VINTON'S GREATEST HITS OF LOVE Mercury AS 3249	NA	NA	NA			
28	151	145 DIONNE WARWICK Greatest Motion Picture Hits Mercury AS 3249	NA	NA	NA			
14	147	146 O.C. SMITH All Stars Mercury AS 3249	NA	NA	NA			
33	152	147 BLOOD, SWEAT & TEARS Child Is Totten in the Man Columbia AS 3249	NA	NA	NA			
18	151	148 JOHNNY MATHEIS Love Theme From Romeo & Juliet Mercury AS 3249	NA	NA	NA			
2	175	★ BOOTS RANDOLPH I'm Back Mercury AS 3249	NA	NA	NA			
92	156	150 ENGELBERT HUMPERDINCK Helen Me Mercury AS 3249	NA	NA	NA			
2	152	★ DAVID RUFFIN Feel Me Good Mercury AS 3249	NA	NA	NA			
3	157	★ MAXFRO MARRAVERS. Letty AS 4796	NA	NA	NA			
10	146	155 ED AMES The Best of Mercury AS 3249	NA	NA	NA			
2	133	★ STEAM Mercury AS 3249	NA	NA	NA			
27	163	156 ARTHA FRANKLIN Artha's Girl Mercury AS 3249	NA	NA	NA			
16	131	156 DEAN MARTIN Take a Lot of Love Mercury AS 3249	NA	NA	NA			
12	154	157 MONKEES Present! Mercury AS 3249	NA	NA	NA			
7	155	158 VINCE GIARDINO Signs of the Zodiac Mercury AS 3249	NA	NA	NA			
17	159	159 MANTOVANI World of Mercury AS 3249	NA	NA	NA			
22	172	160 BELLS Love Is the Mercury AS 3249	NA	NA	NA			
6	150	161 GRET JENSON Solid Gold Mercury AS 3249	NA	NA	NA			
8	138	★ HERBIE MANN I've got the Whiskey & a Go-Go Mercury AS 3249	NA	NA	NA			
6	166	163 FOUR TOPS Soul Spin Mercury AS 3249	NA	NA	NA			
3	171	164 PINK FLOYD Himmymamma Mercury AS 3249	NA	NA	NA			
1	172	★ ANITA KERE/RUD MCQUEEN/ SAN SEBASTIAN STRINGS The Complete Sea (3 LPs) Mercury AS 3249	NA	NA	NA			
20	157	165 BILL COSBY Best of Mercury AS 3249	NA	NA	NA			
12	179	167 LAURA NYRO New York Tendrilla Mercury AS 3249	NA	NA	NA			
32	155	168 B.B. KING Live and Let It Mercury AS 3249	NA	NA	NA			

TAPE PACKAGES AVAILABLE

Wk. on Chart Last Week	THIS WEEK	ARTIST - Title - Label & Number	8-TRACK	4-TRACK	CASSETTE	WEEKS TO PEAK	PEAK POSITION	WEEKS ON CHART
21	163	169 JAMES BROWN Popcorn Mercury AS 3249	NA	NA	NA			
30	158	170 BURT BACHARACH Easy on Yourself Mercury AS 3249	NA	NA	NA			
17	130	171 MAMAS & PAPAS 16 of Their Greatest Hits Mercury AS 3249	NA	NA	NA			
3	177	172 ED AMES Love of the Common People Mercury AS 3249	NA	NA	NA			
21	153	173 TEN YEARS AFTER Sssss Mercury AS 3249	NA	NA	NA			
10	142	174 FAT MATRESS Mercury AS 3249	NA	NA	NA			
3	178	175 ARGHES Single Jingo Mercury AS 3249	NA	NA	NA			
1	179	★ ROBBY GOLDBORO Muddy Mississippi Line Mercury AS 3249	NA	NA	NA			
40	161	177 GLEN CAMPBELL Gambler Mercury AS 3249	NA	NA	NA			
1	180	★ CLAQUE Sugar on Sunday Mercury AS 3249	NA	NA	NA			
12	169	179 JACKIE DESSHANNON Put a Little Love in Your Heart Mercury AS 3249	NA	NA	NA			
1	181	★ CANNED HEAT Vintage Mercury AS 3249	NA	NA	NA			
53	176	181 JIM NABORS Love Me With All Your Heart Mercury AS 3249	NA	NA	NA			
3	182	★ JOE SOUTH Don't Let Me Be the One to Go Home Mercury AS 3249	NA	NA	NA			
1	183	★ SOULFUL STRINGS Spring Love Mercury AS 3249	NA	NA	NA			
4	187	184 LOVE Our Love Mercury AS 3249	NA	NA	NA			
1	185	★ ORIGINALS Baby, I'm for Real Mercury AS 3249	NA	NA	NA			
3	198	186 BILLY JOE ROYAL Gloria Mercury AS 3249	NA	NA	NA			
18	144	187 FLOCCY Columbia AS 3249	NA	NA	NA			
2	190	188 BIRCHMEYERS Romance Mercury AS 3249	NA	NA	NA			
2	195	189 YEN WHEEL DRIVE WITH GENYA BAVAN Construction No. 1 Mercury AS 3249	NA	NA	NA			
14	191	190 NEIL YOUNG AND CRAZY HORSE Everybody Knows This Is Nowhere Mercury AS 3249	NA	NA	NA			
6	196	191 JIM NABORS Think I Love Mercury AS 3249	NA	NA	NA			
4	146	192 THE FROST Rock & Roll Music Mercury AS 3249	NA	NA	NA			
2	200	193 YOGUES Greatest Hits Mercury AS 3249	NA	NA	NA			
9	189	194 LENNY DEE "Spinning Wheel" Mercury AS 3249	NA	NA	NA			
16	162	195 ASSOCIATION Mercury AS 3249	NA	NA	NA			
13	164	196 VANILLA FUDGE Renaissance Mercury AS 3249	NA	NA	NA			
2	197	197 HARRY BELAFONTE Uninterrupted Mercury AS 3249	NA	NA	NA			
4	189	198 PETULA CLARK Mercury AS 3249	NA	NA	NA			
4	181	199 JOHNNY CASH & THE KENSSES TWO Mercury AS 3249	NA	NA	NA			
4	186	200 DONNY DAVIS & THE NASHVILLE BRASS Mercury AS 3249	NA	NA	NA			

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4	189	198 PETULA CLARK Mercury AS 3249	NA	NA	NA			
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4	186	200 DONNY DAVIS & THE NASHVILLE BRASS Mercury AS 3249	NA	NA	NA			

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18	144	187 FLOCCY Columbia AS 3249	NA	NA	NA			
2								

# New Marketing Co. Aimed for Blacks

NEW YORK — Afro-American Inflight Corp., a new marketing and promotion firm for records and other products directed to the black community, has been launched as a subsidiary of Perception Ventures Inc. Hal Jackson, veteran air personality, will head the new firm, reporting to PV president Terry Phillips.

A.A.I.C., which will seek to build product image through a network of representatives on college campuses and through free shows promoted on campuses, will also serve as a source for executives for all aspects of industry.

Jackson said that he was already set up for dates on several campus shows. These will be sponsored by brand name products, with residual monies going to the Dr. Martin Luther King Scholarship Fund.

A.A.I.C. plans to set up its net-

work of representatives on the campuses of black colleges across the nation. The primary purpose will be to create income and sales for its clients via products and services that fit and honor the life styles of the black people. The aim will be toward black students not only at black colleges but on integrated campuses. A.A.I.C. plans to develop a low cost musical instrument sales and rental program and be involved in promoting items especially aimed at the black market, including soul food and a line of plastic items.

One of the key assets of the network of representatives on black campuses, believes Jackson, "is that A.A.I.C. will have a direct source we can tap of potential executives for not only radio but the record industry. These will be our college network of students as they graduate."

# Etcetera Sues Columbia for \$10.2 Mil. in W. Coast Suit

LOS ANGELES — A \$10,262,956.91 suit has been filed in Superior Court for the County of Los Angeles against Columbia Records and rock singers Jerry Lynn William, Warren Rex Ludwick and Jerry Dale McDonald both as individuals and collectively as members of a group known as "High Mountain Hoodown" by Charles Greene, president of Etcetera Record Organisation Inc., distributed by Atlantic Recording Corp.

O'Rourke & Greenberg, attorney for the plaintiff, filed the complaint on Jan. 2 alleging breach of contract, anticipatory breach of contract, intentional interference with contractual relationship and constructive trust.

Etcetera Records' suit alleges Williams, Ludwick and McDonald, known as High Mountain Hoodown, entered into an "exclusive artists recording agreement" with Etcetera Records on Sept. 10, 1969 and that, on or about Dec. 2, 1969, breached the contract by refusing to co-

operate with the label in further recordings, modifications, of existing recordings and allowed their names and professional name to be used in connection with the promotion, sale and publicity by a company other than that of the plaintiff.

The plaintiff also alleges that as direct result of the actions of defendants, they have been damaged in the sum of \$5,000,000 and that further, they are seeking punitive damages of \$5,000,000 against Columbia Records and other defendants for a total sum of \$10,262,956.91.

# GWP Push on Astro Catalog

NEW YORK — GWP Records will launch a one-a-month promotion campaign on their Astronomical catalogs beginning with the sign of Aquarius, Jan. 21-Feb. 19. Each month the astrological album for that month will be mailed to radio stations, record reviewers, and columnists. Also included in the package will be astrologer Carroll Righter's forecast of trends and influences for people under that sign.

Righter will also appear on national television and radio to promote the album. GWP has also asked field men and distributors to give special emphasis to the albums when arranging store displays and point-of-sale merchandising.

# W. German Publishers

Continued from page 58

why the main German publishers are united in condemning the short-term sub-publishing deal. Mrs. Bornemann points, for example, to the case of the old standard waltz "Ramona" which enjoyed a spectacular revival some years ago in Germany when it was recorded by the Blue Diamonds and sold more than one million.

"The leading German publishers" says Geric, "really work on their catalogs and do a great deal to keep songs alive and active."

# RUTH DAVIS IS DEAD IN PHILA.

PHILADELPHIA — Ruth Davis, lead singer of the Davis Sisters, noted gospel group and perhaps the greatest family group in the field, died here on Friday (12).

Ruth Davis for many years recorded for Savoy Records, and in earlier years had recorded for the Gotham and Chest labels.

The Davis Sisters were regarded as having influenced the singing styles of Aretha Franklin, Ray Charles and many other artists.

The Rev. C.I. Franklin, mother of Aretha, was scheduled to preach at the funeral of Miss Davis.

# Farrell Sets Record Co.

NEW YORK — Wes Farrell, president of the Wes Farrell Organization, has formed Anvil Records. Distribution of the new label will be handled by Janus Records. Anvil will be devoted to a series of contemporary concept albums, and plans to release 10 albums this year.

The first three albums will be released in February. The artists for these albums are the Soultown Symphony, the Jazz Rock Symposium and the Weinberg Method.

# IMIC Program

Continued from page 1

tailer in a changing industry; methods of developing artists; methods of marketing records in Europe; international developments of copyrights; potential of specialty music in world markets; the impact of the youth revolution on entertainment; European radio and TV programming; recent court decisions and legislation; changing distribution patterns for records in the U.S.; selling tape systems in Europe; independent producers; promotion techniques for expanding music sales; the recording studio; the direction of tape growth in other key areas of the world; and operating within the Common Market.

Speakers for the sessions are being lined up by Coleman Finkel of James O. Rice Associates.

IMIC 2 is being co-sponsored by Billboard and Record Retailer, its sister publication in the U.K.

# Singers Studio Gets Under Way

NEW YORK — Singers Studio International Inc., multifaceted music company headed by Jerome Pearlman, has been launched here. The company plans to be involved in management, recording and publishing, with plans also to start a music school. The company seeks to find new recording artists and train them in all aspects of business, including contracts and management.

The first record for the SSI label will be Sammy Turner's "That's If You Want Me To" by "No Other Love."

# TOMORROW

By ED OCHS

Did you see The Band at the Felt Forum a few weeks ago? It was inspirational. The crowd in the crescent theater loved The Band and The Band loved them back. "You're beautiful," a girl blurted from the darkness. "So are you," Robbie Robertson drawled back, his heart beating in his throat. The Band is the magic aloft in rock, and vital proof of the harmony possible between sin ("Up on Cripple Creek") and salvation ("I Shall Be Released"). Because there is wisdom in experience, and The Band communicates their knowledge of experience ripened and mellowed by time. With The Band you can find the ultimate message, live it, be fortified by it, and do wonders through it.

*"I learned through my body and soul that it was necessary for me to sin, that I needed lust, that I had to strive for property and experience nausea and the depths of despair in order to learn not to resist them, in order to learn to love the world, and no longer compare it to some kind of desired imaginary world. Some imaginary vision of perfection, but to leave it as it is, to love it and be glad to belong to it."*

Hermann Hesse, "Siddhartha"

### Instant Classic

I'm sorry, I didn't mean to preach, but even Ralph J. Gleason, a keen veteran judge of music but no poet-philosopher as far as I can tell, was moved to eloquence by The Band's second album. "The album is full of... diamonds that begin to glow at different times. It seems to change shape as you continue to play it." And then Gleason said it: "The whole thing serves as a definition of what Gide meant by the necessity of art having density." I wish I had said that, because it's true. Yet when you see The Band in person, it is their first album that sighs like a living book, its sort pages flipping like petals from man's flowering mind. Or is it that "Music From Big Pink" was their first album, and there would be no New Testament without the Old Testament; first the homecoming, then the second coming. "Music From Big Pink" has the weight. A common reaction to shock is howling or writhing, but the deep, hot shock of "Big Pink" loosened eyes from their functional orbit and sent them streaming quietly into space. I remember sitting down on the floor with my head in my hands until the sun came up and kissed me.

### Giving In

But that's another story. I really wanted to tell you about Mike the Kid, who doesn't like rock critics. Naturally, we gravitated to each other like two people who get married to continue a life-long argument. Mike the Kid, a hardened 19-year-old veteran of 10 delinquent rock bands on "guitar and amp," sums up rock critics this way: "If there wasn't any music, there wouldn't be any rock critics. Who needs them? The music says it all. Rock critics don't say anything let alone make any music." I think I agree, still I've always wondered whether Mike plays as well as he talks. His bark has the built-in bite of a militant musician who despises better musicians and can't get his riffs dug anywhere. Poor loveless Mike. And since I consider myself something more irreducible, proud and resilient than a rock critic, I was only half-offended by the kid's fire and ice. Anyway, I took Mike, the kid critic, to experience The Band. The hippie in the next seat turned him on, and Mike fell under the spell of The Band. I was further amazed beyond my wildest expectations when Mike the Kid rose out of his seat, moved through the crowd and punched through the magic mist to shake Robbie Robertson's hand in both of his. When he returned to his seat he even thanked the kid who turned him on and said he hoped to see him again. The moral of the story being three-fold. That not only are both The Band America's best and rock critics functional, but also that falling in love is easy if you let yourself.

# Executive Turntable

Continued from page 6

He will be relocated on the West Coast. . . Ben Arrigo appointed national sales and promotion representative for the newly formed Juno Records, New York. Juno recently released "Judy, London 1969"—Judy Garland's last recording.

\*\*\*

Ken Mansfield named vice president, record division, MGM. He will work with Richard W. Whitehouse, newly appointed senior vice president, business affairs. Mansfield will coordinate activities between MGM Records and Transcontinental Record Corp., artists relations, internal affairs, product development and special merchandising promotions. Mansfield is a former director, Capitol Record's independent labels, including Apple and Invictus. He joined Capitol in 1965 as West Coast promotion manager and became singles merchandising manager and national promotion director.

\*\*\*

Douglas Hawkins appointed manager, mastering dept., Dubbings Electronics Inc. He was formerly with Mercury Records. . . Harry Ball named vice president, purchasing and construction, Transcontinental Investing Corp. He joined TIC in 1962 and is a former general manager and chief purchasing agent. . . Norman Leskiw joins Warner Bros. as Midwest regional sales manager. He was previously with Main Line in Cleveland and Kapp Records. . . Writer, composer Norman L. Owen joined Elvitur Recording Music Publishing Co., Wilmington, N.C., as second in command. . . Denny Diante named manager of Peer-Southern's pop division on the West Coast. Diante was former manager of E. M. Morris pop division.

# Jerry Butler has changed his tune.

'Got To See If I Can't Get Mommy (To Get Back Home)'

is a departure from the usual Butler style.

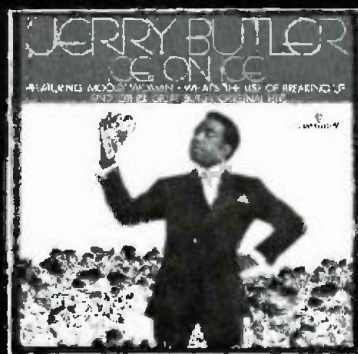
It's caused so much comment it's  
the fourth big single to be released from his chart album 'Ice On Ice'.

His eleventh hit single in a row.

And proof no matter what Jerry Butler sings  
sales are always music to your ears.

'Got To See If I Can't Get Mommy (To Get Back Home)' 73015

Produced by Gamble-Huff Productions



'Ice On Ice' SR 61234  
8 Track MCB 61234  
Musicassette MCR4 61234

From The Mercury Record Corporation Family Of Labels  
Mercury • Philips • Smash • Fontana • Limelight • Blue Rock • Wing • Intrepid • Pulsar  
A Product of Mercury Record Productions, Inc., 31 East Wacker Drive, Chicago, Illinois 60601  
A North American Philips Company



# MEL & TIM

star again with

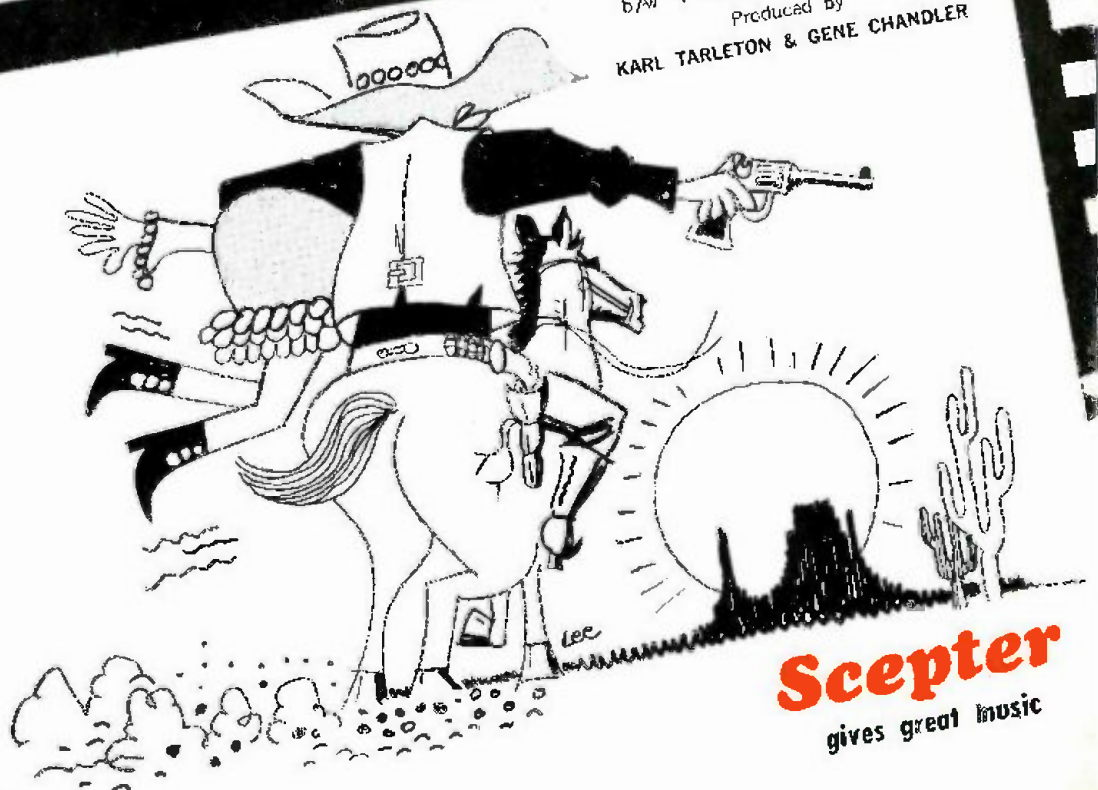
# GOOD GUYS ONLY WIN IN THE MOVIES



Bamboo 109

(Thompson-Dixon)

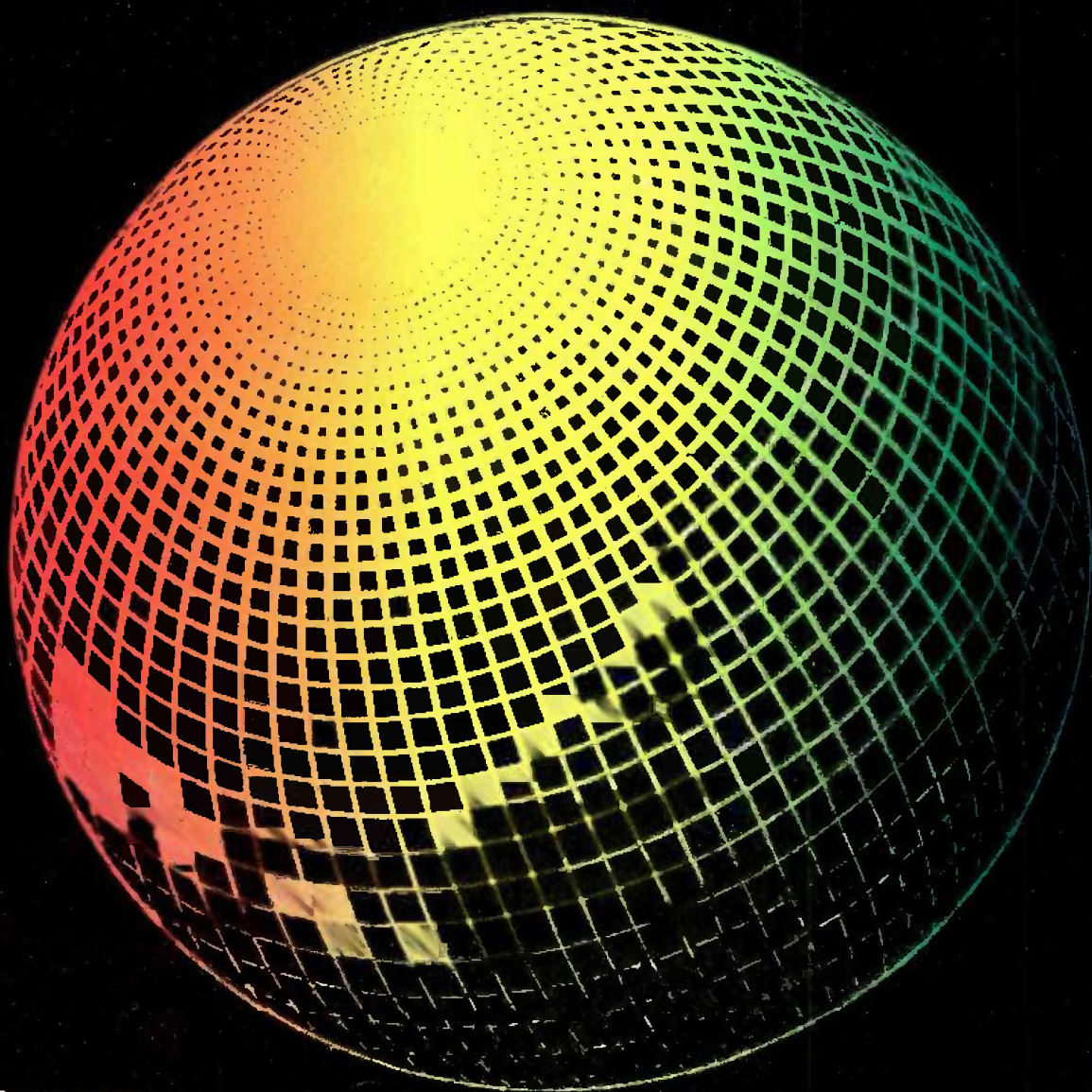
b/w "I Found That I Was Wrong"  
Produced by  
KARL TARLETON & GENE CHANDLER



**Scepter**  
gives great music



# The Art of Publishing in the '70's



Billboard/Record Retailer  
Music Publishing  
Special Supplement



# Fly with the Flying Dutchman

"What is the Flying Dutchman?" The name belongs to a new record company, headed by Bob Thiele.

As indicative of his long-standing involvement with avant garde jazz as the producer of John Coltrane, Pharoah Sanders, Albert Ayler and Ornette Coleman, Thiele has already signed and recorded a pair of Watts-based black music groups, the Horace Tapscott Quintet and the John Carter-Bobby Bradford Quartet. Tapscott has for several years been a key figure in Watts cultural organizations and self-help projects for Los Angeles underground musicians. Bobby Bradford spent a number of years with Ornette Coleman's group, and Carter has conducted for Coleman during his recent appearances with a symphony orchestra in Los Angeles.

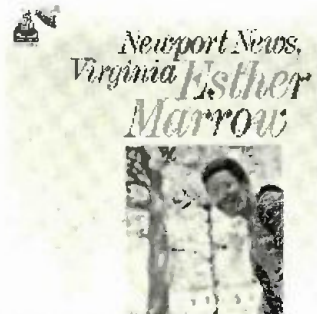
Besides these burgeoning avant garde jazzmen, Thiele has signed a number of other artists to Flying Dutchman, including the popular Steve Allen who has recorded a number of tunes arranged by Oliver Nelson, a Los Angeles jazz-rock group appropriately called Spontaneous Combustion, young multi-record man Tom Scott, also of Southern California; Stanley Crouch, a Watts poet

whose work has been anthologized in several recent collections of black poetry; and Jon Appleton, director of electronic music at Dartmouth College. Flying Dutchman has recorded a two album set directed by Thiele himself, released as the Bob Thiele Emergency. The Flying Dutchman artist roster and subsidiary labels, BluesTime and Amsterdam, also include bluesmen, T-Bone Walker, Otis Spann, Harmonica Slim, Joe Turner and Eddie "Cleanhead" Vinson. And if that isn't enough, there's Teresa Brewer, Lois Wyse, Oliver Nelson, Duke Ellington, Gato Barbieri, Jimmy Gordon, Peter Carr and two heavy rock groups from England, Nile People and Plastic Penny.

In addition to all of these, be sure to dig Esther Marrow from Newport News, Virginia. She is a black soul singer destined to become an international star! Dig guitarist Ron Anthony's OH! CALCUTTA!, Rosko's A NIGHT AT SANTA RITA which can't be played on the air, but as Nat Hentoff says, "I cannot conceive of a more important album than this being released this year," and join with Leon Thomas in his search for SPIRITS KNOWN AND UNKNOWN. You'd better Fly with the Flying Dutchman!



SOULFUL BRASS #2  
STEVE ALLEN  
Flying Dutchman FDS 101



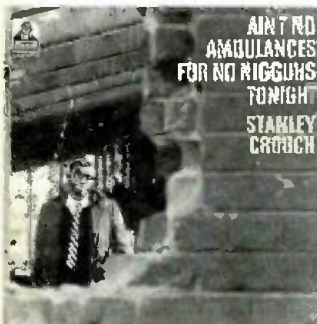
NEWPORT NEWS, VIRGINIA  
ESTHER MARROW  
Flying Dutchman FDS 113



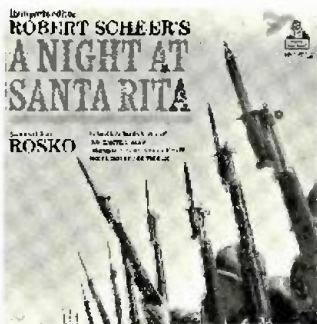
APPLETON SYNTONIC MENAGERIE  
Jon Appleton  
Flying Dutchman FDS 104



HEAD START  
BOB THIELE EMERGENCY  
Flying Dutchman FDS 104



AIN'T NO AMBULANCES FOR NO NIGGARS TONIGHT  
STANLEY CROUCH  
Flying Dutchman FDS 105



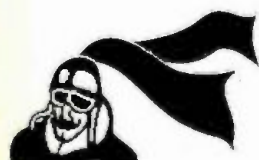
A NIGHT AT SANTA RITA  
ROSKO  
Flying Dutchman FDS 111



SPIRITS KNOWN AND UNKNOWN  
LEON THOMAS  
Flying Dutchman FDS 115



THE GIANT IS AWAKENED  
HORACE TAPSCOTT  
Flying Dutchman FDS 107



**Flying Dutchman**

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THE BONE WALKER / JOE TURNER / OTIS SPANN  
T-BONE WALKER / JOE TURNER, OTIS SPANN  
BLUES TIME HIS 9003



LOVE POEMS FOR THE VERY MARRIED  
LOIS WYSE  
Amsterdam AWE 12003



# The Business Arm of The Writer

The song's the thing; and the music publisher — the copy-right proprietor — today finds himself confronting new challenges, broadened opportunities and a heightened competitive situation.

This is the position of the publisher as the new decade unfolds.

The nature of his total operation has become infinitely more complex, keeping pace with the new use of music spawned by technological advances, and

with the broadening of the market resulting from increasing cultural interchange.

In fact, the publisher's function presently entails such a combination of knowledge and sensitivity that it can properly be described as an art. He is the business arm of the writer and he must maintain a constant awareness of the manifold sources of material. He must recognize new musical trends and tastes. He must understand the key music markets of the

world and their interrelation; and his talent for exploitation and promotion must be exercised as never before.

All this, and more, is required of the publisher who properly fulfills his proprietary role.

As MIDEM opens its annual meeting, publishers are cognizant of the increasing economic potential of copyrights. The expansion of the recording industry, the growth of the market for the tape cartridge and the cassette, the upcoming era of

sight and sound — as indicated by CBS' EVR process and RCA's Selectavision — have broadened the horizons.

But achieving this potential will not be easy, for its broadened canvas will require the fullest use of the publishers' art.

More than ever it is true that a publisher can no longer afford to sit back and rest upon his standard catalog, secure in the belief that songs will be

recorded with little or no effort on his part. The temper of today, and the speed with which the music industry operates, makes mandatory the necessity to be contemporary — to seek current activity and catalog replenishment.

Finally, the new decade, with its proliferating uses of music all over the world, focuses attention upon the problem of adequate copyright protection. Publishers must assume an attitude of unceasing vigilance.

## Chevy—No Changes, Continued Growth

By MICHAEL WAY

"If we had not created MIDEM, someone else would have done so," said founder and organizer Bernard Chevy on the eve of the Fourth International Record and Music Publishing Market.

Chevy said that this year he anticipated 4,500 participants in Cannes, occupying 380 office units in the new exhibition building which has been constructed by the local municipality at a cost of \$2,400,000.

Certainly in its three years of existence, MIDEM has proved itself to be a uniquely valuable marketplace for the international music industry and has continued to grow in size and scope.

The 1970 event which will inaugurate the new seven-story building, promises to be the most effective yet, since the new location has freed additional accommodation for participants in the Hotel Martinez—venue for the 1968 and 1969 MIDEMs, since the MIDEM trophies, the subject of considerable controversy, have been abolished and since the evening galas have been reduced to four, with two performances of each program so that all participants will be able to see the shows.

Chevy, who developed the idea for MIDEM out of his International Television Program Market (MIP-TV), held annually

in Cannes, believes that MIDEM will continue to grow and expand, despite the fact that major record and publishing companies with worldwide ramifications are unable to transact much business in Cannes.

Classical Innovation

Since its inception in 1967, MIDEM has evolved and been modified each year, and the 1970 event boasts a significant innovation with the inauguration of MIDEM Classique—a five-day gathering which has attracted participants from Canada, Britain, West Germany, France, Hungary, Holland, Poland, Czechoslovakia and the Soviet Union.

Says Chevy: "The Classical MIDEM will have as many participants as the first pop MIDEM in 1967."

MIDEM Classique will concern itself primarily with the promotion of classical and contemporary music, with a strong emphasis on young artists and composers and the International Music Council, with its chairman Yehudi Menuhin, will have a key role.

There will be concerts on each of the five nights featuring young artists who have been successful in international music competitions in 1969 with the Monte Carlo Opera Orchestra and the ORTF Philharmonic.

There will also be special promotional concerts to introduce young artists in the afternoon.

Leading artists set to appear include Russian cellist Rostropovitch, violinist Henryk Szeryng, soprano Irmgard Seefried, pianist Philippe Entremont and Ravi Shankar.

Linking MIDEM Classique to the Pop MIDEM will be a two-day conference, Jan. 16 and 17, on "The Place of Classical Music in Modern Society."

Chevy said he did not envisage many changes in the formula of the pop section of MIDEM in the years ahead. "But I think it will continue to grow because (Continued on page M-5)

## Realistic Royalties—Problem of 70's

By MIKE HENNESSEY

The biggest problem facing European music publishers in the Seventies will be that of obtaining realistic royalties from the biggest users of music—radio and television networks.

This is the view of Felix R. Faecq, president of World Music and Palette Records and president of the Belgian Music Publishers Association.

Says Faecq: "The radio and television stations in Europe are really the publishers' public enemy No. 1 because the majority of them are state-owned, non-commercial stations with very limited budgets and they just cannot afford to pay adequate performance rights."

"You cannot sue the State—or, at least, if you do, you are pretty certain to lose. Therefore publishers in Europe are at present stuck with this situation."

Faecq contrasted the European situation with that obtaining in the U.S. "where there are hundreds of privately owned stations with important sponsors paying large amounts of money for publicity."

Certainly privately owned commercial stations are rare in Europe. France has the peripheral stations Europe No. 1, Radio Luxembourg, which also has English and German services, Radio Monte Carlo and Radio Andorra; Finland has a commercial TV station, Holland has the flourishing "pirate" station Radio Veronica; the U.K. has the independent TV networks and there are 166 commercial

stations in Spain. But in general state broadcasting systems, innocent of advertising, predominate.

Not only, Faecq points out, are publishers adversely affected by the small budgets of state-run stations, but their revenue is also limited by the relatively small number of radio and TV networks operating. Furthermore the state broadcasting systems exercise a complete monopoly in some countries and this lack of competition severely limits the opportunities for airplay.

Faecq is not alone in predicting that commercial radio and television will eventually break through significantly in Europe to the great overall benefit of the music publisher.

Private Radio, TV

"I think private commercial radio and television must develop in Europe," he says, "particularly with the advent of color television which is extremely costly. The stations desperately need revenue and the logical solution is to allow advertising."

In fact, there are already signs of development in this direction. The Finnish branch of Eastern Worldwide Communications is seeking to establish a commercial radio station in Finland and has applied for a license. If the application is refused it will approach Oy Maanos TV Reklam AB, the Finnish commercial TV network, and seek to rent program time.

The EWC radio station would

broadcast music and religious programs interspersed with commercials and would be based at Ryttyla, 70 miles outside Helsinki.

That there is a demand for private radio in Finland is borne out by its success of the pirate station Radio Nord which operated for 16 months from a ship anchored in international waters outside Stockholm in 1961-2 until it was silenced by the Scandinavian governments.

This station received 30 percent of its mail from Finland.

Also in Yugoslavia the commercial station Radio Avala, run by the State Publishing Corporation, is planning to open up again in Belgrade. It first began operating last July but was closed down after eight days "for political reasons."

"Political reasons" are almost always produced by state broadcasting corporations to stave off the advent of commercial radio and TV, but sheer economics must eventually decide the issue together with social pressure based on an increasingly persuasive argument that the impoverished state networks are no longer in a position to fulfill their obligations to the listeners.

Faecq is convinced that the development of commercial radio and television will provide immense new opportunities for publishers in Europe, and will also enable them to discharge their sub-publishing commitments far more effectively and profitably.

## Importance of Independence

If you are running an independent publishing house, you have to do it in a big way, says Stig Anderson, Scandinavia's leading publisher who has no affiliation with a major record company.

"Being an independent publisher is far from easy. Sooner or later you have to begin recording some of your songs on your own labels with your own artists. But this has to be limited to a small scale operation and I make it a point to see that my record company, Polar, does not seriously compete with the major record companies."

"Being an independent also has advantages, especially in Scandinavia. You can maintain a position of complete impartiality as far as the record companies are concerned."

Anderson points out that most publishers today are tied with record companies and their major copyrights go to these companies in almost every case. "From the point of view of getting maximum mileage from a song, this is not always a profitable arrangement," says Anderson. "It may well be that the song would be better served if it were recorded by an artist who is contracted to a different record company—and this is the strength of the independent publisher."

"As an independent, I can take a song to whichever record company has the artist whom I think will do the best job. This is of mutual benefit because the

artist will help the song, and the song will help the artist.

"For this reason it is vitally important that independent publishers continue to operate, because they can enhance the overall quality of pop recordings and can also be trendsetters."

"But in order to be successful in a relatively small territory like Scandinavia, you have to operate in the biggest possible way—it is no good being a small, or even a medium-sized concern."

"That is why Sweden Music prefers to buy entire catalogs rather than work on a song-by-song basis. We find increasingly that a song which becomes a hit belongs to a catalog and is automatically sub-published—and this is the way things are developing. In my opinion it saves time for the original publisher and for the sub-publisher. The material comes directly to the sub-publisher and there is no need to negotiate by letter and lose time. You can start working on a song as soon as it starts to hit in the U.S.A. or the U.K."

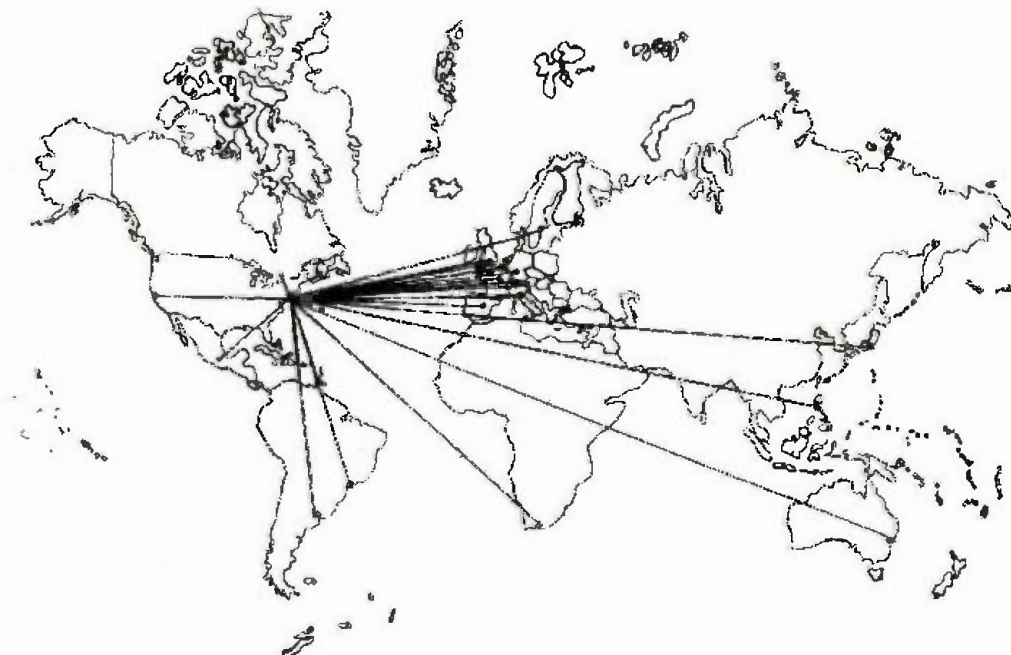
"I consider the business of music publishing is still more fascinating than that of recording, because there are still catalogs to be bought around the world, new publishers are continually emerging—either young artists who write their own material and form their own publishing outlets, or young publishers who have good connections with songwriters."

# AFFILIATES AND REPRESENTATIVES IN THE BIG 3 GLOBAL PUBLISHING NETWORK



MEET US AT MIDEM

- Robbins Music International (Argentina)  
Buenos Aires, Argentina
- J. Albert & Son Pty. Ltd.  
Sydney, Australia
- Weltmusik Edition International  
Vienna, Austria
- Editions Francis-Day  
Brussels, Belgium
- Robbins Music International (Brazil)  
Rio de Janeiro, Brazil
- Gordon V. Thompson Limited  
Toronto, Canada
- Robbins Music Corporation, Ltd.  
London, England
- B. Feldman & Company, Ltd.  
London, England
- Francis Day & Hunter, Ltd.  
London, England
- Editions France-Melodie  
Paris, France
- Siedemton Verlag  
Cologne, Germany
- Trident N.V.  
Amsterdam, Holland
- Edizioni Curci  
Milan, Italy
- Eastern Music Publishing Co., Ltd.  
Tokyo, Japan
- Greyer International S.A.  
Mexico City, Mexico
- Robbins-Felst-Miller  
New York - Hollywood
- Hastings Music Corporation  
New York - Hollywood
- S. S. Suarez Music Company  
Manila, Philippines
- Francis Day (S.A.) (Pty.) Ltd.  
Johannesburg, South Africa
- Canciones del Mundo  
Madrid, Spain
- Reuter & Reuter Forlags A.B.  
Stockholm, Sweden
- Editions Siderm  
Geneva, Switzerland



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ph in ch th d .  
See you at Midem.

From New York: Hal Fein  
Irwin Z. Robinson  
Eva Wiederer

From London: Jack Magraw  
Terry Oates

INTERNATIONAL  
CONVENTION CENTER  
STAND 48-49



# Data Processing: The Music Scene

By ISRAEL DIAMOND

Corp. Systems Coordinator, Peer Southern



Bernard Chevry

## Chevry—No Changes

Continued from page M-3

it has become an indispensable working place for the whole of the show business world," he said.

### MIDOF Formed

Last year's MIDEM saw the formation of the International Federation of Festival Organizations (IFDOF), of which Chevry is honorary president, and this year the Organization will be having its first congress during the run of MIDFM.

For the four international galas, modifications have been made to the stage in the old Palais des Festivals and the latest design in lighting structures installed.

"For the 1971 event," said Chevry, "the Cannes municipal authority is planning to take over another building near the new Palais to house additional bureaux, along with studios and reception rooms."

Although the International

Record and Music Publishing Market is Chevry's most ambitious enterprise, he is also becoming increasingly involved in the production of classical music feature films, like the highly successful movie on Arthur Rubinstein which has already been seen by half a million people in France. He is planning other film productions featuring Rostropovich, Menuhin and contemporary composer Karlheinz Stockhausen.

Chevry has also created musical cruises on the liner "Renaissance" and this year's event, scheduled for Aug. 31 to Sept. 14, will feature performances by Menuhin, Herbert von Karajan and the Berlin Chamber Orchestra, French duo Jean-Pierre Rampal and Igor Oistrakh, among others.

And in 1971 he will be launching the first pop music cruise aboard the new liner "Mermeze," which is due for completion next summer with accommodation for 700 passengers.

At last count, there were about 200 million sets of ears receiving the music message in the U.S. daily. The eavesdropper of each nation can serve as its own barometer of the total potential who can turn on their ears. Music is more listened to for more hours of the day than any other sound since history was recorded.

There are more outputs of music for one thing. More AM/FM/TV/CATV transmitters in total.

They are sending signals that stem from live/2-4-8-track Stereo/33/45/78 Discs/Film/Tapes.

There are more total hours of musical sound available for another.

On the input side: There are more working sets in use, and they last longer. The growth of devices that can receive audible signals from outer space to an inner ear has surpassed the "people" total in some countries.

And in the beginning is the song.

There were songs before writers/publishers and copyright conventions. These survive and enrich the public domain. Bards and minstrels created, embellished and preserved the works as a vocal and instrumental account of their times as they sang for their keep.

When the spinning wheel picked up speed from a steam kettle, the industrial revolution was born. The hiss that was harnessed to a factory whistle also powered changes on the music scene beyond the creation of the cakewalk. Improved metals made better machines which worked including loft on a cylinder, and wax on a turntable inscribed with sound waves.

Although some time would pass before the speed of sound could be achieved, the preservation of sound, the storage of sound was an epochal accomplishment. The retrieval of sound, in replay at will, after the initial impression has been a mighty addition to the international heritage of man. What was said, played, sung, and how it was done, was evolved from the germination of an idea with the materials "whose time had come."

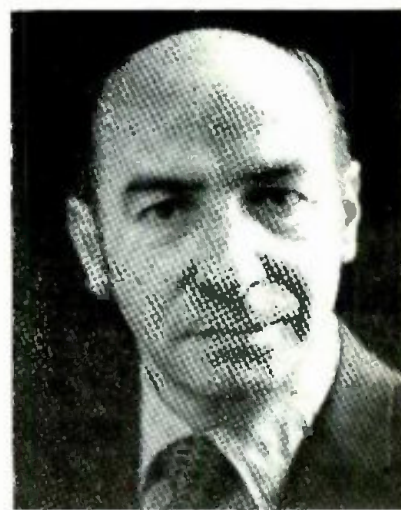
The 19th century also was productive for the creators and publishers of music whose rights were established in copyright law. To secure the full measure of their rights, has been a continuing crusade for all interested parties in music.

Quite apart from the major factors concerned with the length of copyright coverage in years, and the relative value each participant contributed to a musical work, is its value in the market place. It is in this area that the 20th century may make its contribution felt to some extent.

Among other labels that may be affixed to our time, is one with the unlikely handle, "Data Processing Age."

The counting of things is of vital concern to seller and buyer alike. When the volume was low key, there were no problems. Supermarket merchandising and megaopolis marketing call for a companion effort to compensate the suppliers of talent as well as goods and services. The interface of these needs has not yet been realized well enough.

Today's music creator, whether a solo effort or a conglomerate of talent, originates the work to be heard... in order that he may be rewarded for the creation. After copyrighting the composition, it may be recorded, printed, taped or performed live, woven in to film, and is available for



Israel Diamond

exposure in its original form for the life of the copyright.

Printing a work, or pressing it on disks, or duplicating it on tapes produces a physical product. Manufacturers incur an obligation to pay for the sales of recordings, and like all other manufacturers of materials that can be inventoried, they have had recourse to machines for the tabulation of the numbers of items that are shipped out. Publishers who print copies of a work in any form can, and similarly do, have the obligation to tally the numbers of the sheet sales and to credit the creator (and other participants) with the net copies sold. As the numbers of works printed and recorded have proliferated, so has the task of accounting in the various rights interests grown.

Back in the Thirties, as the commercial availability and reliability of punch card equipment grew, a beginning was made to introduce such equipment to companies who billed, shipped and maintained an inventory of goods. They also used the punch cards which covered these transactions to calculate the commissions due on the movement of merchandise to the salesman. It was a natural outgrowth of observing this activity in other businesses that the recording companies and publishers availed themselves of similar data processing equipment.

It worked.

Since each source had its own catalogue of material, it required that each source reduce its catalogue to a numerical code equivalent. Machines operated better for code than greater volume. If the processing were done on numbers, rather than letters of the alphabet. For example, if all 200 million humans in the U.S. had to be assembled on a card file in alphabetical order, the

(Continued on page M-6)

## Conglomerates And Publishers —Threat Or Challenge?

By JOE DI SABATO

The last few years have seen the rise of the conglomerate as the corporate parent of many of the established record companies. While this has been a widespread phenomenon in the record and tape fields, the conglomerates are only now beginning to acquire publishing companies. Some examples: Kinney National Services owns Warner Bros. 7 Arts Music. Transamerica has United Artists Music, Gulf and Western has acquired Famous Music and Paramount Music, and North American Philips recently obtained Chappell Music. Of these acquisitions the first three were part of purchase deals involving the publishing company's affiliated record label. The publishing operations were not the primary interests of the conglomerates. Only Chappell was bought as an independent

publishing company by the conglomerate involved.

Nevertheless the conglomerates are beginning to move into the publishing field, and this raises a number of questions regarding the future of the publishing function as it has been traditionally expressed.

Moreover the traditional publisher had a sense of social purpose. He would subsidize composers of so-called serious music in spite of the fact that the money was to be made in printing and developing the popular music catalog. He felt a social responsibility to take a monetary loss for the sake of perpetuating the art form of serious music.

### Creates Opportunity

St. Clair, president of the National Music Publishers Association, feels that the advent of the conglomerate need not

destroy the publisher's personal touch. He further maintains that never has the opportunity been greater than it is today for publishers to reassert their traditional position as the backbone of the music industry. The conglomerate takeover of the record business has resulted in many record companies becoming mainly promotional arms of the recording industry. The record companies are relying more and more on independent producers for their masters and on separate and independent distributing companies to get the product to the retail and wholesale outlets.

This now provides the publisher with the opportunity to once again become the source of new talent and material for the record company. The great challenge to the publishing companies, according to Clair, is to

find young men of the caliber of the publishing giants of the thirties who can inspire the composer and find new talent.

### Artist Owned

The conglomerates, however, could pose a real threat to the ability of the publishers to meet this challenge. Over the past 10 years thousands of new, small publishing companies have sprung up, companies which do not act as publishers in the true sense but rather as mere holders of copyrights. The printing operations for these companies are conducted by large licensees or selling agents such as Hansen and Big 3. These companies do not build their catalogs with the idea of establishing a song as a standard; rather, they exploit the songs with an eye on the immediate dollar return. They do not push their catalog in other artists or record companies; rather, they count on one recording of the song to make money and perhaps become a hit, inspiring other artists to cover the record.

The phenomenon of artist-owned publishing companies has

meant that the selling agents are now the chief outlet for printed popular music. The income from popular sheet music and popular film sales has increased substantially since these selling agents took over the printing function.

Realizing that popular music sells more than serious music and that these selling agents have the facilities for the most efficient printing and widespread distribution, the conglomerates may discourage the publishers they acquire from printing and distributing their own catalogs or subsidizing the serious music composers at a financial loss. The trend has been, and will probably continue to be, that traditional publishers such as Shapiro-Bernstein and Morris contract with selling agents to print and distribute their catalogs. The advent of the conglomerate in the publishing field will certainly not change this unless the conglomerate has its own printing and distributing operation.

(Continued on page M-7)

• Continued from page M-5

task would entail putting each letter of each name in sequence . . . from the last to the first. If the same job had to be done on a Social Security number, only nine digits would ensue. With the reasonable guarantee that there will be no duplication on any one's account in this country in this century (with or without a population explosion).

### Central Process

Recently there has been the advent of machinery that can scan data, and translate the results of the scanning directly to a central processing source. The average person who has at one time or another had (or made) a payment by check has seen the magnetic ink characters printed on the check face, which is scanned for the account number. And more checks are cleared more correctly than could be handled by any previous era. We are also at that point in time where the cost of the direct scanning of alphabetic data may also be on the threshold of economic feasibility. The question yet to be resolved is, at what point in time will the various sources that apply catalogue, clearance and license data to a composition, to uniquely identify a work, come together.

Attempts continue for standardization of code structures which ultimately will benefit all involved in the music process. By recognizing the activity of a work properly and quickly and economically, all of the other people involved in accounting to the shareholders will be similarly benefited.

If recordings and sheet music lend themselves to a physical count, which is easily understood, how to deal with the performance right, a non-physical occurrence, has been an area of much study, much confusion, and much change. Performances do not lend themselves so readily to the counting process. Were every source that provided a performance platform to report its use in total, reducing that mountain of information to manageable proportions would consume more money than is available for distribution according to performing rights sources.

Where the cost to count every single item is either excessive—or let's face it in the case of counting the number of red corpuscles in a body—you wind up with a count and a corpse), a sampling system is used.

### Sampling Systems

American performing rights organizations ASCAP, BMI, and SESAC have established sampling systems to evaluate the number of times a work is credited with performance. Radio and Television are used as the operative yardsticks, to measure all performance usage. Stations are contractually obligated to log for BMI when requested. In addition to the log data which it secures, ASCAP also tapes material off-air for its analysis. Each organization maintains a large staff to identify its licensed works and credit the source.

There are millions of compositions available for the playing in ASCAP, BMI, and SESAC for which payment is a requirement. Additional millions of works are and will be at some time in the public domain incurring no payment obligations.

Data processing hardware is employed by each organization in the U. S., and in fact by PRS, GEMA, SACEM, and other performance rights

organizations throughout the world.

Sample results are expanded by various methods in each performance organization to take in to account the universe in which it operates. Once the total performance tally has been established, the people and the computers are programmed to prepare statements. These performance accountings are rendered at periodic intervals to composers, authors, publishers and foreign rights sources. Presently the statement issued may reflect a period of activity anywhere from six months to two years prior to its issuance.

When data on performances is fed to a computer, it enters the hardware as a punch card, or is keyed in on a magnetic tape, or scanned from a source document. Prior to the performance data being fed, the storage area of the hardware will have been loaded with all of the data relating to the respective work. This load data could consist of the names and shares of all of the participants, expiration date of the copyright (and renewal) addresses of all of the sources involved in the payment distribution and any other indicative information that may be necessary. Necessary information for machine usage is contained in the code structure used to identify the work of retrieval, updating, storage, calculation of values and print-out as required.

Since every source dealing with the same data could benefit from positive identification of a musical composition at the source, what are some of the available areas to explore? Would the imprint of a magnetic ink character on a record label serve a purpose? Can a separate frequency channel be incorporated on tapes and disks, undetectable by a listener, but capable of activating a tally device when broadcast over a commercial facility?

Advances in the state of the data processing art find related advances in music fidelity and in music storage. It is possible to consider that a single disk may soon be packed with more hours of listening time than any one has either time or inclination to hear.

There is no reason why it may not soon occur to a recording company that it can reduce the entire catalog of its offerings to a magnetic disk storage device. It could then offer its subscribers the capacity via their phone company line to dial (or key in) the catalog number of a desired composition or a track within a complete work. From that point onward, the computer takes over. It searches the magnetic disk at random access speed, locates the source where the work is located, reads it out on an off-line teleprocessing unit, and transmits it directly to your receiving instrument. There is no need to maintain a vast area of real estate in the home to stock the disks/tapes in under this concept. There is no obsolescence of equipment, no deterioration of source material (it's all kept in vacuum sealed, temperature/humidity controlled atmosphere for constant fidelity), and no moving parts to contend with. You may play back in your home today a recording of a work completed today.

Finally, as part of the service, the computer will debit your account at the bank and credit to the rights source your direct contribution to his welfare for the pleasure (and profit) the music provided.

## Sheet Music

### —Rumors of Death Exaggerated

By JOE DI SABATO

The people in the record and tape fields pride themselves on the fact that they have become the big money makers and the centers of attention, but sheet music publishing is far from dead. Ask Charles Hansen of Hansen Publications, Inc., Herman Steiger of Big 3 Music, Bernard Fisher of Plymouth Music, Ed Cirino or CPI or any of the other men who print and distribute the music for today's popular songs. Sheet music and folios still make money, and they make more money each year.

Walter Kent & Son, Inc., one of New York's largest sheet music jobbers, claims that the income of the sheet music industry was \$60 million two years ago and estimates that it has now reached almost \$85 million. The death knell for the publishing business is somewhat premature.

What has been the cause of this sales growth after the long famine for publishers? Part of the credit must go to the increase in album sales which caused an increase in the demand for the corresponding music folios. Much of the credit, however, must go to the licensees and selling agents who have set up a nationwide distribution network which the individual publisher would find difficult to match. There are about 10 of these licensees and selling agents who handle almost all of the popular music sheets and folios printed in the U.S. Hansen alone claims to control one-half of the pop music market and 25 percent of the entire printed music business in this country.

Hansen's gross from publishing in 1968 was \$7 million. He publishes about 30 new sheets and 70 new folios each month. In 1968 Hansen estimates that he sold five million of the \$12 million books he printed. These folios included both collections of hit songs and folios centered around one artist or one album, such as "Abbey Road." The artist or album folio has risen in popularity because of the airplay the corresponding LPs have been receiving on FM progressive rock radio stations. This phenomenon has helped the sale of LPs over singles and subsequently the sale of folios over single sheets has increased.

### Not Traditional

The main role of many of these companies is not that of a publisher in the traditional sense. They do not try to develop the writing talent of the composers or look for artists to record the songs. The licensee approaches the copyright holder and says that he would like to hold a license for a song and, in return, give him a share of the income received for its publication and sale. Today's royalty rate is 5 percent to the artist for his name and musical identification with a particular brand of music, and 10 percent to the publisher. The licensee then acts the arranger to work, engraves the music, prints the sheet, and sends it out to his distributors.

Hansen currently sells through 2,000 dealers but he is looking toward a network of 10,000

(Continued on page M-8)

# Publishing Field Is More Complete—Chiantia

By PAUL ACKERMAN



Sal Chiantia

"Facets of the entertainment industry may wax and wane, but the music publisher will always be on the scene. His area of operation is the most crucial and romantic of the entire music business, inasmuch as it involves the bases of showbusiness—composers and talent."

This is the view of Sal Chiantia, president of the National Music Publishers Association, president of MCA Music and chairman of the executive committee of ASCAP.

Chiantia feels that the 1970's offer a great challenge to publishers. "For one thing," the executive stated, "it is important that the industry during the new decade develop men to equal the giant publishers of the 1930's and 1940's. We must find men with vision and perception; men who can inspire composers and artists."

He added: "The industry must develop men who are publishers in a total sense. It is this type of publisher who can serve the interests of the author and composer; and in the long run, such a publisher acts in the best interests of the industry."

The publisher who is merely a holder of copyrights is hardly a true publisher, Chiantia pointed out.

"To fully function a publisher must perform the traditional obligations, that is, publish sheet music, encourage writers, exploit the catalog in all its aspects including performances and mechanicals, and engage in all the traditional publisher operations."

It is unwise, he added, to neglect any of these traditional fields of operation, because they are all interrelated. "Activity in one sparks activity in the other," he said.

The total publisher, too, according to Chiantia, must always take the long range view, even though this may involve investments which are not immediately profitable. "It behooves me, for instance, to invest in concert music and encourage composers seeking careers in this field. . . . I regard it as an obligation to be fulfilled even though no profit may be realized for a long time."

Today, and during the decade of the 1970's, the publisher is in a strong position. "The classic type of A&R executive, who during the late 1940's and 1950's was dominant in the music business, today is in a state of decline. The independent producer is on the ascendant. And despite built-in situations, the publisher has a splendid opportunity to reassert his true importance. Everybody is seeking good material."

## Pioneer Takes 40-50 New Songs This Year

Cyril Shane was one of the first U.K. music publishers to embrace the MIDEEM. This year Shane estimates that he will take around 40-50 songs with him and for the first time will also have a master to place. The record is "Come On In" written by a new writer Peter Langford and produced by Shane's son Stephen.

"It is vital for me to go to MIDEEM," Shane said. "If there weren't a MIDEEM I would still go on my regular trips. MIDEEM is really an additional help. It is very important to know personally the people you are dealing

with in this business, the benefits of personal contact are so great."

He believes that the MIDEEM is a means of meeting a lot of people at the same time. "You never know who you are going to see there or what material can be picked up."

What has Shane got out of the MIDEEM? He admits to one song, "All You Gotta Do" which is on Engelbert Humperdinck's current album. "But it's the value of meeting people that's the important thing and one certainly does this at MIDEEM."

# JOBETE MUSIC

## Thanks

*Diana Ross & The Supremes*

and

Writers: Johnny Bristol  
Jackie Beavers  
Harvey Fuqua

For Carrying Us Into The New Year With

“SOMEDAY WE’LL BE TOGETHER”

# 1-1969

“SOMEDAY WE’LL BE TOGETHER”

# 1-1970

• Continued from page M-6

retail stores. Moreover he has begun rucking his books through a number of merchandizers including Hattlemann and Transcontinental. The entrance of the rack jobbers into the printed music field has also been an important factor in the growth of sales. Handerson has been rucking music folios for four years and has been very successful with them. They find that the market for these folios has steadily increased and expect to handle even more music books in the future. Herman Steiger of Big 3 Music estimates that racks currently account for 10-12 percent of his sales and he expects this to increase to 50 percent during the '70's. At present neither Hattlemann nor Transcontinental is contemplating the addition of single sheets to their line. Hansen feels that this may be due to the increase in dollar volume of LP's over singles, creating the greater demand for folios.

**Agents Differ**

All of the companies which print and distribute music do not operate like Hansen. Hansen likes to use the cover art of a group's album as the cover for his folios. This is usually done by most of the licensees and selling agent, but many also have active art departments which design separate and elaborate covers for some of their folios. Hansen and Big 3 both act as licensees, financing the printing and distribution of the music themselves and paying the copyright holder the necessary royalties. Plymouth Music, on the other hand, is only a selling agent. They handle the printing, shipping and billing for the publishers using their services. For their services, they are paid by the individual publisher, who finances the entire operation. The Plymouth name does not appear on any of the sheets or folios, for they act as a middleman rather than a licensee. Hansen, Big 3, CPM and the other licensees solicit the music they print from the publishers. Plymouth does not solicit—they merely offer a service and it is up to the publisher to approach them for this service.

The licensees usually have arrangers whose job it is to develop the various arrangements in which the song will appear, such as piano/vocal, choral, band or guitar. Hansen and Warner Bros. often print what is termed "off the record" arrangements, written in the same key and with the same arrangement as appears on the hit record of that song. Often, however, the single sheet of a new version of a song such as Marvin Gaye's "I Heard It Through the Grapevine" or Jose Feliciano's "Light My Fire" will be the same as the original arrangement. Herman Steiger explains that when this occurs it is often because of some stipulation in the licensee's contract with the publisher prohibiting the printing of a new arrangement in

single sheet form. Yet when these songs are included in a folio, the new arrangements are often printed, as was the case with these two songs.

**Educational Arrangement**

Arrangers, however, are becoming more and more important not for the rewriting of a piano/vocal edition of a song but rather for their work on educational forms of printed music such as choral and band editions of hit tunes. The educational aspects of the print business are growing extremely rapidly and according to Steiger already account for about 15 percent of Big 3's gross sales.

The reason for the rapid growth in the area is the acceptance of rock music by the music teachers and band instructors in the schools. The 1967 Tanglewood Symposium of the Music Educators National Conference urged the use of "popular teenage music" in school programs, and the Youth Music Institute held at the University of Wisconsin from July 7 to Aug. 1, 1969, dealt with the ways in which communication between students and music educators could be better achieved. The proceedings of this conference were printed in the November 1969 issue of the Music Educators Journal. The overwhelming consensus of this conference was that "youth music" had to be included in the school curriculum.

This interest in today's music on the part of music educators has resulted in an increase in the demand for band and choral arrangements for high school groups, whose members would rather play "Aquarius" or "Spinning Wheel" than one of Sousa's marches. Ed Cimino of CPM reported that the quick step band arrangement of "Spinning Wheel" is already in its second printing. Herman Steiger claims that pop standards such as some of the songs from "Hair" are replacing the older standards in the high school repertoires and that Big 3's sales in the educational field increase by about 5 percent each year.

Many of the great publishers of the Thirties such as Edwin Morris and Shapiro-Bernstein have handed their printing and distribution over to licensees or selling agents. New publishing companies spring up every day—companies which merely hold copyrights for the songs of a particular artist or group. These thousands of small companies depend upon the licensees and selling agents to get their music in print and to the retail outlets, for they usually cannot afford to finance a printing and distribution operation themselves, and even if they could, the licensees and selling agents can do the job more efficiently. Licensees such as Hansen and Big 3 today control practically all of the popular sheet music and folios printed in this country. They could be called "conglomerates" within the publishing industry, and the future of printed music rests in their hands.

MARKET PLACE

Several new and successful music publishing companies have been formed during the past few years and apart from U.S. and U.K. representation, few of them have European representation.

**WARNER BROS.** music chief of the U.K. company, Tony Roberts, will be in MIDEM to fix overseas representation for his catalog. In the past, Roberts has placed material with the same firms used by his U.S. office. Warner's Music here was launched in July and since then Roberts has acquired a number of writers including writer-singer John Bromley, CJR Mayfield and two acts signed to the Warner Bros. label, Daddy Longlegs and Silius.

The U.K. catalog of Warner Music is available throughout Europe.

**ISLAND MUSIC** chief Lionel Conway will be in Cannes to fix up overseas representation of B and C Music, the publishing company formed recently with the independent label. He will seek representation in Italy, Spain, Japan, South Africa and Scandinavia. He will also be looking for new companies to represent his catalogs in France, Belgium and Germany when respective contracts expire for Island Music.

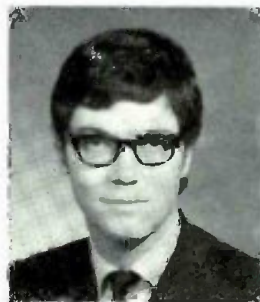
**PAGE FULL OF HITS** is run by Terry Noon, the former professional manager at Ambassador Music. Although it operates as a separate company in its parent, Penny Farthing Records, it serves as an outlet for the label's unpublished copyrights.

Since it was launched early this year, the company has fixed up overseas representation in the following countries: U.S.: Screen Gems Columbia; Italy: Durium; Germany: Alti; Belgium: Apollo; South Africa: Troone.

Noon will be accompanied at MIDEM by Larry Page and will seek companies to represent his catalog in free areas.

**MITCH MURRAY** and Peter Callander have run their own music publishing company, Intune, for the past two years. The company was formed with one copyright, which subsequently became a worldwide hit. The song, "Bonnie and Clyde" has had around 200 covers. Intune is represented in Australasia by CBS and apart from various contracts in South America the catalog is free throughout the world. In the past Murray and Callander have placed their material on a song by song basis. Murray and Callander recently formed a 50/50 company with MCA, City Hall Productions, a record production firm.

**MEWS MUSIC** was formed early this year to hold the copyrights written by Bill Martin and Phil Coulter. Martin and Coulter have been responsible for writing "Puppet On a String" and "Congratulations" for the Eurovision Song contest, both published by Keith Prowse Music. The company is administered in the U.S. and the U.K. by Screen Gems Columbia. Mews is represented in France by Jean Pierard's Allo Music. Mews does not have any other European affiliations.



Tony Roberts



Terry Noon

Old Line On Trial

By MIKE GROSS

The old line standard catalog is on trial. The 1960's established rock as a significant musical form and as pop music users continually year to contemporary music, the publishers of standard songs are being forced to reappraise their catalogs so that their songs do not lose their standing as standards.

Old-line publishing houses have been discovering that songs of the past with standard stature can compete in today's market if they are worked over in modern musical terms. Not all standards, however, take on updating, but it's becoming an integral part of an old-line publisher's function to sift through his catalog and try to make new songs out of old standards.

Many publishers agree that not every standard lends itself to today's market. Some are so dated that no amount of rock riffs and electronic hoarseness will bring them back to life. But there are many songs that were written 20, 30 and 40 years ago that could achieve new popularity in the 1970's if given the proper contemporary touch.

It must be remembered that the songs of the 1920's, 1930's and even the 1940's are new songs to the youth market of the 1970's. They are as unfamiliar with the songs as they are with

the names of Jerome Kern, Richard Rodgers and George Gershwin but that doesn't negate the possibility of an "I Got Rhythm" sounding like a new song or a George Gershwin coming on again as a new composer.

The publisher today must know his songs and know the market and try to blend the old with the new. Since most of the recording artists today are in the hands of new young producers and not veteran artists & repertoire men, it has become necessary to familiarize these new young producers with the songs that were popular while they were still kids.

**New Demos**

One way of doing it is through new demonstration records that utilize the contemporary beat. Another way is to get the young producer to listen to a top recording that was made during the song's heyday. There are some artists whose original renditions will give the new producer an understanding of the song's merit and an idea of how to do it again with a new artist. Among the veteran singers who can still give music clues to young producers, according to one publishing executive, are Frank Sinatra, Bing Crosby, Dean Martin, Nat King Cole and Peggy Lee. "I've been using

their old records as new demonstration records," he said, "and it's helped me open the eyes and ears of many young producers who never heard of the songs before."

The burgeoning tape market also bodes well for the standard publisher. Tapes will diminish the importance of the one-song or two-song singles market and further strengthen the album or multi-song market. This will make the need for quality material greater than ever and the publisher who has been taking the long view rather than the quick hit route will be better able to fill the music users' needs.

This will also put the burden on the old-line publishing house to continually replenish his catalog. He must be on a steady lookout for new writers and be just as willing to nurture them along through their formative years. The old songs should not be counted out but neither should the opportunity for a publisher to bring forth a new Buzz Barabach or a new Jim Webb.

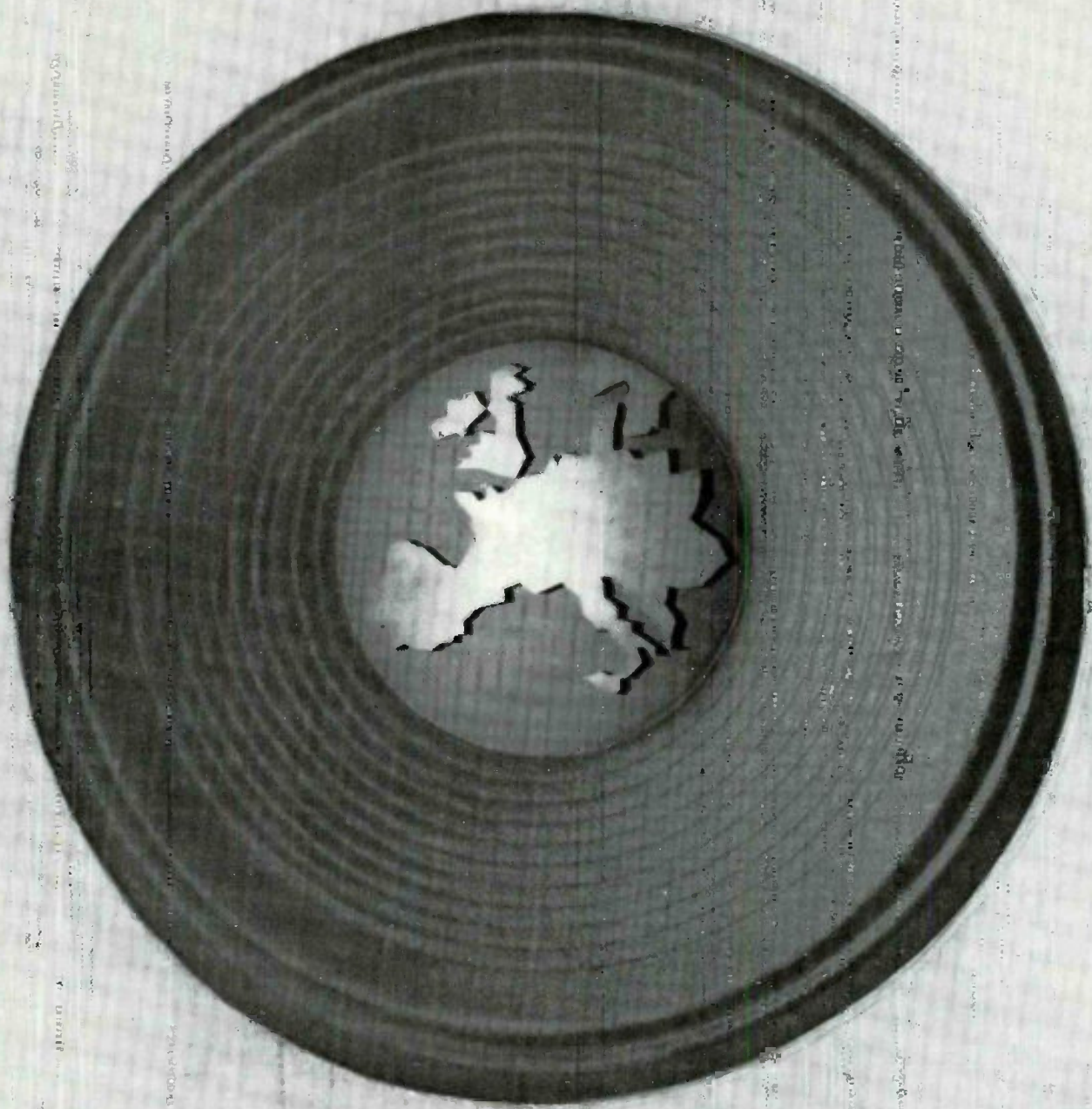
The competition is keen and the music market absorbs its material quickly but a knowledgeable publisher can see to it that his songs are not used up but are used again.

Artists Appearing at MIDEM

(Subject to late alterations.)

- An impressive array of international talent has been booked for the MIDEM international gala which will be staged in the old Palais des Festivals.
- The galas, scheduled for Jan. 19, 21 and 23, with twice-nightly performances, will be filmed by the French state radio and television network, the ORTF, in color, and some 20 countries are expected to relay the shows.
- Booked to appear are:
- From America:**
  - Martha and the Vandellas
  - Oliver
  - Jackie De Shannon
  - The Carnival
  - The Edwin Hawkins Singers
  - Karen Wyman.
- From Belgium:**
  - The Wallace Collection.
- From Brazil:**
  - Astrud Gilberto
  - Jorge Ben
  - Wilson Simonal
- From Czechoslovakia:**
  - Karel Cernoch
- From Germany:**
  - Christian Anders
- From Italy:**
  - Gigliola Cinquetti
- From Poland:**
  - The Novi Singers
- From the Soviet Union:**
  - Falith Pichka
- From Spain:**
  - Julie Iglesias
- From the U.K.:**
  - Shirley Bassey
  - Jimmy Cliff
  - Joe Cocker
  - Clodagh Rodgers
- From Yugoslavia:**
  - Tim Twinkleberry





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the sales  
target.

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Camillo,  
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Male Vocalist  
Popularity Poll 1969  
No. 1 »MUSIKMARKT«,  
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The most popular  
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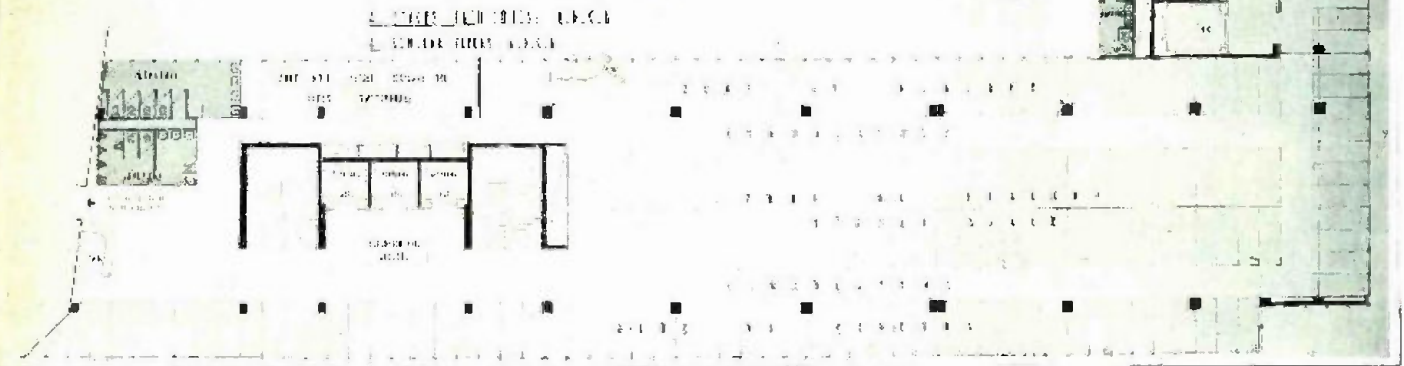
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*Pop MIDEM Jan. 18-23*

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EUROVOX MUSIC  
WORLD MUSIC / PALETTE RECORDS  
FONIOR  
EDITIONS MUSICALES BENS  
BOSPEL MUSIC BELGIUM  
EDITIONS JEAN KLUGER  
APOLLO MUSIC  
DISCOBEL  
EDITIONS FONOGRAM  
HEBRA RECORDS  
EDITIONS MUSICALES PRIMAVERA  
RADIO TELE MUSIC  
WORLD MUSIC GROUP  
SONOBEL  
PETER PLUM PUBLICATIONS

### **BRAZIL**

EBRAU TAPE CAR

### **CANADA**

BRAVO RECORDS  
EDITIONS-ARCHAMBAULT  
DISQUES SELECT ALOUETTE  
SMCL/SUNRISE MUSIC CO.

### **COLOMBIA**

CIA COLUMBIANA DE DISCOS

### **CZECHOSLOVAKIA**

ARTJA  
SUPRAPHON

### **FRANCE**

EDITION TREMPLEIN  
LIBERTY UA  
UNITED ARTISTS MUSIC  
EDITIONS RIDEAU ROUGE  
EDITIONS KATEMA  
COMPAGNIE PHONOGRAPHIQUE  
FRANCAISE  
"BARCLAY"  
EDITIONS BLEAU BLANC ROUGE  
EDITIONS LARRANDER  
EDITIONS MUSICALES LEBRIOT  
CBS DISQUES  
DISC A.Z.  
MUSIDISC EUROPE  
LES TROIS MOUSQUETAIRES  
EDITIONS MUSICALES  
MONTMARNASSE 2000  
SUNNY MUSIC  
PAUL BEUSCHER  
EDITIONS BAGATELLE  
CRITERION MUSIC CORPORATION

EDITIONS TUTTI  
LA COMPAGNIE  
EDITIONS LOUISE  
EDITIONS MUSICALES CLAUDE  
PASCAL  
EDITIONS MUSICALES PARIS "8"  
EDITIONS VOGUE INTERNATIONAL  
COMPAGNIE PHONOGRAPHIQUE  
PHILIPS  
SOCIETE PROMODISC  
SOCIETE INDUSTRIELLE DU DISQUE  
DISQUES FESTIVAL  
EDITIONS ESCOR  
EDITIONS SALLABERT  
AGENCE MUSICALE INTERNATIONALE  
APRIL MUSIC  
MUSIC 18  
RADIO MUSIC FRANCE  
EDITIONS SAGITTAIRE  
SUNFLOWER PUBLISHING  
EDITIONS TELECINEDISC  
EDITIONS MUSICALES BRETAGNE  
EDITIONS FANTASIA  
MERIDIAN SEMI  
PATHE MARCONI  
SOMETHIN' ELSE  
EDITIONS E.F.M. TECHNISONOR  
SIMEPP  
SNICOP  
DECCA  
BEA  
PRODUCTIONS ALLELUIA  
STUDIOS EUROPA SONOR  
GUILDE INTERNATIONALE DU  
DISQUE  
EPOC  
FRANCIS DAY PUBLICATIONS  
CHAPPELL  
PRODUCTIONS EDITIONS ARTS  
RECORDS  
DISQUES GERARD MEYS  
BOA MUSIC  
EDITIONS CROMA MUSIC  
ROBERT STIGWOOD ORGANIZATION  
EDITIONS MUSICALES AGEA

### **GERMANY**

ARIOLA EURODISC  
ROLF BUDDÉ MUSIKVERLAG  
EDITIONS MINERVA  
EDITION MONTANA  
EDITION INTRO  
FRANCIS DAY & HUNTER  
WEST ON VERLAG  
UNITED RECORDS  
HANS SIKORSKI  
MCA RECORDS  
INTERSONG  
RADIO TELE MUSIC BERLIN

### **HOLLAND**

CONAMUS  
BOSPEL MUSIC  
DURECO  
ARTEMIS  
CNR RECORDS

### **HUNGARY**

INTERCONZERT  
KULTURA  
QUALITON

### **ITALY**

DURIUM  
CLAN CELANTANO  
ARISTON  
EDIZIONI MUSICALI RICORDI  
SAINT MARTIN RECORDS  
FONIT CETRA  
SUGAR MUSIC  
EDIZIONI MUSICALI BIXIO  
RCA  
EDITIONS CANOPO  
EDIZIONI SOUTHERN MUSIC  
CAM  
EDIZIONI CURCI S&L  
CAROSELLO GEMED Srl

### **JAPAN**

HARA MUSIC

### **LEBANON**

SOCIETE LIBANAISE DU DISQUE

### **LUXEMBOURG**

RADIO MUSIC INTERNATIONAL

### **MEXICO**

DISCOS TIZOC  
GAMMA

### **NORWAY**

EURONETT NORSK A/S

### **POLAND**

ARS POLONA  
PAGART  
POLSKIE NAGRANIA

### **PORTUGAL**

TECLA  
DISCOS ESTUDIO  
TELECTRA

VAIFNTIM DE CARVALHO  
RADIO TRIUNFO

### **SOUTH AFRICA**

GALLO AFRICA LTD.

### **SOVIET UNION**

GOSKONZERT  
MELODIYA  
MEZHDUNARODNAYA KNIGA

### **SPAIN**

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DISCOS VERGARA  
FABRICA DE DISCOS COLUMBIA  
ESPECTRA (SINTONIA)  
HISPAVOX  
EDICIONES ARMONICO  
CIRCULO DE LECTORES  
DISCOS MOVIEPLAY  
ZAFIRO

### **SWEDEN**

SONET GRAMMOPHON  
POLAR MUSIC AB  
SWEDEN MUSIC  
REUTER & REUTER FORLAGS

### **SWITZERLAND**

PDU  
DISQUES EVASION  
EDITION CODA  
EDITIONS SIDEM  
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### **UNITED KINGDOM**

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VANGUARD MUSIC  
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AIR MUSIC  
DONNA MUSIC  
JACKSON MUSIC  
ABIGAIL MUSIC  
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WALT DISNEY PRODUCTIONS  
SHAPIRO BERNSTEIN  
MIDDLE EARTH RECORDS

*(Continued on page M-14)*

**5 New Reasons To Rejoice In 1970**

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*Written by*  
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# PARTICIPANTS IN MIDEM 1970

• Continued from page M-12

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THE DECCA RECORD COMPANY  
BURLINGTON MUSIC  
CARNABY RECORDS  
MERYVYN MUSIC  
MENCAP INTERNATIONAL  
MILLS MUSIC  
ENTERPRISE MUSIC  
BOSWORTH & CO.  
RONDOR MUSIC  
A. & M. RECORDS  
VALLEY MUSIC  
SOUTHERN MUSIC  
CYRIL SHANE ORGANIZATION  
PLEXIUM RECORDS  
MOTHER MISTRO MUSIC  
SCREEN GEMS COLUMBIA MUSIC  
ISLAND MUSIC  
LUPUS MUSIC  
PAGE FULL OF HITS  
PRESIDENT RECORDS  
THE CAMPBELL CONNELLY GROUP  
B & C RECORDS  
APOLLO MUSIC  
MARQUEE ORGANIZATION  
REDIFFUSION INTERNATIONAL  
CHAPPEL & CO.  
FLAMINGO MUSIC  
APPLE RECORDS & PUBLISHING  
LIBERTY RECORDS  
UNITED ARTISTS MUSIC & RECORDS  
METRIC MUSIC  
PHILIP SOLOMON GROUP OF  
MUSIC COMPANIES  
ARDMORE & BEECHWOOD  
KEITH PROUSE MUSIC PUBLISHING  
CO.  
MAJOR MINOR RECORDS  
HEATHS'DE MUSIC  
TRANSATLANTIC RECORDS  
PICKWICK INTERNATIONAL INC.  
CARLIN MUSIC  
SHADOWS MUSIC  
FESTIVAL RECORDS INTERNATIONAL  
DICK JAMES COMPANY  
ALAN KEEN MUSIC

EMI  
MCA RECORDS  
LEEDS MUSIC  
ACUFF ROSE MUSIC  
NEWS MUSIC  
VERULAM MUSIC  
JOSEPH WEINBERGER  
SHAFTESBURY MUSIC  
KASSNER ASSOCIATED PUBLISHERS  
WELBECK MUSIC  
SCHROEDER MUSIC PUBLISHING CO.  
NOEL GAY MUSIC CO.  
MELODISC RECORDS  
TONFCOLOR  
TEPEF RECORDS  
FRANKLYN BOYD MUSIC  
GOOD MUSIC  
PALETTE RECORDS  
GERRARD MUSIC  
LOLVIGNY MUSIC  
PENNY FARTHING RECORDS  
LEGACY MUSIC  
BEECHWOOD MUSIC  
AMPEX GREAT BRITAIN  
ARTISTES MUSICAL PRODUCTIONS

## U.S.A.

AVCO EMBASSY RECORDS  
CORPORATION  
CREWE GROUP OF COMPANIES  
COMMONWEALTH UNITED RECORD  
INC.  
FLYING DUTCHMAN PRODUCTIONS  
MAP CITY RECORDS  
GULF PACIFIC INDUSTRIES  
MCA RECORDS INTERNATIONAL  
ATLANTIC RECORDING CORPORATION  
CRESTVIEW RECORDS  
THE KAMA SUTRA-BUDDHA GROUP  
PPX ENTERPRISES  
NASBORO RECORDS CO.  
MRC MUSIC  
AMBASSADOR RECORD  
CORPORATION  
THE ROBERT STIGWOOD  
ORGANIZATION  
BROADCAST MUSIC INC.  
GWP RECORDS INC.

RPM MUSIC  
JANUS RECORDS CORPORATION  
APRIL BLACKWOOD  
SESAC INC.  
TRANSACTION MUSIC  
BEECHWOOD MUSIC  
GREGAR RECORDS  
LEGACY MUSIC  
MERCURY RECORDS  
CAPITOL MUSIC CORPORATION  
CBS INTERNATIONAL  
VERY IMPORTANT PUBLICATIONS  
ANDREW SCOTT (DIVISION OF THE  
MUSICMAKERS GROUP INC.)  
EDWAKU P. MARKS MUSIC  
CORPORATION

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PRODUKCIJA GRAMOFONSKIH  
PLOCA RTB  
YUGOTON

*Classical Jan. 11-15*

## CANADA

EDITIONS ARCHAMBAULT  
DISQUES SELECT ALOUETTE

## CZECHOSLOVAKIA

ARTIA  
SUPRAPHON

## FRANCE

AFG  
EDITIONS DURAND  
BARCLAY  
EDITIONS LEBRIOT  
OGVEM  
EFM TECHNOSONOR  
SOCIETE INDUSTRIELLE DU DISQUE  
EDITIONS HEUGEL  
EDITIONS CHOUDENS  
CBS  
EDITIONS SALLABERT  
EDITIONS JOBERT  
EDITIONS MUSICALES AMPHION  
MFM  
EDITIONS KATEMA

ERATO  
GUILDE INTERNATIONALE DU  
DISQUE

## GERMANY

B. SCHOTT'S SOHNE  
BARENREITER VERLAG  
HANS S. KORSKI

## HOLLAND

DONEMUS

## HUNGARY

KULTURA  
QUALITON  
INTERCONZERT

## POLAND

PAGART  
ARS POLONA  
POSKIE NAGRANIA

## SOVIET UNION

GOSCONZERT  
MELODIYA  
MEZHHDUNARODNAYA KNIGA

## U.K.

BARENREITER LTD.  
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ENTERPRISE-MUSIC  
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CONCERT HALL RECORD CLUB  
ANTON J. BENJAMIN  
C. RATHER  
RICHARD SCHAUER  
J.H. SIMROCK  
CONTINENTAL RECORD  
DISTRIBUTORS

## Fishman—Translator, Songwriter, Spycatcher

By BRIAN MULLIGAN

Jack Fishman does not conform to the fictional image of a professional spy-catcher. Greying, balding, affable and conservatively dressed, it could be held that he does not look too much like a successful songwriter, either.

But the fact remains that Fishman has been involved in the shady world of espionage—and is very actively connected with the music business, having been associated with some of the biggest pop hits of the past two years.

A former journalist—he was once deputy editor of a national newspaper—Fishman used to specialize in political matters and can take credit for exposing Soviet mastery-spy Kim Philby. As a result of investigations, following a tip from behind the Iron Curtain, that the Russians had an agent within the Foreign Office, Fishman became convinced that the man was Philby. But British libel laws prevented the story being published in Britain, so with the aid of two friends on the New York Daily News, the story was broken in America.

Subsequently, Fishman was named in one book as the man who engineered Kilby's exposure, while a second went so far as to allege that he is a member of the CIA and uncovered Philby as part of a plot to discredit the British Intelligence Service.

Fishman regards himself as merely a writer, trained to a de-

gree where he can adapt his skills to any particular aspect of his trade. As the author of two best-selling books, "The Seven Men of Spandau," which told the story of the imprisoned Nazi war criminals, and the Lady Churchill biography, "My Darling Clementine," it is easy to see why Fishman is able to view song-writing as a profitable hobby.

And profitable it is, indeed. He financed his composing comeback in 1968, after a five-year lay-off. Fishman has won a name as the country's most successful adaptor of Continental songs.

His knack of locating suitable European melodies for British recording goes way back—he was, for instance, co-writer of "Acquedotti Roma"—but it is with the return to favor of the solo ballad singer that he has met with his greatest triumphs.

During the beat boom, Fishman lay low, having adopted a policy of "If you can't heat 'em, don't fight 'em." But just before he returned to songwriting, Fishman proved indisputably that the lay-off hadn't spoiled his ear for a good melody.

### "Man, Woman" Theme

When he is not at home in North London, Fishman jets over to Cannes where he owns an apartment. He's a regular at the film festival there and three years ago was lucky enough to be given a sneak preview of the movie, "A Man and a Woman." Francis Lai's music, especially

the theme, "knocked me sideways." He tipped off Leeds Music chief in London, Cyril Simmons, who purely on Fishman's recommendation and without even hearing it, bought publishing rights to the music. Since then, Fishman claims, there have been 800 recordings of main theme in the U.S. alone, and next to "Sound of Music" it is the best-selling soundtrack album. He estimates the copyright value of the main theme to be worth \$250,000.

Although he spends over four months out of each year in Europe, none of the time is devoted to a deliberate search for songs. Fishman prefers to rely on his own instinct, although he has now, of course, reached a position where many writers are anxious to collaborate with him and send him material anyway.

Two years ago, for instance, he was at a concert in Cannes and heard pianist Michel Pignani play a melody which impressed him. Again he was quickly on the phone to London to Leeds, suggesting acquisition of the rights of one particular melody. That song, with Fishman's words, became "If I Only Had Time" and a worldwide hit for New Zealander John Rowles.

"Help Yourself" came from an Italian melody which was given him for adaptation and was deliberately conceived as an overly sexy song for Tom Jones, while Herman's Hermits smash,

"Something Is Happening," originally an Italian song, reached him in Cannes from London with a request for a lyric. He wrote it "widesmiling on the beach—watching his young niece and nephew squabbling.

### General Approach

"If the original song is in French, then I can usually translate and get the general approach," says Fishman. "But in most cases it's best to discard the original idea totally. If you try to make a direct translation, the song dies on its feet. In some cases there may be one word which will spark an idea, for instance the word 'time' was in the original lyrics of 'If I Only Had Time,' but 'Help Yourself' on the other hand, was all about somebody's eyes in the first instance," says Fishman.

Fishman attributes the wide acceptance of the Continental melody in Britain and U.S. to the fact that during the rush to jump on the teen bandwagon, the act of writing music with well defined melody had all but been forgotten.

But in Britain, where essentially his work is first exposed, a swing back to ballads left a gap in the songwriting ranks that could only be filled by turning to Europe, where beat trends and three-chord compositions had penetrated the music world in less depth.

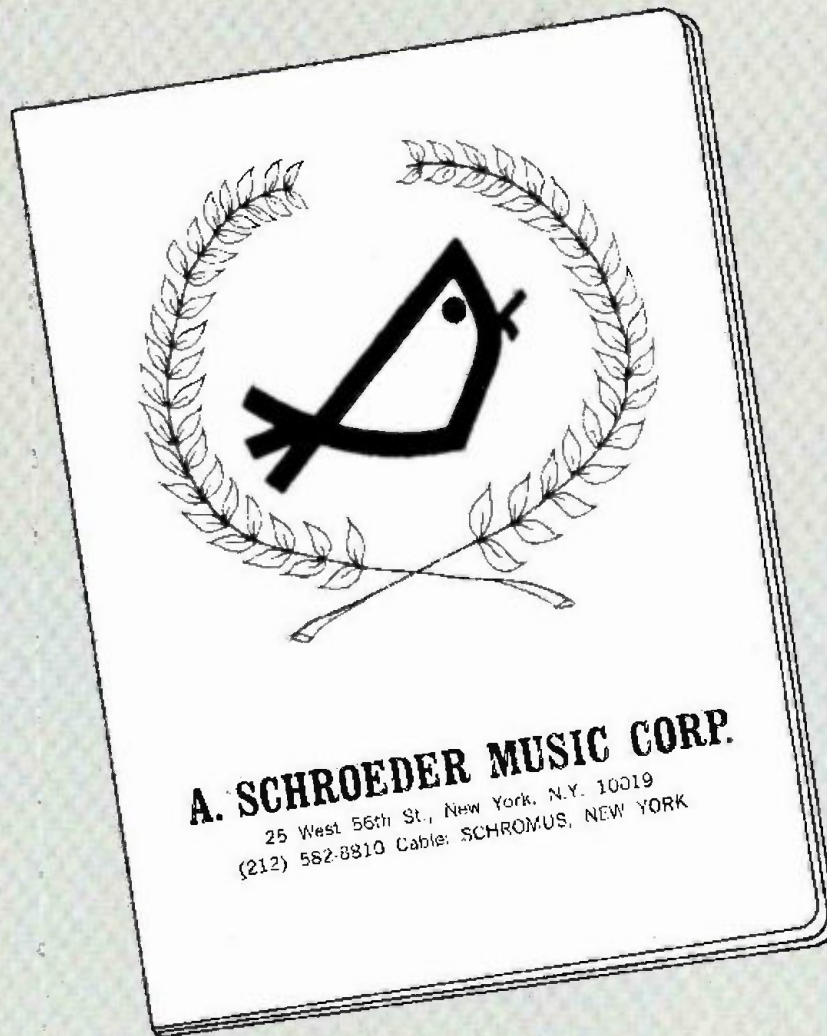
Now, he considers, the wheel has turned full circle with British

talent like Tom Jones and Engelbert Humperdinck having acquired such a following in Europe that the English adaptation can usually be relied upon to become a bigger seller on record than the original. It is no longer necessary, according to Fishman, for top talent to take the trouble to record a phonetic foreign-language version of their hit discs. The British recording is the one the public wants to buy, and he instances the case of "Those Were the Days" by Mary Hopkin, where her English-language original outsold a specially recorded French version in France.

With his English adaptations on recent albums by Petula Clark, Cilla Black, Shirley Bassey, Tom Jones and Engelbert Humperdinck, not to mention almost the whole of the Sacha Distel long player, Fishman can afford to be choosy, work only on those songs which appeal to him and even decline to collaborate with European composers who wish to impose conditions about the lyrical content of their songs.

Fishman recocks to be able to write songs anywhere, any time. Even in his sleep. He recalls he once went to bed with the melody of a new song on his mind. When he awoke the next morning, he was able to sit down and write out the complete lyric of a number called "Everywhere," which became a big yesterday-seller for David Whitfield.

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MIDEM MEET

We are dedicating the bulk of this week's column to the annual MIDEM meet in Cannes, France. Unfortunately, your editors cannot attend, however, we will be well represented by Frank Hackinson. During MIDEM, Frank will be at the Majestic Hotel in Cannes to meet with our American and European music executives.

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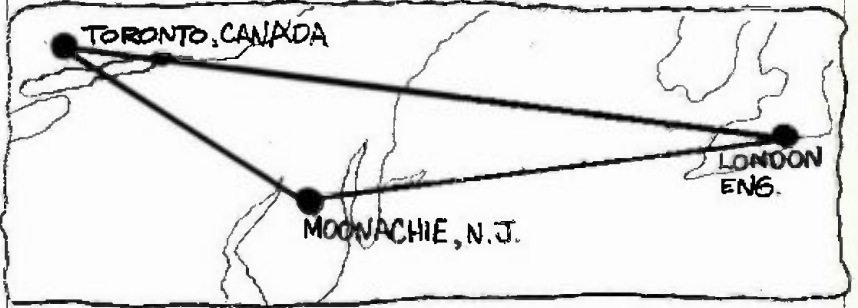
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Note: We are at the Majestic Hotel in Cannes during MIDEM, and we will be delighted to see our American and European executives in meetings for greater growth.

# The MIDEM Story

By MITCH MURRAY  
(U.K. Agent for the International  
Record and Music Publishing Market)



Mitch Murray

It is pretty typical of the industrious Bernard Chevry that though he originally planned the first MIDEM for 1968, he decided to bring it forward a year because of what he saw as a great need for an industry event of this kind.

My first introduction to MIDEM came in the spring of 1966 when I was invited to dine with Chevry in Paris to discuss "an interesting proposition," together with French music publisher Claude Pascal.

After three hours of conversation, an outline for MIDEM was conceived and I became U.K. agent with the task of convincing British music publishers and record companies to pay about \$2,500 for the privilege of participating in what was then a completely untried and unpredictable event.

The only companies which could afford to risk this kind of money—moderately—painlessly were the giants, like EMI, CBS and Chappell, yet the advantages in business terms of a music market such as MIDEM were much less apparent to the large companies than to the small and medium sized firms which might have a struggle to spare the necessary funds.

For companies like EMI with its own outlets for acquisition and placing of masters and copyrights, the major reason for participation seemed to be that of prestige—and to spend that kind of money for prestige reasons alone was just not on. The actual advantages of MIDEM to the giant firms are only now being accepted and prestige is well down the list. But for the first year I could not afford to rely on their support.

As for the smaller companies, many had become slightly apathetic in their attitude toward the export market and were happy to wait until they were approached by foreign publishers or record companies, rather than venture out into the world in search of a piece of the action.

## Difficult Time

There were some exceptions, but in general there was little point in telling them that MIDEM would save them no end of travel when so few of them were even considering travelling anywhere.

At this difficult time the MIDEM project was meeting with reservations and scepticism throughout the world. France,

Germany and Holland and many other countries dependent to a large extent on imported British and U.S. songs, were naturally anxious that MIDEM should have a sizable British representation because this would give them a powerful justification for participating themselves. At this time most American songs were sub-published in Britain for the whole of Europe so the whole future of MIDEM depended heavily on a healthy British participation.

Seeing the potential of MIDEM as far as exports of British songs were concerned, I decided to approach the U.K. Board of Trade for financial support, aware that it would be far easier to persuade British companies to participate if their presence were subsidized.

After working my way through various departments I found myself in the Trade Promotions Branch which, for some time, had been operating what are known as Joint Venture Schemes. With only a few short weeks to go before MIDEM was due to open, I began negotiations and succeeded in getting agreement on a plan whereby the Government would pay the office rental and participation fees for as many of the member companies of the Music Publishers Association as I could muster.

I mustered 12, all of which took double offices; and the following year I began talks with the Board of Trade to get similar assistance for British record companies.

## More Offices

The fact that Britain had more offices at the first MIDEM than any other country certainly encouraged many more foreign companies to participate in the 1968 event and also brought in the 1968 event and also brought in the British majors Decca and EMI, who took offices without

any assistance from the Board of Trade.

There were more than 20 British double offices in the 1968 MIDEM which had now outgrown the Palais des Festivals and was staged in the Hotel Martinez.

During 1968 I persuaded the BRPA (now the British Phonographic Industry) to accept Board of Trade assistance for its members and the third MIDEM saw no fewer than 56 offices rented by British publishers and record companies and paid for by the Board of Trade.

Once again the vast majority of offices rented at MIDEM were British and it is my belief that the lion's share of the money spent at MIDEM came to Britain—an encouragement not only to British firms but also to the Board of Trade which picked up the tab.

And for this year's event Britain will have 91 double offices for the Pop MIDEM and 13 for the Classical MIDEM—a fantastic development in three years for which Archie Montgomery of the MPA, Pat Feldman of the BPI and the Board of Trade to its imaginative Joint Venture Scheme, must take a great deal of credit.

As well as being a market place, MIDEM is also a talent show window, and the history of its galas is extremely mixed—with some spectacular successes and some disasters. Nevertheless the galas have featured top entertainers like Peet Clark, the Supremes, Tom Jones, the Fifth Dimension, Sergio Mendes, Mary Hopkin and many more. In addition the galas have helped develop the international career of certain artists previously known only in their own countries.

Today, with the Board of Trade contributing \$120,000, the big question which looms is this: Could MIDEM succeed without the Board of Trade support which guarantees the attendance of so many British companies?

I think the answer is provided by the fantastic growth of British participation. Certainly this is subsidized participation, but even with this financial support, the expenses involved are still considerable. And British music men would hardly persist in spending a week at Cannes each year unless it were financially worthwhile, neither would the Board of Trade continue to pump money into MIDEM if the business done by British companies did not justify the expense.

# Gov't Supports U.K. Publishers—For Profit

By GRAEME ANDREWS

The contribution to British overseas earnings from global deals negotiated by British publishers and record companies at MIDEM is considered so valuable that the U.K. Government backs British participation with hard cash. This year the British Board of Trade is spending \$120,000 on office registrations for the 26 U.K. record companies, plus 57 publishers and 13 exhibitors at the Classical MIDEM.

Government finance for this music industry export effort has increased each year since MIDEM started in 1967. First approached by MIDEM's U.K. agent Mitch Murray, the BoT—a ministry of the U.K. Government—originally supported 11 U.K. participants at the first MIDEM.

"Any event we support has to make a profit for Britain," explains Robin Ager, an executive officer with the Trades Promotion Branch of the BoT. "We quite simply cannot afford to spend the taxpayer's money on supporting something which doesn't pay the country back in increased overseas earnings."

"The support that we are giving to the MIDEM participants is a small contribution to the effort that is being made to give Britain a balance of payments surplus."

"The MIDEM backing is part of the \$10 million a year spent by the Trades Promotion Branch of the Board on supporting U.K. participants in about 250 trade shows and fairs around the world."

"Normally we support firms at machine tool exhibitions, air shows and things like this. We rent space and pay the participation fees and we usually commission the Central Office of Information to build the stands and we provide the shelving and listings. MIDEM is, in a sense, slightly odd. It is not the sort of show we would usually back, but Mitch Murray originally convinced us of the value to Britain of the music industry's earnings abroad," explains Ager.

"When Murray first contacted us, we decided to put money into MIDEM in a very small way. Since then we have been given each year confidential documentary proof by the Music Publishers' Association and lat-

erly the British Phonographic Industry, that the industry earns vastly more than the BoT spends on MIDEM."

## Union Jack

Ager, who handles the Board's interests in provincial France, and together with another executive officer Pat Harris, looks after all the Board's MIDEM activities, stresses that in these Joint Venture Schemes that the BoT runs, strict scrutiny is made to ensure that no money is being wasted. This year, besides paying the cost of supplying each British participant with a reception room and an office, the Central Office of Information is also designing an emblem for all U.K. stands with a Union Jack motif and lists of all U.K. exhibitors and other display material—the actual offices in this case require no COI equipment or fittings.

Explains Ager: "It would not make economic sense to give the record industry this money just to say go and have a good time in Cannes. There may be some firms who adopt this attitude but most of them are obviously not going to waste their time. In any show you get some people who don't take it seriously. We draw up lists of such people and don't support them in future."

"We are not just giving the music industry \$120,000 to go and play with, but we know that after the event the Association will provide us with figures of sales achieved, licenses signed and other deals justifying the expenditure. Last year we spent just under 572,000 supporting the British effort, and the figures we have seen show that the business achieved justifies our support."

"The Foreign Office supports a few trade events simply for prestige reasons, but it is laid down here that Britain must show a profit on the work we do."

Ager added: "Both the music industry associations that we deal with are exceedingly good to work with. We deal with all sorts of trade organizations in our Joint Ventures, and some are very blasé and unco-operative but it is a pleasure for civil servants to work with such a different industry as the music business and find people helpful and co-operative."

# The Chappell Story

MATTHEW RICKETTS (88) chairman of Chappell & Co. Ltd., London, is questioned here in the first and only interview of his career by Philip Palmer and Graeme Andrews.

How and when did you get into the publishing business?

I came from farming stock and was the first person in the family that ever went out of the family business. I met two people called Owen and Williams and I joined them to sell for them. They afterwards became the Gramophone Company. They had the rights in the Gramophone outside the United States which they got from Bedford Royal. I was the only man that ever went to Harrods and delivered their goods and had to wait for the money. Is it true you acquired the dog

trade mark now used by EMI and RCA?

I was the first man that ever saw the trade mark. A man came in and asked if he could paint one of our company's trumpets and I said "No." He had a costermonger's barrow and on it was a picture of a dog looking down at an Edison-Bell phonograph. He said he had been thrown out after trying to sell the picture to the company which had said "How dare he depict a dog listening to their wonderful phonograph." I liked the picture and I gave him £50 for it there and then. I bought the name His Master's Voice as well as the picture. The man I bought it from was Francis Barraud, the famous painter of the railway posters. What happened next in your career?

Owen and Williams moved to City Road and became the Gramophone & Typewriter Co. Ltd. I was in charge of sales. Then we moved down to Hayes, Middlesex. We started with practically no capital at all. Trevor Williams paid £2,000 for a half share of the business, and that was all the financial backing we had.

During the war they stopped production of all small goods. I approached the Board of Trade and got an import license and we carried on throughout the war allocating all the raw materials the industry needed. Then in 1919 I formed the Gramophone and Musical Instruments Manufacturers' Association. When the war finished I got a bit fed up and about 1921 I "retired." I was 39 and I mucked about

playing a bit of golf but I did not know what I wanted to do. I had been organizing British music conventions all over the country earlier and one morning I got a letter from Willie Boosey of Chappell's. He said I was much too young to retire and suggested I come and see him. He had the Chappell Piano Co. which was turning out seven pianos a week. He asked if I would like to have a shot at it. I said "Sure," so I took a directorship and part of the share capital and said I would give it back to him if I did not make a profit in two years. Within two years we were turning out 100 pianos a week and selling all we could make. I was not concerned with the publishing side although the company had been in publishing since 1811.

In 1929 Louis Dreyfus bought Chappell. When he told me of this, I offered to pay him whatever was shown in the balance sheet for the British company. His reply was, "It is good enough for you to buy it, it's good enough for me to keep it!"

He asked me to come in with him, because I understood the British people. His words were, "We'll build a music empire," and that's what we did. This was around 1933 and at the same time I was made a director of the Performing Rights Society. There was a big catalog already but it was pretty dead. What we had to do was make everything 100 percent modern, instead of looking as if it still belonged to 1850—and above all we had to get new writers. The first big

(Continued on page M-20)

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## The Chappell Story

• Continued from page M-18

ones we got were Noel Coward and Ivor Novello. We never had a contract with Novello but Louis was a great friend of his and he never went to any other publisher. I made my first trip to America in 1931 and Louis and I did all the business together. I was very conscious of our international business. When the war finished I had almost followed the Americans into Paris because we had a branch there at the time which I wanted to rescue. After we had got London straight and Louis had gone back to America and had got one or two catalogs. Max Dreyfus got into the business in New York and sold Harms Inc. This was the beginning of Chappells as publishers proper in America.

Louis Dreyfus paid 25s. a share for the company and there were 100,000 shares in it. We paid off all our debts in three years. They got Rodgers and Hammerstein together to write. Of course "Oklahoma" was the first big thing from them. Chappell's backed the show after no one else would. It was Max who put Rodgers with Hammerstein after he had lost his original partner, Lorenz Hart.

Meanwhile a big build-up started with our offices in Paris and Sydney but this was interrupted by the Second World War. Altogether we opened 13 overseas offices, all 100 percent owned.

Ted Lewis, as he then was, was a very great friend of ours at the time. He's one of the really great men in the industry. In fact we fixed up our South African branch with a good friend of his out there called Gallo.

Throughout the build-up of the company, great dedication was needed from the staff. About three months before Louis died I said to him, "We've completed our empire. There is no other place that we could open that's worth opening at the moment." We had ploughed everything back into the company and never took more than 10 percent of the profit out in dividends. And as you know it was sold to Philips for \$42½ million.

As you watched the company grow did you think the changes in the music business were for the better or for the worse, and what developments do you foresee?

I don't think anything was for the worse. Everything happened for the best. We saw big changes of course when Irving Berlin came in. How did you come to sign him up?

We had known him quite a long time. I was very friendly with his lawyer who was a great copyright expert. He used to deal with Feldman and then we formed the first ever fifty-fifty company with a composer—Ivring Berlin Ltd.

Do you regret the change in the business from the days when publishers controlled it to today when record companies hold the reins?

I don't think that it is in the best interests of the industry. The publishing business is a business in itself. You have got to give 100 percent to the music which is diametrically opposed to the record business. We help one another of course. We give them hits and they publicize them, but they deal with the man who is using a gramophone simply by pushing a button. The man that uses our music is playing an instrument. We want to encourage people to play instruments and not to push buttons. But this does not mean that I am

totally against records. I remember Louis Sterling made a speech to dealers at a convention and urged them not to stock radio sets because the more radios that were sold the less records would be sold. I spoke after him and said it was a foolish remark to have made because anything that took music into the homes of the people was bound to be good for the industry as a whole.

Sterling controlled the Columbia company and then was head of EMI after the amalgamation.

Today more people than ever are taking up music. The gramophone tempts them to learn to do something for themselves. More and more schools are teaching music. They start with recorders and gradually work up. It's having a great effect on the business. I was talking to the headmaster of a school in Essex. Five years ago he had nobody learning music. Today he has 100 music pupils and an orchestra of 50.

We published a tutor on playing the recorder and the first 10,000 copies went just like that. How did you feel when Philips got control of Chappell?

My first wish was to see them. They came over here within a couple of months. I asked them what they thought of it and they said now that they had seen the British end they knew what a music publishing business really was. They've put Jack Chabrier and Coen Solleveld on the board. Because it was their money I insisted that they should have someone on the board as they should have some responsibility for it. But we have no interference from America or Holland.

Chappell in New York is now run by Ron Weiser. I had seen him in action here with Paramount and when he told me he was going to leave them I said we could give him a job in New York. He's making a big stir there. By the end of 1970 you will see Chappell in New York back in the business as big as it has ever been.

Can we expect a revamp on the continent?

We may move our Germany publishing company from Munich to Hamburg, keeping the Munich office for exploitation in the south. Hamburg will handle recording and exploitation in the north.

There has been much speculation recently of the future management of Chappell in London. With the creation of a pop division giving Chappell a new outlook into the popular music market, can you see a definite swing to new and young managerial staff? Who will be your successor?

Chappell has been a traditional company. We have been very slow in getting into the pop business. Louis did not like it, but we are coming into it now from strength and it will be a separate section of our operation. I decided we needed to start a pop division.

The majority of our executive staff, it is true, have been brought up in the company from boys, but only a couple are over 45. The man who will take my place is only 42—Frank Coachworth. I want to see Philips get the best possible deal. They paid a lot of money and I want to see that they get an adequate and good return for it. I don't believe in selling people stuff they can't sell again.

When do you plan to retire?

Well, I have been in this business 70 years—I was born in May 1881 and I came into Chappell not to make money but to do a job. I had the greatest objection to the continent of America, thinking it controlled the music industry. We made up

our minds we were going to put Britain on the top. We have the first and the biggest empire in the music industry and it will be much bigger in 12 months' time in this country because of the great development that has taken place in educational music and the pop division. Five years ago we decided to put down £50,000 to develop the company in educational music. It's all going to be very exciting and I have no plans to retire at all.

Why has it taken the company so long to realize the need for a pop division and who was responsible for taking the final decision?

Louis and I had been brought up on melodic music. If anything was not melodic we said "get the hell out of here." But a lot of modern music is coming back with melodic content. I thought the music from "Hair" was very good and if you listen to the music of "Salvation" it is a great example of melodic and modern music. We did not understand pop. The idea for this new division was put up to us by Reid. It was a big area for profit we missed out on.

What part do you take in the day-to-day running of the company?

Every day I see 18 executives from our different departments such as copyright, educational, classical, recording, etc.

It has been estimated that Chap-

pell controls the publishing of half the world's popular music. Would you say this was true?

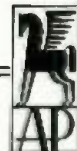
I would have thought we controlled more than half.

Will there be in the future a closer integration with Philips and Polydor? In the past you have had a near monopoly of musicals. Will they have first option on cast albums?

We would try to get records for Philips and Polydor just as we would expect them if they were making a long-playing record to find two or three spaces for songs of ours. When we make records here of songs we think should be recorded we often give them to Philips. I hope we'll put more show albums on Philips in the future.

What proportion does sheet music account for in your annual turnover compared with five years ago?

Today we're doing five times as much business because of the education market and the growing love of music. I think our big growth is going to take place in pop and educational music. Mind you, I can't see anything else for any go-ahead company other than continual expansion in the years ahead. There's room for everybody as long as they keep on top of a job the whole time. This is a rat race and if people don't enjoy their business and work at it they should get out of it.



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## The Principle of Protection

The principle of protection for intellectual property has been widely accepted in Europe for centuries and was given statutory backing in the 18th century. Yet despite the vigilance of the copyright protection societies which have proliferated throughout the world since the first performing rights society was formed in France more than a century ago, there has been a growing trend toward an erosion and diminution of authors' and composers' rights.

As a recent booklet issued by the British Performing Right Society points out: "The demand all over the world for mass entertainment and mass education,

together with the development of the technical means of meeting this demand, has led to ever-increasing need for works of the mind."

And the massive consumption of words and music in all countries constantly the problem of protecting authors and composers. Perhaps the biggest single threat to authors' and composers' rights in recent years has been the Protocol of the New Stockholm Act of the Bern Union of 1967—a proposal which provides for the waiving of certain authors' and composers' rights in underdeveloped countries.

This proposal is seen by most

publishers and creators of intellectual property as establishing a disastrous precedent.

It was principally to protect authors and publishers from such attempts to undermine their status that two international bodies were formed—the Music Publishers Section of the International Publishers Association (founded in 1948) and the International Confederation of Authors and Composers Societies (CISAC), founded in 1926.

Billboard Paris correspondent Michael Way recently spoke to key men in both organizations to find out how they work.

## Soviets May Join IPA—Dommange

The Music Publishers section of the International Publishers Association was founded in 1948 and now has a membership of 15 national associations.

The music publishing section was spun off from the main Association in order to deal specifically with music publishing matters and is currently presided over by René Dommange, head of Editions Durand in Paris.

Dommange says that before the last war there was no international association for music publishers and the music section of the I.P.A. was founded to fill this gap.

"Music," said Dommange, "is the only truly international language and this poses several problems for publishers."

The organization exists to protect the rights of music publishers covering such abuses as the illegal copying of sheet music, which is still common in certain countries and which is today greatly facilitated by the existence of cheap and efficient photo-copying techniques.

The music section also strives to safeguard publishers' rights in the radio, television and tape recorder fields and particularly in the rapidly developing field of international communications which by-pass geographical boundaries.

The IPA has firmly declared its opposition to the provisions of the Stockholm Protocol and claims support from many countries in opposing this.

The music publishing section works through an executive committee of a president and five vice-presidents from America, Italy, Germany, Britain and Scandinavia. At present there are no member associations from the East European countries. "But," says Dommange, "we are hoping that the Soviet Union may soon join. They have recently signed an international agreement on industrial patents and the natural development from this now would be for them to accept the principle of authors', composers' and publishers' rights."

Dommange has been a leading figure in international copyright since 1929 when he founded BEM, remaining its president until 1968.

## World Opening Up—Malaplate

Founded in 1926, the International Confederation of Authors and Composers Societies with headquarters in Paris, now represents some 80 organizations from 43 countries.

The principal role of the Confederation is to protect the rights of the author and composer in the traditional fields and to maintain this protection in the rapidly developing area of modern mass communication media.

Full membership of CISAC can be granted to any organization which represents the "moral interest" of authors and composers and which undertakes the collection and distribution of copyright fees. An organization fulfilling just one of these functions can be granted professional technical membership status.

The Confederation works through four main councils dealing with authors and composers of dramatic works; musical authors and composers; literary authors and cinema authors. Besides these main working bodies, there are two specialized committees, judicial and technical, the second of them dealing principally with performing and mechanical rights.

These councils and committees replaced various specialized federations when these were disbanded in 1966 and Leon Malaplate, CISAC secretary-general, considers that the Confederation's outlook has become far more professional since this development.

Among the Confederation's main projects is one to maintain the protection of the origi-

nal author of a literary or musical work in the face of the developing concept of neighboring rights. These neighboring rights, in the musical sphere, are those of the performer as distinct from the originator of the work and there is currently a good deal of pressure being exerted at various countries to secure such rights from radio and television stations.

Says Malaplate: "While we in no way contest the rights of performers, either live, on disk or on radio or of the radio and television stations themselves—for these are often indispensable to the author—we have to ensure that the rights of the creator of a work are not affected by the neighboring rights earned by performers and broadcasters."

(Continued on page M-24)

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## Conglomerates And Publishers —Threat Or Challenge?

• Continued from page M-5

Now that their printing and distribution functions are being relinquished, the publishers can either become mere repositories for copyrights or rise to meet the challenge the industry is now presenting to them. They can

either serve as royalty collectors or they can reassert their traditional role by inspiring and developing writers, by building their catalogs with a view to the future rather than with an eye on the immediate dollar, and by finding the new talent to utilize their catalogs.



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## World Opening Up—Malaplate

• Continued from page M-22

The Confederation is also deeply concerned in watching the new methods of communication and Malaplate cited the tape recorder, microfilm, audio-visual equipment and international broadcasting via satellite as vitally important areas. "The advent of satellite broadcasting," he said, "opens up the whole world to the author and composer."

In this respect, CISAC is involved in two further projects—the first involving action in countries where authors' and composers' rights are not protected and the second involving action in states which have recently won independence.

Since gaining independence, many former colonies have not

considered themselves bound by the international copyright obligations of the colonial regimes which they succeeded.

On the broad international front, CISAC has close relations with organizations like the Council of Europe, UNESCO and BIRPI (the United International Bureaux for the Protection of Intellectual Property, based in Geneva, which administers the Berne Copyright Convention of 1886), and it closely follows any projects on the national level for the drafting of new laws involving authors' and composers' rights.

Malaplate, for 15 years general manager of the French performing right society (SACEM), became an expert in the legal aspects of authors' rights after

law studies which he completed in 1931. He left SACEM after 30 years in 1960 to take up his position as, CISAC secretary general, and works in the Confederation's office at 11, rue Keppler, Paris 16, with a staff of 10.

Member countries of CISAC are Argentina, Australia, Austria, Belgium, Brazil, Canada, Chile, Colombia, Czechoslovakia, Cuba, Denmark, Finland, France, Greece, East Germany, West Germany, Hungary, Iceland, Israel, Italy, Japan, Mexico, Morocco, Netherlands, New Zealand, Norway, Peru, Poland, Portugal, Rumania, South Africa, Spain, Sweden, Switzerland, Tunisia, United Arab Republic, United Kingdom, U.S., Uruguay, Vatican City, Venezuela and Yugoslavia.

## Vigilance!

The protection of intellectual property in the U.S. has come a long way since the early decades of the century, when executives of ASCAP literally went to jail in order to establish the principle of performing rights. Today, the copyright owner is in a relatively fortunate position compared with his lot years ago; and fortunately, the licensing societies—ASCAP, BMI and SESAC—are active in seeking to extend the area of protection.

But in many areas of copy-

right protection lags behind accepted practice in Western European countries. Hopefully, the projected revision of the Copyright Act of 1909 will buttress the position of the copyright owners inasmuch as the revision covers new music uses and rectifies some old laws now considered obsolete.

But publishers and copyright proprietors must not be lulled into a moribund state. Constant watchfulness and application of the law will be necessary as new music uses develop. Lapses in

this regard can be very damaging, for they can create a climate of acceptance of the status quo. Therefore the new decade is of utmost importance not only because it offers an expanding music market, but also because it offers opportunity to establish fuller copyright protection than the American industry has known before.

Dedication to this cause will go a long way towards ensuring the health of the industry and the well-being of the creative spirit.

## The Celluloid Hurdle In Publishing

By ELIOT TIEGEL

Motion pictures are a major hurdle which must be overcome and conquered as a new means of securing copyright exposure.

That is the challenge for 1970 in the opinion of independent publisher Ed Silvers, whose goal is to crack through with film music this year.

"The inter relation of the pop music business and the pop film business will be stronger next year," Silvers believed, "because those two businesses will be fused together."

The success of many films due in a large part to the music has now been countered by the success of a film affecting the success of its music. The musical score from "Hair" became a major success because of the Los Angeles production of the play, Silvers thought.

Silvers has been contacting independent film producers about using his writing staff in the creation of thematic music. Silvers is the vice president and general manager of the publishing companies owned by Snuff Garrett Productions.

There are six exclusive writers working for the company, and this is the nucleus of the writing staff which Silvers feels can be applied toward writing contemporary music for contemporary films.

Silvers has been concentrating on independent film makers because the major studios own their own publishing companies and the film moguls want to control all the publishing. Thus the independent film makers who do not have their own publishing companies are the prime market for an outside publisher. "We propose to get our writers involved in the development of music which is not just appropriate for the picture but also can be developed as a commercial recording."

Silvers is not interested in creating complete scores because he does not feel the financial remuneration is commensurate with the time required to write a complete score. "We're interested in writing the lead theme," he says. The fact that the independent film producers are getting younger and younger helps in developing a common understanding on musical terms, Silvers said.

Silvers has not completely ruled out working with the major film studios. "Some majors have indicated they would split the publishing with us, and there have been indications that some might even try this arrangement." Silvers will keep talking to the major studios and use his company's record of hit songs as a persuasive device.

"The indie film companies are very aware. They are primarily concerned with the residuals from their film. They haven't got this headline attitude about publishing as do the major studios."

Silvers doesn't want to get involved in film production because the costs are so astronomical as compared to producing a recording. "The

multiples in film production are so dangerous," he says.

While Snuff Garrett Productions has been in business in Los Angeles three years, the publishing wing has been a cohesive, expanding wing two years. There are 2,000 copyrights in such firms as Stone Canyon, Gringo, Zapata, Siesia and Baby Monica Musics.

Staff writers are Dwayne Blackwell, the newest member of the exclusive staff, plus Christopher Quinn and Mike Laurence, Mark Charron, Paul Byrne and Jim Kelly. Kelly lives in San Francisco and commutes to Los Angeles with his songs.

Because of the demanding competition in the publishing industry, Silvers plans to make as many of his writers into record producers as possible. "It seems the best way to create a record is through a writer. It's a natural process. When a writer writes a song he wants to be involved in the demo. So he becomes studio oriented and gets adequate training in studio techniques."

When Silvers speaks of showing film studios his list of hit records, he speaks of the following hits all compiled during a 14-month period: "Summertime Blues," "Young Girl," "Lady Willpower," "Turn Around, Look at Me," "My Special Angel," "Apologize," "Straight Life" and "Woman Helping Man."

And when he talks of having songs written which can become commercial recordings on their own right, he also speaks of the ability to get artists to record the tune.

As the final determinant of what gets published, Silvers' own personal tastes come into play. He looks for writers who can give a social commentary in a verse. But he also acknowledges that the market is so broad that it can support all forms of expression. Silvers looks for songs which are not production vehicles but rather strong statements.

Only when a writer is producing his own record can he accept a song which is secondary to the production values of the record. On the subject of production, Silvers says: "Publishing companies must be associated with production because there are so few outlets for songs." The influx of the self-contained group and artist owning his own publishing company has cut the free areas for song placement.

So Silvers is turning to films as a new avenue which offers mass audience potential. The company, a subsidiary of Omega Equities, was bought by the New York based firm on Nov. 22, 1968, in a 100 percent cash deal, according to Silvers.

That cash provides Silvers and Garrett with a nice cushion. "Publishing is a penny business," Silvers philosophizes. Motion pictures portend a new financial avenue where the penny doesn't buy you anything any more: It's all dollars.



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